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NOTES

In addition to the Appreciations, I would like to reiterate my profound thanks to the Mailer Estate for permitting me to quote freely from Mailer's published and unpublished work, the latter housed in the Mailer Archive of the Harry Ransom Center at the University of Texas-Austin. Permission to quote from these materials, especially Mailer's letters, has allowed me to reveal his inner life as never before. Over the past seven years, the Mailer family and the staff of the Ransom Center have provided encouragement and cheerfully acceded to my every request for information or documents.

In the source notes that follow, I have cited where I have obtained the quotations and facts used in the book. There are three exceptions, namely my interviews, conversations, and e-mail exchanges with the late Norman Mailer, his sister, Barbara Mailer Wasserman, and Lawrence Schiller. Because of the number of conversations with these three key sources over many years—in Mailer's case going back to the early 1970s—I have not tried to date quotations from them unless their comments have been published. The dates of my conversations with the more than eighty other individuals I have interviewed are given in the source notes.

AUTHOR'S INTERVIEWS

Anna Lou Humes Aldrich, 12-17-10; Peter Alson, 8-19-08, 4-23-12; Fred Ambrose, 8-16-09; Nancy Ambrose, 8-16-09; Walter Anderson, 4-20-11; John Bailey, 4-15-12; Anne Barry, 5-4-11, 5-8-12, 11-23-12, 11-24-12; Adele Becker, 1-21-07, 4-8-09; Robert Begiebing, 3-3-12; Beverly Bentley, 5-26-11; Mashey Bernstein, 5-24-09; John Bowers, 3-23-10; Brock Brower, 12-30-10; Millicent Brower, 5-14-09; Tina Brown, 5-31-12; Philip Bufithis, 5-17-11; Christopher Busa, 3-14-09; Sal Cetrano, 10-12-12; Michael Chaiken, 4-19-11; Don DeLillo, 3-29-10;

The Miserable Middle: Notes on Maintaining Momentum

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(2,476 words)

Hollywood loves movies about writers. So do audiences. Remember: *Capote*, *The Hours*, *Finding Forrester*, *Sylvia*, *Barton Fink*, *Elling*, *Barfly*, *Wonder Boys*, *Shakespeare in Love*, *Sideways*. But the writing process is difficult to convey on the big screen, although all the films noted include scenes of writerly frustration and blockage. None does it better than the 1987 Billy Crystal film, *Throw Momma from the Train*.¹ As the film opens, Crystal, a creative writing teacher paralyzed with writer's block, struggles to finish the opening sentence of his novel: "The night was . . ." As the film ends, he is depicted in the act of effortless, near-magical composition. Completed pages fly from his typewriter. How many times have we seen these two iconic images: the writer stalled and the writer sailing? But they don't tell the whole story. They depict only the beginning and the end of the tale. The middle, the miserable middle, has been left out. The film does not show the long and winding road that writers must travel from Alpha to Omega. What happens there? Well, in no particular order, nearly all writers have experienced one or more of the following: exuberant progress followed by agonizing retreat, a brilliant breakthrough

Laura Adams Dunham, 1-24-12; David Ebershoff, 3-26-10, Jason Epstein, 6-25-03, 11-6-08; Harry Evans, 5-31-12; Edwin Fancher, 10-18-10; Mia Feroletto, 8-7-12; Eileen Geist Finletter, 4-15-10; Ivan Fisher, 4-14-09; Eileen Fredrickson, 10-15-11, 12-12-11, 5-19-12; Aaron Goldman, fall, 2004; Doris Kearns Goodwin, 12-14-11; Richard Goodwin, 12-14-11; Thomas Heffernan, 5-24-10; Carol Holmes, 4-14-09, 11-29-11; Margo Howard, 5-24-10; Aurora Huston, 1-17-12, 2-10-12; William Kennedy, 8-4-11, 8-5-11; Mickey Knox, 9-15-08, 9-16-08, 9-17-08; Rudy Langlais, 3-1-12; Barry Leeds, 9-27-10; Peter Lennon, 3-14-11; Robert J. Lifton, 9-14-10; Tom Luddy, 3-7-12; Danielle Mailer, 8-20-08, 8-3-11, 10-19-11, 1-11-12, 4-17-12, 5-21-12, 4-17-13; Elizabeth (Betsy) Mailer, 11-29-11; Kate Mailer, 3-11-13; John Buffalo Mailer, 1-29-09, 10-16-10, 4-24-12; Maggie Mailer, 3-27-09; Matthew Mailer, 8-21-08, 9-5-12; Michael Mailer, 11-1-03, 8-21-08, 12-28-11; Norris Church Mailer, 5-13-08, 11-17-08, 4-15-09, 1-30-09, 3-28-10, 10-16-10; Stephen Mailer, 11-5-08, 11-20-11, 3-22-12; Susan Mailer, 9-5-07, 10-29-10, 5-13-11, 8-18-11, 11-03-11, 1-23-12, 4-18-13; William Majeski, 4-23-12, 6-4-12; Elisabeth Malaquais, 6-10-10; Clifford Maskovsky, 2-5-10; Peter McEachern, 8-22-12; Legs McNeil, 7-19-12; Jeffrey Michelson, 7-24-11, 12-31-11; Adele Morales, 4-7-12; Adeline Lubell Naiman, 8-21-07; Mary Oliver, 9-20-11; Dotson Rader, 3-25-10, 3-8-12; Sam Radin, 5-23-10; Jack Richardson, 4-6-11; Lee Roscoe, summer, 2010; Carol Schneider, 3-24-10; Jack Scovil, 3-24-10; Irwin Shaw, 6-2-83; Robert Silvers, 4-15-09; Barbara Probst Solomon, 5-13-09, 3-26-10, 4-23-10; Richard G. Stern, 12-14-10; Carol Stevens, 3-28-09, 5-15-11, 6-13-11, 6-18-11, 9-21-11, 4-12-12; Richard Stratton, 4-15-09; Gay Talese, 1-23-11; Nan A. Talese, 10-19-10; Bonnie Timmerman, 5-28-12; James Toback, 8-14-10; John T. "Ike" Williams, 10-23-11; Erin Cressida Wilson, 11-15-11, 5-15-12, 4-21-13; Lois Mayfield Wilson, 11-15-11; Veronica Windholz, 3-25-10; Rhoda Wolf, 1-30-09, 5-11-12; Naomi Zack, 1-2-12, 1-3-12.

ABBREVIATIONS

Titles of books by and about Mailer cited in the Notes are abbreviated as follows:

AAD *An American Dream*
 AE *Ancient Evenings*

that leads into a blind alley, or slowly sinking in the quicksand of an ill-conceived plot. Most of us have stared in near despair at the blank page, the empty screen.

Contrary to Billy Crystal, many young writers have the opening scenes of their memoirs, novels, plays or screenplays pretty much committed to memory. The first fifty pages are often the easiest. You zoom along the compositional highway, windows down, feeling foxy, and making great time. Writing is a day at the beach. But then a cloud passes before the sun, you go around a bend, and the road disappears. You're in the sand dunes. Then the radiator goes into amuck over-boil and the gas gauge shows near empty. What to do? How does the writer regain momentum?

Herman Melville said only four things were necessary for him to keep writing: "time, strength, cash and patience."ⁱⁱ But where does one locate these assets, especially the strength? Faulkner said the four things needed to keep him going were "paper, tobacco, food and a little whiskey."ⁱⁱⁱ But a little whiskey can become a barrel, as it did in the case of Faulkner (and Hemingway, Dorothy Parker, Edna St. Vincent Millay, F. Scott Fitzgerald, Eugene O'Neil, Sinclair Lewis . . . the list goes on). Harlan Ellison said, "*Anyone* can become a writer—the real test is *staying* a writer."^{iv} Maintaining momentum is the challenge; writing is hard. As Fran Leibowitz put it, "Contrary to what many of you might imagine, a career in letters is not without its drawbacks—chief among them the unpleasant fact that one is called upon frequently to actually sit down and write."^v We can name many writers who, after an auspicious commencement, lost the will to continue. Think of Ralph Ellison and Harper Lee, for example, two writers who had laurels to rest on. *Invisible Man*^{vi} and *To Kill a Mockingbird*^{vii} ought to have provided sustenance. But what if you haven't written a critically acclaimed bestseller?

- 000 "was very English": Begiebing, "Twelfth Round," *Harvard Magazine*, 316-17.
- 000 "I. B. from Brooklyn": Jimmy Breslin's friend Fat Thomas was I. B. Mailer's bookie. Jimmy Breslin, *I Want to Thank My Brain for Remembering Me* (Boston: Little, Brown, 1996), 31.
- 000 *born in this country*: Barney also lied about his country of birth, claiming on his U.S. Visa application in 1919 that he was born in South Africa (HRC). NM thought this was the case until the early 1960s.
- 000 "As time goes by": NM to IBM, 5-21-44.
- 000 "My mother": Carole Mallory, "Norman Mailer," *Elle*, January 1986, 38.
- 000 "very, very upset": Toby Thompson, "Mailer's Alpha and Omega," *Vanity Fair*, October 1991, 158.
- 000 *Barbara quickly recognized*: Adele Becker notes this in her memoir and BW confirmed it.
- 000 "She was observant": Bill Broadway, "Norman Mailer: New Advertisements for Himself," *New Millennium Writings*, 3 (Spring/Summer 1998), 18.
- 000 "The Adventures of Bob and Paul": HRC.
- 000 "Boxing Lessons": HRC.
- 000 "The Martian Invasion": HRC; the first chapter appeared in *First Words: Earliest Writing from Favorite Contemporary Authors*, ed. Paul Mandelbaum (Chapel Hill, NC: Algonquin, 1993).
- 000 "This novel filled": Steven Marcus, "Norman Mailer: An Interview," *Paris Review* (Winter/Spring, 1964); rpt., CNM, 78.
- 000 *On his application to Harvard*: HRC.
- 000 "a quiet section": Levitas, CNM, 9.
- 000 "in those days": Robert Begiebing, "Twelfth Round," *Harvard Magazine*, CNM, 308.
- 000 "had to make certain basic distinctions": Christopher Hitchens, "Interview with Norman Mailer," *New Left Review* (March/April 1997), 117.
- 000 "I was a physical coward": AFM, 22.
- 000 *never got into fistfights*: Transcript of *The Phil Donahue Show*, WGN-TV Chicago, 11-21-79.
- 000 "He seemed to be on a shorter leash": MLT, 27.
- 000 "was very proper": Ibid., 29.
- 000 "an ego that was lopsided": Ramona Koval, "Norman Mailer Interview," 9-1-100, www.abc.net.au/arts/new/arts_01092000.htm.
- 000 "We also had a sense": Eugene Kennedy, "The Essential Mailer," *Chicago Tribune Magazine*, 9-9-84, rpt., CNM, 333.
- 000 "Very intense": Toby Thompson, "Mailer's Alpha and Omega," 154.
- 000 "the most fabulous kid": Ibid.
- 000 "I'd been frightened": Ibid., 156.
- 000 *felt he knew Humphrey Bogart*: "I always felt that Humphrey Bogart was an uncle of mine, and I never met him. But he had the same intensity in my psychic life as a strong uncle I once had." Transcript of *Mailer's America* (French documentary, 1998), *Section 11*, 2.

Tape / (AA)

William Kennedy, author of *Ironweed* and many other wonderful novels, said, “Until you break though, you feel like a character out of Kafka,”^{viii} that is, depressed, despised, a persecuted insect. Edna Ferber said writing was a combination of “ditch-digging, mountain-climbing, treadmill and childbirth.”^{ix} No wonder some of us run out of gas.

Is there a guidebook available that can help one navigate the miserable middle? Not that I know of, but there are some tips and tricks. I offer two lists. The first is about setting the table, warming up, and creating the optimum conditions for writing. You might want to tack some of these tips on the wall of your writing room or the side of your computer.

- 1) Tie yourself to your chair until you have written 100 words. It worked for John McPhee, the great nonfiction writer, who wrote while lashed to a deck chair with his bathrobe belt.^x No checking email, the mailbox or the weather report.
- 2) Lower your standards, temporarily. You can always revise a bad page, but not a blank one.^{xi}
- 3) Stare into a mirror for five minutes. André Gide found that self-gazing always gave him new ideas.^{xii}
- 4) Erect a wall of silence,^{xiii} even if there is a jackhammer pounding outside; turn off the cell phone, of course.
- 5) When bogged down, H. G. Wells advised, “Try the element of surprise: attack it at an hour when it isn’t expecting it.”^{xiv}
- 6) Remember that baseball pitchers lose their fastballs; opera singers lose their voices; runners lose their wind. But writers only get better; the best is yet to come.^{xv}

- 000 *Goethals as Martha Gets-Horned*: MLT, 52.
 000 *only a playbill survives*: HRC.
 000 *Mailer's first review*: *Harvard Crimson*, 4-21-41, 2.
 000 *"It's all happening too easy"*: NM to FM, IBM, 4-13-41.
 000 *"Please tell your friend"*: NM to Millicent Brower, 5-11-41.
 000 *major story on Harvard in Life*: "Harvard: America's Great University Now Leads World."
 000 *"The nice Jewish boy"*: AON, 152.
 000 *On May 7, he was informed*: John Holabird to NM, 5-7-41.
 000 *sketch parodying Hemingway*: HRC.
 000 *recent Life article*: "The Hemingways in Sun Valley: The Novelist Takes a Wife," *Life*, 1-6-41, 49-57.
 000 *He always had great admiration*: See PP, 149-50; SA, 167, 260-64.
 000 *That night he met Roy E. Larsen*: NM to FM, IBM, 5-14-41. Given the fact that NM feuded with Henry Luce's *Time* magazine for decades, it is no small irony that Larsen, one of the magazine's cofounders, helped launch his career. Larsen was impressed by NAD, but after that said he gave up reading NM's works altogether (Frederick Christian, "The Talent and the Torment," *Cosmopolitan*, 64).
 000 *First, Professor Davis wrote to him*: Fan pasted all of these communications into her scrapbook (HRC).
 000 *It was followed a few days later*: Crockett wrote: "Norman, the enclosed letter arrived at the Advocate house yesterday along with one to Marvin. It seems like a good market for your novel. Have a good summer. So long, Jack Crockett."
 000 *"Probably nothing has happened"*: AFM, 70.
 000 *Before he arrived, he had written 45,000 words*: NM to FM, IBM, 5-17-41.
 000 *"How is the writing coming"*: FM to NM, 6-25-41.
 000 *But this comes at the end*: NM to FM, late July 1941.
 000 *much like Barney Kelly*: Like Sherman Wexler, Kelly lives in a penthouse, has a spoiled daughter, and is powerful and corrupt. Unlike Wexler, he wants to murder his son-in-law, and almost does.
 000 *Going on the road*: MLT, 55-56; MBM, 54.
 000 *He said the idea came from Dos Passos*: HJ.
 000 *He told his friends*: MBM, 54.
 000 *The completed novel went off to Amussen*: NM to FM, IBM, late September 1941; Amussen wrote to NM, 9-26-09, to say he had read the last two parts of the novel with "keen interest."
 000 *He wrote home*: NM to FM, IBM, 10-2-41.
 000 *Amussen arranged to meet Mailer*: Amussen to NM, 9-26-09.
 000 *Anne and Dave Kessler, whose support*: NM said that Dave Kessler and his mother disagreed on who really paid for his Harvard education. "For him it was the money he did not take out of the Sunlight Oil Company and for her it was the hours she put in and the work that made it

- 7) John Steinbeck observed that the moment one writes for publication, "one stiffens in exactly the same way one does when one is being photographed. The simplest way to overcome this is to . . . write it as a letter aimed at one person. This removes the vague terror of addressing a large and faceless audience and it also, you will find, will give a sense of freedom and a lack of self-consciousness."^{xvi}
- 8) Respect your ambition; as Edward Albee noted, "You wouldn't take the trouble to write if you felt that it didn't matter."^{xvii}
- 9) Recall what Bonnie Hearn Hill observed: "Your first draft is the love affair; the rest is marriage."^{xviii}
- 10) Read the obituaries of ordinary people, the long ones with all sorts of detail about work, travel, hobbies, quirks and family.
- 11) Annie Proulx says that yard sales are wonderful places to get ideas.^{xix}
- 12) Erskine Caldwell noted, "You can always write something. You write limericks. You write a love letter. You do something to get you in the habit of writing again, to bring back the desire."^{xx}
- 13) From Kit Reed: "You are going to have to write a lot of crap in your life before you write anything good, so you might as well get started."^{xxi}
- 14) Robert Pirsig believes that writer's block is a sign that you are getting close to the heart of your problem.^{xxii}

- successful and profitable in a way that someone he hired would not make it profitable."
- 000 *They were followed by a letter from Burnett*: Whit Burnett to NM, 10-21-41.
- 000 *"shows brilliance"*: Amussen to NM, late November 1941.
- 000 *"the writing and psychology"*: Burnett to NM, 1-28-42.
- 000 *President Conant called a mass meeting*: Richard Norton Smith, *The Harvard Century*, 150-51.
- 000 *The campus was transformed*: A majority of the class of 1944 graduated with NM in June 1943; his yearbook contains the photographs and activities of both classes.
- 000 *"would feed the novel"*: MBM, 60.
- 000 *"I may as well confess"*: AFM, 28.
- 000 *"didn't know his ass"*: MBM, 66.
- 000 *In a psychological profile of her*: "Cova, and Her Case," submitted to Dr. Henry A. Murray's Psychology class, 12-14-42 (HRC). Cova was NM's pseudonym for Silverman. He used the name again for a character in "A Calculus to Heaven."
- 000 *Barton invited Mailer*: HJ.
- 000 *"The Bodily Function Blues"*: Complete lyrics published in MR (2008), 221-23.
- 000 *"listener" or monotone*: As described in "Music Teachers I Have Known and Loved," submitted in English 3-A/
- 000 *"triangle" of influence*: "Interview: Norman Mailer," Academy of Achievement.
- 000 *"Modern American Literature"*: Begiebing, CNM, 315.
- 000 *Proust, Mann, and Joyce*: MLT, 50.
- 000 *eighteenth-century British poetry*: MLT, 61.
- 000 *Milton*: See HG, passim.
- 000 *especially the French*: NM to Pierre Brodin, 10-16-63: "The French novel has always been more congenial to me than the English"; rpt., *Présences: Contemporaines Écrivains Américains D'Aujourd* (Nouvelles Editions De-bresse, 1964), 205.
- 000 *"I'd like to be another Malraux"*: AFM, 29.
- 000 *"struck at once"*: Frederick Christian, "The Talent and the Torment," *Cosmopolitan*, 66. Morrison added that he wasn't in complete sympathy "with all the uses to which he put his talent."
- 000 *Pete Barton, Mailer wrote home*: NM to FM, IBM, 2-12-42.
- 000 *"haunted degeneracy"*: Bernard James McMahon Jr., "On the Shelf: the Harvard Advocate, May 1942," *Harvard Crimson*, 5-25-42.
- 000 *"Maybe Next Year"*: AFM, 84.
- 000 *corresponding with Whit Burnett*: NM to Burnett, 2-11-42, 3-15-42; Burnett to NM, 2-18-42, 4-6-42.
- 000 *time to drop condoms*: Howard M. Spiro, "The Optimist: Saintliness and Sanity," *Science & Medicine*, September/October, 1998, 2.

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The second list consists of tactical advice, a grab bag of gambits to use when bogged down at the beginning of a new scene or chapter. It overlaps a bit with the first list, but the distinctions are apparent.

- A) Introduce a surprise character who changes the relations among the other characters, someone who forces them to revise their estimates of each other.
- B) Follow Vladimir Nabokov's advice: "Caress the details."^{xxiii} Explain, for instance, why steel pennies were used in 1943, or note how many states are inhabited by coyotes.^{xxiv} Share the specifics of some unusual process, like re-silvering a faded mirror,^{xxv} making a Harvey Wallbanger^{xxvi} or a beaver stew.^{xxvii} Exposition of the obscure is usually interesting; recall the construction of the fiddle with the snake rattles inside in Charles Frazier's *Cold Mountain*.^{xxviii}
- C) Repeat yourself.^{xxix} Try telling the second half of your story or play or poem as a recurrence of the first, but with some edifying difference, as when Madame Bovary has a second love affair in a second city; or use progressive recurrence, the repetition of the same episode, but with a bit more painful detail each time, as Conrad does with Jim's desertion of his ship, the Patna, in *Lord Jim*;^{xxx} or (this is tricky) repeat by having your narrative move backwards in time via revelation from a surprise character, or the awakening of suppressed memories, or via a letter or document, as in Balthazar's interlinear in Lawrence Durrell's novel of the same name.^{xxxi} In short, backtrack but with the benefit of new knowledge or perception; or (this is easier) create and repeat a leitmotif—a song, an odor, an object, for example, Fabrizio's natal tree in Stendhal's *The Charterhouse of Parma*,^{xxxii} to which he returns on his birthday.

- double-page photo of NM leaning on an uncertain rest superimposed over the New York skyline.
- 000 "The most dramatic moments": Diana Trilling, "The Moral Radicalism of Norman Mailer," *Claremont Essays* (NY: Harcourt, Brace & World, 1964), 184.
- 000 "That sad deep sweet beauteous": WVN, 205.
- 000 He told his ever anxious mother: NM to FM, IBM, 9-10-44.
- 000 The Führer: NM lists Heider's study in the bibliography of CIF.
- 000 reading Oswald Spengler's: NM to BW, 10-24-44.
- 000 "mind is peculiarly violable": Trilling, "The Moral Radicalism of Norman Mailer, 184." Trilling was the first critic to point to D. H. Lawrence as NM's "predecessor in the line of literary minds dedicated to the renovation of society by means of a revolution in the individual consciousness" (179).
- 000 the past as an organism: *The Decline of the West*, Vol. I, *Form and Actuality* (NY: Knopf, 1926), 45. In 1975, NM wrote that he was "overpowered" in his youth by Spengler's idea that "history is an organism, and reveals a sense of style, a divine stroke of the pen to every era" (FIG, 221).
- 000 "a ridge or peak as symbol": NM to Bea, 10-5-44.
- 000 cast his first vote: NM to FM, 11-4-44.
- 000 "Without you": NM to Bea, late December 1944.
- 000 112th Cavalry: The unit's history is drawn largely from *We Ain't No Heroes: The 112th Cavalry in World War II*, ed. Glenn T. Johnston and compiled by Heather Dalton, Craig Johnston, Glenn Johnston, Alex McQuade, Alayna Payne, Chelsea Payne, and Elisabeth Schmiedel (Denton: University of North Texas Press, 2005). NM was one of several veterans of the unit interviewed for the project. The other major source is *The War in the Pacific: Triumph in the Philippines* by Robert Ross-Smith (Washington, DC: Center of Military History, U.S. Army, 1993).
- 000 "the aristocracy of the outfit": William McDonald, "An Evening with Norman Mailer," *Lone Star Review* (*Dallas Times Herald*), 4-2-81, 1, 3.
- 000 "a Texas regiment": Johnston, ed., *We Ain't No Heroes*, 4.
- 000 "So, the infantry replacements": Ibid., 254.
- 000 he had a typing assignment: NM to Bea, 4-25-45. His other option was to become part of a reconnaissance platoon attached to Headquarters Company, which is where he ended up three months later.
- 000 Julian W. Cunningham: NM to Bea, 2-14-45. NM used Cunningham, in part, as a model for General Cummings in NAD. Both were strong disciplinarians and zealous about improving bivouac areas. See Johnston, ed., *We Ain't No Heroes*, 233, and NAD, 106.
- 000 interpreting aerial photographs: NM to Bea, 3-11-45. NM was also hospitalized with jaundice for several days while assigned to Headquarters. NM to Bea, 2-16-45.
- 000 "galling at times": NM to Bea, 3-18-45. NM repeated this sentiment in a 3-29-45 letter to Bea, saying, "when I'm not with you . . . I often wonder if I'm really worth anything much at all."

- D) When stuck on story, tell the story of the story. Step back and delineate the circumstances by which the storyteller stumbled on his/her materials, as when Hawthorne's narrator in *The Scarlet Letter*^{xxxiii} finds a packet of letters and a faded cloth red letter A in a barrel in an attic; or in Kierkegaard's *Stages on Life's Way* in which a bookbinder named Hilarius Bookbinder finds several manuscripts in his shop and binds them together for publication.^{xxxiv} Stories can be overheard in McDonald's, be inspired by a face on a passing train, or by a postcard found in the pages of a used book. Find the beginning of the thread and follow it; focus on the "how" as much as the "what"; move back and forth between the two.
- E) Examine closely the one saving grace in the character of your villain, or the minor flaw in your heroine. You might discuss Rasputin's generosity to the poor, or Mother Teresa's reactionary political tendencies.^{xxxv} Look for the minority within the majority.
- F) J. P. Donleavy once noted that "writing is turning one's worst moments into money."^{xxxvi} Try it. Dredge up a painful memory and deploy it. Carolyn MacKenzie offers this: "If you have a skeleton in your closet, take it out and dance with it."^{xxxvii}

If none of these work, turn off the computer, get your hat and go to a yard sale. Let the well of the unconscious fill up again. It always does.

Let me end with a quote from Henry James on the agony and the ecstasy of writing, one that I have on my wall. It has always buoyed me up: "We work in the dark—we do what we can—we give what we have. Our doubt is our passion, and our passion is our task. The rest is the madness of art."^{xxxviii}

- 000 *work by Jean-Paul Sartre*: NM did not read Sartre's philosophical works until the mid-1950s. In Paris, he may have read *The Age of Reason* (NY: Knopf, 1947).
- 000 *The Red and the Black*: Stendhal's novel was a touchstone for NM; he admired the activity of Julien Sorel, the archetypal young man from the provinces. See his comment in Charles Monaghan, "Portrait of a Man Reading," *Washington Post Book World*, 7-11-71; rpt., CNM, 189.
- 000 *"That English fairy"*: NM to FG, 1-48.
- 000 *Goodbye to Berlin*: Christopher Isherwood, *Goodbye to Berlin* (NY: Random House, 1939). See Marcus, CNM, 81, for NM's comment on Sally Bowles.
- 000 *"emasculatation"*: NM to Raney, 1-23-48, 1-24-48.
- 000 *"howls and sulks"*: NM to Raney, 2-7-48.
- 000 *Raney's upcoming visit*: Raney arrived sometime in the latter half of April. His consultation with NM seems to have gone well. See NM, Lucid, and Wilbur, "Postwar Paris," *Paris Review*, 279.
- 000 *"It is a tone"*: NM to Raney, 2-7-48.
- 000 *a sentimental, Ernie Pyle version*: Ernie Pyle (1900-45), a Pulitzer Prize-winning war correspondent for the Scripps Howard newspaper chain killed in combat near Okinawa, was much revered for his reports on individual soldiers written in homey, nonjournalistic prose.
- 000 *"no bitch"*: NM to Raney, 3-1-48.
- 000 *"Around dusk"*: NM to FM, BW, 3-17-48.
- 000 *An American-owned car*: Barbara Wasserman, "Spain, 1948—A Memoir," *Hudson Review* (Autumn, 2000), 365.
- 000 *"In a large bare room"*: POP, TS.
- 000 *"thrilled"*: BW to Robert F. Lucid, 1-12-98. This five-page letter and BW's memoir were invaluable in establishing the chronology, events, and atmospheric details of the spring and early summer of 1948.
- 000 *"What pleased me"*: Barbara Probst Solomon, "A Long Friendship," MR (2008), 186.
- 000 *rescue mission*: The story of rescuing the political prisoners is also told in Barbara Probst Solomon's: *Arriving Where We Started* (NY: Harper & Row, 1972).
- 000 *work on a screen treatment*: NM to Adelaide Scherer, 5-10-48.
- 000 *"a courageous piece of publishing"*: John Dos Passos to Stanley Rinehart, 5-6-48.
- 000 *"U.S.A. meant more"*: JML, "A Conversation with Norman Mailer," *New England Review*, 141.
- 000 *"Norman was flush"*: MLT, 114.
- 000 *Gore Vidal and Tennessee Williams*: Gore Vidal, "Some Memories of the Glorious Bird and an Earlier Self," *Matters of Fact and Fiction* (Essays, 1973-1976) (NY: Random House, 1977), 142.
- 000 *"I remember thinking meanly"*: Gore Vidal, "Norman Mailer's Self-Advertisements," *United States: Essays, 1952-1992* (NY: Random House, 1993), 31.

ROM

3/ was scary = / (EN)

ⁱ *Throw Momma from the Train*, starring Danny DeVito, Billy Crystal and Anne Ramsey, was released in 1987. It was directed by DeVito, produced by Larry Brezner and distributed by Orion Pictures. Mrs. Lift was played by Anne Ramsey, who was nominated for an Academy Award in the supporting actress category.

ⁱⁱ The quote is from chap. 32 of *Moby-Dick* (1855).

ⁱⁱⁱ Faulkner made the statement in an interview published in *Time*, May 28, 1956.

^{iv} Quoted in *The Write Book: An Illustrated Treasury of Tips, Tactics and Tirades*, edited by Bob Perlongo (Glenbrook, CT: Art Direction Book Company, 2002), p. 39.

^v Fran Liebowitz, *The Write Book*, p. 34.

^{vi} One of the most important novels of the 20th century, Ellison's *Invisible Man* won the National Book Award in 1953. Although he lived until 1994, Ellison never published another major work.

^{vii} Harper Lee's classic novel of race relations was published in 1960 and won a Pulitzer Prize. Born in 1926, she has never written another book.

^{viii} William Kennedy's quote comes from *The Write Book*, p. 31. His 1983 novel, *Ironweed*, won a Pulitzer Prize. It is part of a quintet of novels referred to as The Albany Cycle.

^{ix} Ferber's quote is from chap. 1 of her memoir, *A Peculiar Treasure* (1939).

^x McPhee story: source lost.

^{xi} This bit of advice is adapted from a quote from Nora Roberts, *The Write Book*, p. 34.

^{xii} Gide story: source unknown.

^{xiii} Wall of silence quote is adapted from several in *Writers on Writing: Collected Essays from The New York Times*, edited John Darrnton (New York: Times Books, 2001).

^{xiv} *The Writer's Chapbook*, edited by George Plimpton (New York: Viking, 1989), p. 224.

^{xv} Adapted from a Mickey Spillane quote, *The Write Book*, p. 37.

- Trilling, "An Interview with Dwight Macdonald," *Partisan Review: The Fiftieth Anniversary Edition* (NY: Stein & Day, 1984), 312-32; Michael Macdonald's unpublished interview with NM, 7-9-98 (HRC), MLT, 134-37; MBM, 112-13.
- 000 "out of the dream": AFM, 408.
- 000 "Dupes and Fellow Travelers": *Life*, 4-4-49.
- 000 Trojan horse: NM, "The Only Way for Writers," *Speaking of Peace: An Edited Report of the Cultural and Scientific Conference for World Peace*, ed. Daniel S. Gillmor (NY: National Council of the Arts, Sciences and Professions, 1949), 82-83.
- 000 "melancholy debauch": NM to Muriel? 5-3-49.
- 000 "both Russia and America": NM, "The Only Way for Writers," *Speaking of Peace*, 83.
- 000 "must always work": Norman Podhoretz, "Norman Mailer: The Embattled Vision," *Doings and Undoings: The Fifties and After in American Writing* (NY: Farrar, Straus & Giroux, 1964), 187.
- 000 "living more closely": Marcus, CNM, 85.
- 000 "felt like a rodent": AFM, 409-10.
- 000 "I was immediately able": MBM, 114.
- 000 Macdonald came up: Michael Macdonald interview (HRC).
- 000 "stay incognito": NM to FG, 1-1-49.
- 000 "the theoretical and empirical": NM to Larry Weiss, 11-16-48.
- 000 "an adult fairy tale": NM to FG, 1-1-49.
- 000 "a good flair for plots": NM to Cy Rembar, 4-26-49.
- 000 "You're going back": MLT, 120.
- 000 "the ugliest city": NM to FG, 11-16-48.
- 000 "reap the wind": NM to JM, 7-3-49.
- 000 "incredibly foul and beastly": (London) *Sunday Times*, 5-1-49, 1.
- 000 "is like a bell ringing": Transcript of NM's conversation with AP, 5-2-49 (HRC).
- 000 "foul, lewd and revolting": Sir Hartley Shawcross, *Evening Standard*, 5-23-49.
- 000 "respectable society": V. S. Pritchett, "Kinsey's Army," *New Statesman and Nation*, 5-14-49.
- 000 "the best war book": George Orwell to David Astor, 1-21-50, *Why Orwell Matters*, ed. Christopher Hitchens (NY: Basic Books, 2002), 113.
- 000 "profoundly prophetic": NM, "Light on Orwell," *Listener*, 2-4-71, 144.
- 000 "combine the political essay": AFM, 186.
- 000 "Lotus Land": NM to Hellman, 8-8-49.
- 000 Lancaster was slated: MK, *The Good, the Bad, and the Dolce Vita*, 71.
- 000 war clouds over Korea: "There was no way then," NM said, "of making a fairly serious movie of the book." David Thompson, "Mailer by the Bay," *California*, August 1987, 68.
- 000 Shelley Winters asked for his help: Winters gave her version in *Shelley, Also Known as Shirley* (NY: Morrow, 1980), 253-56. NM gave his in an

^{xxxiii} Hawthorne himself was an inspector in the Salem Custom House and relied on the experience garnered there to create the frame for *The Scarlet Letter* (1850), perhaps the most perfectly structured American novel.

^{xxxiv} Søren Kierkegaard's novel, *Stages on Life's Way*, was published in 1845.

^{xxxv} See Christopher Hitchens's controversial book, *The Missionary Position: Mother Teresa in Theory and Practice* (1995), and Edvard Radinsky's *The Rasputin File* (2001).

^{xxxvi} J.P. Donleavy's quote is from *The Columbia Dictionary of Quotations* (New York: Columbia University Press, 1993), p. 1015.

^{xxxvii} MacKenzie's quote is from *The Write Book*, p. 37.

^{xxxviii} The Henry James quote is from his 1893 short story, "The Middle Years," and is spoken by the novelist-character, Dencombe.

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- 000 "But I rather suspect": NM to JM, 7-20-51.
000 consider other occupations: NM thought about becoming a psychoanalyst, going into business or working with his hands (AFM 108-9).
000 "an underlying anger": AM, *The Last Party*, 85.
000 Palm Springs: MK, *The Good, the Bad, and the Dulce Vita*, 92.
000 "Later, he told me": AM, *The Last Party*, 88, 93.
000 loft party description: MBM, 132-34; MLT, 171-75; AFM, 237; NM to FG, 9-3-1951; AM, *The Last Party*, 107-9.
000 "a mingling of personalities": AM, *The Last Party*, 108.
000 Provincetown Art Association panel: *Provincetown Advocate*, 8-16-51, 10.
000 "was the nearest thing to Jehovah": O'Hagan, *Paris Review Interviews III*, 429.
000 "the sight of paunchy, aging bodies": AM, *The Last Party*, 130.
000 *Humboldt's Gift*: (NY: Viking, 1975). Macdonald was Bellow's model for the ineffectual intellectual, Orlando Higgins; Humboldt is based loosely on the poet Delmore Schwartz.
000 "grim apartment": AFM, 154.
000 Vance Bourjaily: Another multitalented World War II veteran, Bourjaily (1922-2010) was friendly with many of NM's crowd in the 1950s. He wrote a number of novels, including *Brill Among the Ruins* (1970), which was nominated for a National Book Award.
000 *A ter the Lost Generation*: (NY: McGraw-Hill, 1951; rpt., NY: Arbor House, 1985).
000 "The reviews were depressing": NM to Bourjaily, 9-5-51.
000 "In those days": NM to Andrew Spear, Christopher Joyal, April 1999.
000 film of From Here to Eternity: MBM, 132.
000 "the worst writing": AFM, 107.
000 turned out three stories: Collected in AFM.
000 "I move ahead": AFM, 108.
000 "The Notebook": *The Berkley Book of Writing*, 3, ed. William Phillips and Philip Rahv (NY: Berkley, 1956); rpt., AFM, 150-53.
000 "You were just watching": AM, *The Last Party*, 110.
000 an untitled journal: Unpaginated, approximately twenty pages (HRC).
000 Ross had promised: NM to Dave Kessler, 1-7-52.
000 "journeyman": Introduction, *The Short Fiction of Norman Mailer* (NY: Dell, 1967), 9. He adds that he does not "have the gift to write great stories, or perhaps even very good ones."
000 "an intense need to play Pygmalion": AM, *The Last Party*, 102-3.
000 "Ah, to live indignant": Emile Zola, quoted in Philo M. Buck, *The World's Great Age: The Story of a Century's Search for a Philosophy of Life* (NY: Macmillan, 1936).

FIVE: THE DEER PARK

In addition to the sources identified below, the following were drawn on: "Fan's Memoir"; NM's untitled 1952 journal; JML's "Mailer Log"; JML's unpublished interviews with NM and BW.

NM's letters are located
in the HRC

Towns are made of industries, landmarks, histories; but neighborhoods are carved out of personalities – out of homes. They are stitched together haphazardly, by families and friendships, parties and gossip, across-the-fence disputes and... oh yes, gardens. Houses. Towns are public forums, subject to law. But anyone who has contemplated asking their neighbors to quiet down their sex life or stop throttling their kids knows: neighborhoods are private, sometimes uncomfortably so. They are drifting constellations of families and friends tucked into their homes, glancing around at one another, deciding whether and how and to whom to grant private access.

So it's strange to fly 900 miles and be plunged into Norman's house, Norman's neighborhood, and be surrounded by Norman's friends. A normal, living house does not have a white board and long plastic seminar tables in the living room. A normal, living house does not have a director and an assistant, with a movie camera tracing the moves of every guest. A normal house, in which the owner still lives, does not chime like a new car whenever you open the door, saying, "Bing. Bing. Bing. The front door is open." This is a fabrication. This is no longer Norman's home. Norman is gone.

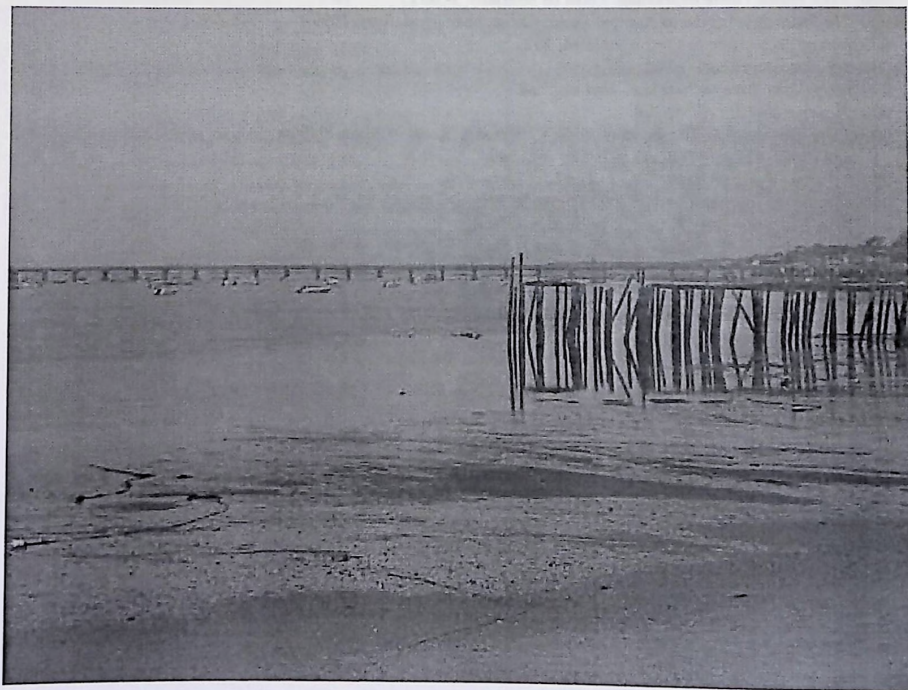
And yet, his friends and neighbors remain. They fill this space and try to warm it by inviting us in to talk about him. They are oddly, almost suspiciously welcoming – like a cult. We are nearly indoctrinated. Norman did this, and Norris did that, and John Buffalo did the other. It takes me a while to realize that their habit of guiding each conversation back to Norman is maybe not so much propaganda as the wishful and disbelieving incantations of the bereft.

(We had to come this far to really feel his absence. We had to come all the way to his neighborhood, to the place where he should be.)

And so after we meet J. Michael Lennon, Norman's friend and biographer, and Lawrence Schiller, another friend and co-founder of the Norman Mailer Writers Colony, we are introduced to other friends of Norman, two denizens of the East End: Stephen Borkowski and Chris Busa. We are asked to write profiles of them.

At first this seems a fake, writing-class exercise, one I approach with reluctance, so uncertain am I of my abilities – of anyone's ability, really – to divine and sum up a stranger's character after little more than an hour-long interview.

But this too turns into another astonishingly generous invitation into Norman's neighborhood.



Steve Adams, 2009

- 000 "after all, I was": Ibid., 179.
000 "Well, Mrs. Mailer": Ibid., 180.
000 "happy because I was Mrs. Norman Mailer": Ibid., 183.
000 *The Caine Mutin Court-Martial*: The play ran from 1-20-54 to 1-22-55.
000 "an extraordinary story of the Marines": NM to Devlin, 2-23-54.
000 "by dint of pushing": NM to Chester Aaron, 4-30-54.
000 "they liked it": NM to FG, 4-29-54.
000 "Life with Jonesie": NM to Allen, 4-30-54.
000 "John Phillips": pen name of novelist John P. Marquand, Jr. (1923-1995).
000 "Something in the sex": NM to Devlin, 5-26-54.
000 "a lousy liver": NM to FG, 5-28-54.
000 "the shits": AFM, 19.
000 "fancy indiscretions": Lois Wilson to NM, 5-19-54.
000 "as the years go by": NM to Lois Wilson, 5-29-54.
000 "I took the descriptive edge": NM to Lindner, 6-12-54.
000 "Tentatively, she reached": AFM, 260.
000 "Things at Rinehart": NM to Lindner, 7-16-54.
000 "a bright spot": NM to Lindner, 7-18-54.
000 "an uneasy feeling": NM to Bill and Rose Styron, 7-16-54.
000 "honest and brilliant": Styron to NM, 7-19-54, *Selected Letters*, 202-5.
000 "truly appreciated": NM to Styron, 8-18-54.
000 *write a preface*: NM repeats Lindner's offer in his 12-15-54 letter.
000 *review in The Village Voice*: Published 11-9-55.
000 "Because I loved him": AM, *Last Party*, 134.
000 *In August, reports appeared*: Thomas M. Pryor, "Gregory Acquires 'Naked and Dead,'" NYT, 8-20-54; Irene Thirer, "'Naked and Dead' Movie Scheduled," *New York Post*, 8-20-54.
000 *private printing of The Deer Park*: NM to MK, 11-30-54; NM to Lindner, 12-15-54.
000 "by the cartload": NM to BW, 8-23-54.
000 *I found it impressive*: NM to Styron, 10-7-54.
000 "My pride was that": AFM, 221.
000 "maggots like [Walter] Winchell": NM to Mr. Lambert, 9-7-54. Winchell (1897-1972), a New York gossip columnist, was a right-wing syndicated columnist for the *New York Daily Mirror*; Mortimer (1904-63) was a muckraking columnist for the *New York Mirror* and coauthor with Jack Lait of *U.S.A. Confidential* (1952), and similar books about prostitution and gambling.
000 "the way to me": AFM, 221.
000 "*The Homosexual Villain*": The essay appeared in *One*, January 1955; rpt., AFM, 222-27.
000 "I had been acting": AFM, 225.
000 "unpleasant, ridiculous, or sinister": Ibid., 223.
000 "I had no conscious": Ibid., 226.
000 "under control": Amussen to NM, 10-7-54.
000 *wrote to Styron*: NM to Styron, 10-7-54.

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columns

From the waist down, Stephen Borkowski, Chair of the Provincetown Arts Commission, looks almost like a worker. Tan suede work boots, white sweat socks, faded Levis sagging, workman-style, over the muscular legs and slightly deflated rear end that are the hallmarks of carpenters. He is lean, wears no jewelry. But on closer inspection his jeans are very clean, unsnagged by truck doors or machinery. And from the waist up he is something else entirely: his skin is smooth, well cared-for; his silver hair is cropped short and combed back, it is styled. His hands aren't calloused or scarred, not thick. And his shirt is a bright blue checkered button-down – like Jed Clampett's, but with a much higher thread count. His moustache is a faint white animal cropped short, clinging to his upper lip. He's gay. In the arts. Not exactly an artist. As he puts it with characteristic modesty, "I'm not a good draftsman. I enjoy what I do myself but I would never put it out there."

There are those who make art and those who make art possible. He is, then, one of the generous latter half. When he gets excited, his left eye moves slightly faster than his right – like a machine quietly calibrating subtle distinctions. And yet his gaze is free of judgment, condescension. He seems the kind of person who lingers at the edge of the party, listening, occasionally offering or grinning at sly observations, but never raising his voice above the din. Affable, tender, he is the kind of person, in a noisy, bloated crowd, I am always relieved to find.

He did not want to come here. To Provincetown, that is. He considered it "Too scene, too structured," this "town of contrarians." Steve seems anything but contrarian. It was his partner's idea to come here – first for a week's vacation, then more, until the vortex of Provincetown pulled them in and they bought a place here in '92. When his partner of 17 years died of cancer in 2002, Steve followed the "life plan" they'd mapped out together and moved to Provincetown full-time.

Though he mentions his partner many times, making his loss seem recent, ever-present, his is a name Steve refuses to drop.

The other neighborhood character we meet is Chris Busa, publisher of *Provincetown Arts* magazine, a man in his mid-fifties whom Norman once called "too handsome to become a writer." Norman also told him, at the poker table, rapping his hand once for each syllable: "You talk too much."

We are warned of this. He is a character. An East End star, he is clearly much loved, the son of the artist Peter Busa, who was – we are told more than

once before meeting him – Jackson Pollack's best man. Chris invites us to his home, which is an old gray shake-shingle place just a few doors down and across the street from Norman's. Larry Schiller, our trusty cinematographer, films us walking from one house to the other. Above the front porch a room droops down as if made of wet cardboard.

Inside, the place is magical. Paintings by his father and Will Barnett and Ray Parker and Robert Motherwell crowd the walls – some of which he received in trade for tennis lessons. Many are wrapped in packaging and piled up against the fireplace: a surplus. It looks like the sort of house Joseph Cornell could've lived in: a simple wooden box gorged with objects that might be art or might be garbage; only a keen eye could tell. The uncertainty between the two recollects the precariousness and whimsy of art collection. (A Miró hangs dusty in the staircase, not far from a child's pencil drawing of Winnie the Pooh.) The smell is the pleasant nostalgia of a college rental house: the crude residue of decades of sex, liquor, books, tobacco and pot that makes you feel incapable of wrongdoing, or maybe encouraged toward it. The kitchen is clean, no dishes in the sink at all.

(I was raised in one of those oppressively sterile Catholic homes, and always feel some contrary part of myself unbuckle and swell inside such homes as this.)

He does not talk too much. True, at first he fires off a flurry of details about his life in the 'hood, but soon he simmers down to a respectable quiet, and begins asking about us.

Us? We blanch. Who cares about us interlopers, us visitors from the bleak outside ordinary? What relevance can we possibly have to Norman's neighborhood?

Nevertheless, he listens politely; he hands out copies of his publications that he's set aside for us. He shows us his back yard, his kitchen, his office and library – where the books are stacked head-high on the floor. They block passage, consume the space, defy the possibility of an outside world that's stopped reading. They seem to be the reason why that front room sags down a foot.

Chris doesn't mind the sagging, the apparent disorder. He is not self-conscious about it. He welcomes us into this "never never land" where he was raised, into this neighborhood where artists reign supreme, where the leaves turn up for "mass inspection" when a writer comes walking down the lane. And where names are dropped not in deference to stardom but as a means of navigating in the dark night, of orienting one's own dreams against the realized dreams of those who, though they died years ago, still shine down, impossibly. ☼

NOTES

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- 000 "riding the electric rail": From the first of NM's six bimonthly columns discussing the *Tales*, "Responses & Reactions I," *Commentary*, December 1962, 505.
- 200 000 "hulled": Buber's preface to 1991 edition, *Tales of the Hasidim*, xxi.
- 000 zaddikim: Description of Hasidic leaders from Buber's preface and Chaim Potok's foreword.
- 000 "The Fear of God": Zusya's Tale, "Responses and Reactions V," *Commentary*, August 1963, 164.
- 000 "for a small intellectual raid": *Commentary*, December 1962, 506.
- 000 "the whispers of a new time": AFM, 324.
- 000 "angry impotence": AFM, 325.
- 200 000 relaxed on the crossing: AM, *The Last Party*, 225.
- 000 "Jimmy had an absolutely": James Campbell, *Talking at the Gates: A Life of James Baldwin* (NY: Viking, 1991), 140.
- 000 "Two lean cats": James Baldwin, "The Black Boy Looks at the White Boy," *Nobody Knows My Name: More Notes of a Native Son* (NY: Dial, 1961), 218.
- 000 "to be an American": Ibid., 217.
- 000 "myth of the sexuality": Ibid., 220-21.
- 000 "Norman—confident": Ibid.
- 000 "wandered through Paris": Ibid., 224.
- 000 "A Wandering in Prose": PP, 309-10.
- 000 "still reeling": AM, *The Last Party*, 228.
- 210 000 "Norman laughed": Ibid., 229-30.
- 000 "never learned to disentangle": Ibid., 235.
- 000 "How I wish": Ibid.
- 000 offering to review: NM to Francis Brown, 8-16-56.
- 000 carbon of his letter: NM to Baldwin, 8-16-56.
- 000 "very sweet thing": Baldwin to NM, 9-2-56.
- 000 "aware of a new and warm": Baldwin, "The Black Boy Looks at the White Boy," *Nobody Knows My Name*, 220.
- 210 000 "a partner": Campbell, *Talking at the Gates*, 141.
- 000 "The house is old": NM to JM, 11-22-56.
- 000 "hoodlums": NM to JM, 10-13-56.
- 212 000 working up the nerve: NM to Baldwin, 10-17-56.
- 000 "Phone calls": NM to JM, 10-13-56.
- 000 "in a perpetual stagefright": MBD, 109.
- 000 Satan and his wife: NM to Chester Aaron, 3-23-56.
- 000 "inhuman city": NM to JM, 10-13-56.
- 000 "writing a fucking column": Jones to NM, 3-31-56.
- 213 000 "Dear Jim": NM to Jones, summer 1956.
- 000 second, toned-down draft: Jones told NM this in his 3-31-56 letter.
- 000 note to Styron: NM to Styron, 11-8-56.
- 000 "boiling mad": MLT, 236-37.
- 000 "because he permitted": Gay Talese, *A Writer's Life* (NY: Random House, 2006), 175.

Heaven in Helltown

by John Schimmel



Theresa MacPhail, Sandra Hunter, John Schimmel and Steve Adams. Photo by Valerio Loken, 2009

Norman Mailer called Provincetown “The Wild West of the East.” He appears to have been very proud of that moniker, like it was a major draw of the place.

The sign affixed to the porch railing at my condo reads, “Do not gather or socialize!” Not only that: Every day that I have been here, a street sweeper has rumbled up Commercial Street. It reminds me of the twice-a-week vacuum cleaner in my widowed mother’s spotless apartment where the traffic mostly consists of other old ladies and the woman who pushes the vacuum. I can’t imagine she needs to change the bag more than annually.

Provincetown has got to be the cleanest Wild West town ever.

I know we live in tamer times than when Norman nicknamed Provincetown. Of course we do. Once upon a time, the “Moon cussers,” outlaws from Helltown who used lanterns to lure ships to founder on the rocks so they could pillage

their cargo, plied their trade on these shores. Not anymore.

In the sixties, it was not unusual for me to return from an evening out to discover that my entire fraternity was supine on the living room floor, tripping their brains out. I don’t see that happening anymore, either.

In the seventies I spent a night on the dressing room floor of Trudy Heller’s, a formerly famous disco turned gay club, because of whatever was in the nasal spray someone gave me right before I was to accompany a schizophrenic drag act, Craig Russell pretending to be a woman pretending to be other women. Blessedly, that doesn’t happen anymore either. I mean the nasal spray; Craig was brilliant.

In the eighties, the managers of the Broadway theater where I was working cut gigantic piles of cocaine on their office Xerox machine every night, raising the cash from drugs to import the first Karaoke machines in America. In Hollywood, I’m

- 000 "damn depressing": Alfred G. Aronowitz and Peter Hamill, *Ernest Hemingway*, 20.
- 000 "There is a no-man's": PP, 104-5.
- 000 "so articulate": Leslie Fiedler, "An Almost Imaginary Interview: Hemingway in Ketchum," PR (September 1962); rpt., *A Fiedler Reader* (NY: Stein & Day, 1977), 162.
- 000 "The Big Bite": NM's *Esquire* column ran from November 1962 through December 1963.
- 000 "The Metaphysics of the Belly": First published in PP, 277-302; rpt., CAC, 262-305. Two other self-interviews, "The Political Economy of Time" and "The First Day's Interview," appeared in tandem with "The Metaphysics of the Belly" in CAC. The latter was first published in *Paris Review* (Summer/Fall 1961), NM's first piece there, and was also reprinted in part in PP, 245-60.
- 000 "an introductory chapter": Michael Mailer, "Mailer on Mailer," *Time* Out, 10-11-95, 20-23.
- 000 Mailer: Postulate a modern: CAC, 269-71.
- 000 "the Beast": AON, 21-22.
- 000 publication in England: AFM's British publication date was 10-29-61.
- 000 accept the evisceration: The full text was restored in the 1968 Panther paperback edition.
- 000 "this draping of breasts": NM to Deutsch, 5-6-61.
- 000 sipping Scotch: "Peter Underwood Meets Norman Mailer," *British Books*, November 1961, 12-15.
- 000 "a combination of Brendan Behan": W. J. Weatherby, "The Pursuit of Experience," *Manchester Guardian*, 9-28-61, 14.
- 000 "hotch-potch": W. G. Smith, "Young American Rebel: An Interview with Norman Mailer," *Books and Bookmen*, November 1961, 28.
- 000 Richard Wollheim: A major figure in the study of philosophical aesthetics, Wollheim (1923-2003) coined the term "minimal art." In his interview, "Living Like Heroes" (*New Statesman*, 9-29-61; rpt., CNM, 65-68), he draws out NM on violence as well as anyone ever has.
- 000 "can literally recreate himself": Wollheim, CNM, 65.
- 000 "had killed 500,000": Ibid., 66.
- 000 "There's a psychic poverty": Ibid., 68.
- 000 millennial promise: See Wenke's *Mailer's America*, 237-39 and passim for a thoughtful discussion of NM's focus on this lapsed ideal.
- 000 "Mrs. Kidd's Ball": Evelyn Waugh to Ann Fleming, 9-23-61, in Mark Amory, ed., *The Letters of Evelyn Waugh*, 572.
- 000 "The horse did bite": NM to Amory, 9-5-78.
- 000 "a detestation of all": Transcript: "Colin MacInnes Interviewing Norman Mailer" (HRC).
- 000 Time reported: "Customs: Instant Fad," *Time*, 10-20-61.
- 000 "a nice knife job": NM to Don Carpenter, 10-23-61.
- 000 house in Bucks County: NM to MK, 11-11-61.
- 000 "I always suffer": NM to Don Carpenter, 12-9-61.

told executives cut much smaller piles on their conference room tables before meetings. Everyone was sniffing and speeding and convinced they were having the best sex in the history of the universe. Big bang? Man, you should'a been there last night! Whoeee!

Not anymore. At least, not on that scale.

One has to wonder: If back in the day this was all going on in the more visible urban centers of America, what in God's name might have been happening here at land's end where no one was looking? Whatever it was, you can be sure it is not happening anymore. Although the world has not gone completely edgeless — there was a tab of ecstasy on every dinner plate at my former company's 2002 Christmas party — in general people have calmed down — or maybe lost spirit — a lot since then. So it should be no surprise that one is not invited to a drug-fueled orgy upon stepping off the ferry.

Still. Provincetown is rumored to be a village of renegade artists living in the energy vortex of two intersecting lei lines, sucking down whatever primal

spiritual and creative juice can be squeezed from the spiral defined by the bent tip of the peninsula, supposedly hell bent on creating relationships as original and abstract as their art. "Do not gather or socialize" does not seem consistent with that. To the naked eye of a virgin visitor, Provincetown is one gigantic contradiction.

Or else, the whole wild west thing is a smoke-screen, intentional or not, covering the much deeper and gooier truth about the spiritual attractiveness of this place.

Seven year resident Stephen Borkowski's love for Provincetown was clear from the beginning of our conversation with him, even though he was, by his own account, dragged here kicking and screaming. When pressed about the supposed wild westness of his adopted home, he admitted that it could take years for the wild Yankee residents to allow one a glimpse of real life here. Cautious wildness, how New England: The casual visitor might never learn what lurks beneath the surface. But Steve also told us that the gay community was much more of a scene twenty years ago than it is now, a fact he attributed to



Steve Adams, 2009

- 000 "the final executor": Ibid., 273.
 000 "expel the exquisite": Ibid., 275.
 000 "the state of Being": Ibid., 276.
 000 "Egypt is fertile": Anthony Burgess, "Magical Droppings," *Observer*, 6-5-83, 30.
 000 "It is characteristic": PP, 274.
 000 "Some of the best": Ibid.
 000 "we could empty a room": Rosemary Mahoney, "Powerful Attractions," *NYTM*, 26.
 000 *immerse yourself*: NM to Harry Graw, 4-14-62.
 000 *marvelous idea*: Sonia Brownell to NM, 5-14-62.
 000 "whirled round the nightspots": Janet Aitken Kidd, *The Beaverbrook Girl*, 213.
 000 *Jeanne and her mother urged*: Transcript of "Norman Mailer's New Year Message," 12-30-62, Canadian TV program with Nathan Cohen (HRC).
 000 *announcement of Kate's birth*: Margaret Drabble, *Angus Wilson: A Biography* (NY: St. Martin's, 1996), 310.
 000 *Román circus*: "Future of Novel Discussed at Writers' Conference," *Times* (London), 8-25-62, 8; see also James Campbell, "Let's Do It," *TL5*, 8-17-12, 36.
 000 "A nice touch": "Authors' Meeting Breaks Up with Song," *Times* (London), 8-22-62, 6.
 000 *French delegation*: Raymond Walters Jr., "In and Out of Books: Circus," *NYTBR*, 9-16-62, 8.
 000 "a bit of a public figure": Transcript of "Norman Mailer's New Year Message," with Nathan Cohen (HRC).
 000 "This man Mailer": Magnus Magnusson, "Writers' Conference Is Growing in Stature," *Scotsman*, 8-24-62.
 000 "was felt to be the pap": Transcript, International Writers Conference, August 1962, part four.
 000 "It is all of a piece": EE, 262-63.
 000 "leaned over": Transcript of Mailer on *ille*, 1975 television program, 21.
 000 "The method": Transcript, International Writers Conference, part five.
 000 "he spoke to his friends": Peter O. Whitmer with Bruce VanWyngarden, *Aquarius Revisited* (NY: Macmillan, 1987), 64.
 000 "Edinburgh had very many": Alastair McKay, "On the Town with Norman and Sam," *Scotsman*, 12-8-01.
 000 "He told me to let go": "edinburgh book festival footnotes"; *Sunday Herald*, TheFindArticles.com. 30 Dec, 2010, http://findarticles.com/p/articles/mi_qn4156/is_20010715/ai_n13961293/. See also James Campbell, "Let's Do It," *TL5*.
 000 "the most important conservative": NM to EY, 9-12-62.
 000 "frighteningly bright": NM to Sonia Brownell, 11-28-62.
 000 "moved and excited": Graham Greene to NM, 7-2-62.
 000 *Anne Barry*: MBM, 262-63.

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OK Mailer/?

the flood of information that drenches our lives and makes it nearly impossible to infuse them with the edgy energy of the clandestine.

Steve appeared to mourn that loss as a general cultural phenomenon, but not its loss from P'Town. That was simply not what had attracted him to live here. He spoke instead about the compassion of the residents; about something he termed "ambient support" which helped him swim through his grief after the tragically early death of his partner. This was totally consistent with a phenomenon I have witnessed more than once here, best illustrated by a young and clearly non-conformist woman yelling across the street to an elderly lady all dolled up in straw hat and purple pants suit, "You look beautiful today!" Ms. Purple's face lit up. It was a simple act of kindness one would not normally expect to witness on a street called Commercial, and it felt pure Provincetown.

In our interview with Chris Busa, founder and editor of *Provincetown Arts* magazine, he spoke of the community here as self-selecting. His criteria for what draws people here was, "fun, intelligence and beauty." Beauty is certainly a factor; this place is spectacular. But that combination seems broadly attractive rather than specific. The artists who are drawn to this place must be self-selecting along different lines.

The more I think about Steve's phrase, "ambient support," the more convinced I am that this is a key. In my mind, the self-selection happens for much more profound reasons than Chris laid out. In a handout he gave us he writes, "Mailer had begun to spend winters in Provincetown, learning how the mood of summer frolic yields to a damp and chilly isolation and a disorienting awareness of inner dread." A need for the seclusion of land's end must be matched by an ability to tolerate it. In other words, the adventurous artistic spirit of Provincetown residents must be real. You couldn't fake it here; you'd go stir-mad.

People who are drawn to a place where reflection is enabled by silence are by definition hardy enough to withstand the assault of their own thoughts and emotions. But they almost certainly also understand that silence is required precisely because the cascade of their own stuff does not play well with others. Busa is a perfect example of this. Entering his home is probably a lot like entering his brain, with rooms crowded to bursting with the detritus of his obsessions. Outside stimulation would appear to be the last thing in the world he needs; he already seems barely able to push his words past the crowd of ideas pressing forward. He seems a fabulous force of nature, but

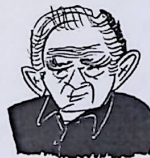
a fragile one.

I think people like that must have an intuitive understanding of the tenuousness of sanity. They move here in part to preserve their own, and must be grateful for the garden they have found to grow in. Having settled in a place gentle and generous enough to allow them to bask in their own eccentricities, these people seem to recognize fellow travelers in need, and to reach out to them, or at the very least, support them in their own quiet, hidden Yankee way.

I am certain the wildness was real once upon a time, just like it was real in the rest of the country. But I do not believe for a minute that that was what Norman found attractive enough about the place to move here. After all, at the end of the day how much crazier could it have been than the scene in New York? I knew and worked with some of the people from Warhol's Factory. If weirdness and stoned erotic adventure were what Mailer was after, he didn't have to travel far from Brooklyn.

Certainly, Norman understood the strange energy of this place. Busa quotes him as saying, "Provincetown is naturally so spooky in mid-winter and provides such a sense of omens waiting to be magnetized into lines of force that the novel in my mind seemed more a magical object than a fiction." That sense alone seems cause enough for the strong-of-heart to nest here. But my suspicion is that the wildness of which Norman wrote probably had a different quality here than anywhere else, because this place is and most likely was particularly tolerant and respectful, even of people dancing naked in the moonlight, acid-soaked sugar cubes melting in their mouths. Residents here would have understood what was behind all that was being acted out. "Hell, Helen," they might have said, "so long as they put their pants back on before they come back downtown, who cares what they do?" They'd say that and then go off to paint or write their rage and rebellion instead of dance it. They'd get it, and the getting it meant everything.

The way people express themselves is not the same now as it was then, but that isn't the point. Steve's "ambient support" seems alive and well – and exceptionally attractive. Heaven is alive and well in the shadow of Helltown. ☼



1164-66

- 000 "He was a particularly": "First Meeting with Norman, March, 1962," Anne Barry files.
- 000 Barry-Mailer relationship: MLT, 346-49; MBM, 262-63.
- 000 "a very funny man": MLT, 347.
- 000 "Mrs. Mark Twain": MLT, 349.
- 000 "a stuck-up little": NM to Don Carpenter, 10-5-64.
- 000 take care of Sadie: JML interview with Anne Barry, 5-9-12.
- 000 "freedom, his humor": MBM, 263.
- 000 "The Real Meaning of the Right Wing in America": The speeches of NM and Buckley were published in *Playboy*, January 1963, and the ensuing debate in February issue. NM reprinted his speech in PP, 161-74; Buckley reprinted his in *Rumbles Left and Right* (NY: Putnam's, 1963), 71-84.
- 000 "Let communism come": PP, 171.
- 000 "The airports look": PP, 166.
- 000 Rachel Carson's Silent Spring: Serialized in *The New Yorker* in June 1962, it was published by Houghton Mifflin on 9-27-62.
- 000 "I don't care": "Reading from Left to Right," *Playboy*, April 1963, 8.
- 000 "Dread has been loose": PP, 161.
- 000 "Metaphysics disappears": 167.
- 000 "in the openness of Being": Heidegger, "The Quest for Being," Walter Kaufmann, ed., *Existentialism from Dostoyevsky to Sartre* (NY: World, 1956), 272.
- 000 "a repetition of infantile": PP, 151.
- 000 during his 17-day stay: NM to Don Carpenter, 1-13-61; CNM, 57-58.
- 000 "For believe me": Nietzsche, "Live Dangerously," Walter Kaufmann, ed., *Existentialism from Dostoyevsky to Sartre*, 127.
- 000 The Concept of Dread: First published in 1844; rpt., as *Kierkegaard's Concept of Dread*, translated by Walter Lowrie (Princeton: Princeton University Press, 1957).
- 000 "the saint and the psychopath": EE, 210.
- 000 "in secret union": Heidegger, "The Quest for Being," Walter Kaufmann, ed., *Existentialism from Dostoyevsky to Sartre*, 253.
- 000 "put iron": DFL introduction, EE, 204.
- 000 "a clever jabber": Gay Talese, "Mailer Debates William Buckley; Chicago Political Bout a Draw," *NYT*, 9-24-62, L31.
- 000 "a summer weight suit": JML interview with Gay Talese, 10-19-10.
- 000 "The crowd was high partisan": PP, 174.
- 000 Roger Donoghue, *Mailer's second*: Pete Hamill, "Mailer vs. Buckley: Good Fight, No Decision," *New York Post*, 9-24-62, 70.
- 000 "I was full": PP, 227.
- 000 "Ten Thousand Words a Minute": *Esquire*, February 1962, rpt., PP, 213-67.
- 000 "Paret got trapped": PP, 244.
- 000 "Have any of you": Ibid., 216-17.
- 000 "Heavy types, bouncers": Ibid., 223.

Ibid yes

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Mailer, Maggie Mailer, Lawrence Schiller, Carol Stevens, Bonnie Timmerman, Veronica Windholz and Naomi Zack.

You can no longer write: Schumacher, 34; **collection of his interviews:** *Conversations with Norman Mailer*, ed. JML (Jackson: University Press of Mississippi, 1988), 34 previously published interviews, including three self-interviews.

friend pointed out: JML, "Mailer's America," *Chicago Tribune, The Arts*, 9-29-91, 18-19, 27; **Some Came Running:** (NY: Scribner's, 1957); Existing paperback technology was such that Jones was required to abridge the novel for the Signet edition published in 1958; **plot is the enemy:** Bigsby; **memory of the books:** "Proust Questionnaire," *Vanity Fair*, January, 2007.

perfect coming together: Salman Rushdie, "God Squad Versus the King Brothers," *Independent on Sunday*, 10-20-91; **Ragtime**, a novel he admired: Doctorow's 1975 novel, published by Random House, was commented on favorably by NM in PAP, 130; **ugly**

American: Lansdale was an Air Force General who advised Pres. Diem of South Vietnam. Col. Hillandale, a character in William J. Lederer and Eugene Burdick's novel, *The Ugly American* (NY: Norton, 1958), appears to have been based on Lansdale, who in the early 1960s was deeply involved in efforts to topple Castro; **William King "Bill" Harvey:** An Indiana lawyer, Harvey (1915-76) began his government career with the FBI, but moved to the CIA in 1947. Stationed in Washington, D.C. in 1951, he uncovered British diplomat Kim Philby as a spy. In 1955 in Berlin, he tapped into Russian phone lines via a tunnel over a quarter of a mile long. King disliked the Ivy League graduates who dominated the CIA, as Mailer shows in HG. At the end of his career, he worked with Gen. Lansdale to try to topple Castro; **Judith Campbell Exner:** A controversial figure, Exner (1934-99), told her story (with Ovid Demaris) in *Judith Exner: My Story* (NY: Grove, 1977) of her involvement with J.F.K. and others, but modified it in interviews years later; **fictional stand-in:** Mailer claimed in the "Author's Note" to HG that he "felt bound by the precise edge" of Exner's accounts of her life, and to have greater freedom to invent, he substituted Modene Murphy. He was in the same situation with Howard Hunt and several other historical characters, and did not refrain from putting words in their mouths, as he notes. Potential legal issue may have made him take this course with Exner, who was still alive when HG was published.

wilderness of mirrors: Angleton coined the phrase to describe the layered dissimulations of spies and counter-spies, moles and defectors. In his "Author's Note," Mailer singles out David C. Martin, *Wilderness of Mirrors* (NY: Harper & Row, 1980) as a key source for his portraits of Angleton and Harvey.

astorishingly well: HG, 72.

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1167-69

- 000 *neurobiologists conclusively established*: Maureen O'Neill Hooker, "Norman Mailer: From Orgone Accumulator to Cancer Protection for Schizophrenics," *MR* (2010), 445-51.
- 000 *beginning the new novel*: See Robert F. Lucid, Introduction to Laura Adams, *Norman Mailer: A Comprehensive Bibliography* (Metuchen, NJ: Scarecrow, 1974), xiv-xv.
- 000 *"I used the sense"*: Brock Brower, 102.
- 000 *Las Vegas and Harold Conrad*: MLT, 377-78.
- 000 *telegram from Arkansas*: MBD, 194.
- 000 *late night drive*: MLT, 379.
- 000 *San Francisco visit*: MLT, 379-81.
- 000 *narrow ledges*: NM to Helene Caprari, introduction, *Norman Mailer's Letters on An American Dream, 1963-69*, ed. JML (Shavertown, PA: Sligo, 2004), 12.
- 332 000 *Rojack's harrowing minutes*: AAD, 256-60.
- 000 *"an ex-Southern master-sergeant"*: NM to FG, 9-10-63.
- 000 *Scott Meredith*: NM's agent for almost forty years, Meredith (1923-1993) was a hard-driving dealmaker who popularized literary auctions and other innovations. He supplanted Cy Rembar as NM's agent, although Rembar remained involved in NM's affairs.
- 000 *convinced Walter Minton*: NM to Deutsch, 10-15-63.
- 000 *pitched the idea*: MLT, 386-87.
- 000 *"great interest in the suicidal nature"*: MBM, 276.
- 000 *"was much like Hollywood"*: NM to Alan Earney, 10-15-63.
- 000 *"a fantastic advance royalty"*: NM to EY, 10-16-63.
- 000 *"It seems"*: NM to Adeline Naiman, 11-5-63.
- 335 000 *"one hundred thousand finished words"*: NM to FG, 10-15-64.
- 000 *in early November: The Presidential Papers* (NY: Putnam's) was published on 11-8-63.
- 000 *"The Last Night"*: *Esquire*, December 1963; rpt., CAC, 380-97.
- 000 *"the early installments"*: "The Big Bite," *Esquire*, December 1963, 26.
- 335 000 *"has me more or less pissing"*: NM to Don Carpenter, 1-15-64.
- 000 *"one of the more Dostoevskian novels"*: Nancy Weber, "Norman Mailer's 'American Dream': Superman Returns," *Books (New York Post)*, March 1965, 14.
- 000 *"I met Jack Kennedy"*: "An American Dream: A New Novel Serialized Exclusively in *Esquire* by Norman Mailer Installment One: The Harbors of the Moon," *Esquire*, January 1964, 77.
- 000 *Rojack's retelling of events*: NM's chronology problem is carefully examined in Hershel Parker's "Mailer's Revision of *An American Dream*," *Flawed Texts and Verbal Icons* (Evanston, IL: Northwestern University Press, 1984), 181-212. He argues strenuously that the assassination "wrecked" the novel's time scheme, but few have even noticed the problem.
- 000 *"The Kennedy thing"*: NM to MK, 12-17-63.
- 335 000 *"At any rate, I have no desire"*: NM to EY, 12-15-63.
- 000 *"an intellectual adventurer"*: PP, 114.

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Requirements/ Percentage of Grade	Project	A/4.0 Superior quality	B+ /3.5 Good quality	B/3.0 Acceptable quality	C+ /2.5 Poor quality
Pre-residency work (15%)	1. Self-reflection essay 2. Thesis (complete draft) and requisite materials for binding	Demonstrates complex analysis, detailed responses.	Demonstrates knowledge of texts read and some analysis.	Demonstrates basic knowledge of texts read.	Completed all assignments on time, but lacked analysis.
Residency work (55%)	Participation	Actively engaged in debates, and led discussions, Q & A	Actively participated in all residency modules	Attended and listened at all events	Attended most events, but did not engage
	Capstone Projects I & II	Demonstrated uniqueness, style, creativity beyond models presented	Demonstrated some style, creativity beyond models presented	Demonstrated basic competency in completing word assignments & IT	Assignment was not complete or lacked basic elements required
	Oral Interpretation II Presentation	Demonstrated uniqueness, style, creativity beyond models presented	Demonstrated some style, creativity beyond models presented	Demonstrated a basic under- standing of the types of writers lives	Did not complete work nor demonstrate understanding of types
	520 Thesis	Illustrated mastery of form and content in relationship to	Demonstrated a basic under- standing of the basic five	Summarized elements, but demonstrated little creativity	Did not seem to understand five basic elements

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- 000 "from imminent alcoholism": Leeds, *The Enduring Vision of Norman Mailer*, 77.
- 000 "died and was in the antechamber": AAD, 206-07.
- 000 "I'll never write that well": NM In Conversation with JML, 12-28-05.
- 000 "a canopy encrusted": bi.
- 000 "a solicitor for the Devil": Ibid., 236.
- 000 balcony of the thirty-eighth floor: Margaret H. Bay of the real estate firm of Brown Harris Stevens confirmed information about the balcony of the thirty-eighth floor apartment, which NM probably visited in the early 1960s.
- 000 "something like sane": AAD, 270.
- 000 "What a murderous": NM to MK, 6-2-64.
- 000 "usually fought a speech": CAC, 30.
- 000 "looked like a handsome": Ibid., 31.
- 000 "a pleasant urbane": Ibid., 15.
- 000 "Talking in a soft": Ibid., 23.
- 000 "smelled like formaldehyde": Jeffrey Michelson and Sarah Stone, "Norman Mailer: The Interview," *Puritan Quarterly Journal Number 7* (1981), 32.
- 000 "giving off the barbaric": CAC, 25.
- 000 "Acute disease is cure": PP, 7.
- 000 "like millions of other whites": CAC, 26.
- 000 "If we are ill": PP, 104.
- 000 "One worried": CAC, 26.
- 000 "In the Red Light": *A History of the Republican Convention in 1964*: Esquire, November 1964; rpt., CAC, 6-45.
- 000 "until you can't stand it": NM to Kemp, 9-30-64.
- 000 "hard stick-'em-up": NM to Deutsch, 9-14-64.
- 000 \$70,000: George Frazier, "Literary Loot," *Boston Herald*, 5-12-64.
- 000 "had a face": CAC, 57-58.
- 000 "It is even not impossible": CAC, 69.
- 000 "hard, greedy, exceptionally": Ibid., 48-49.
- 000 "a city of the future": NM to Tina Bourjaily, 12-23-64.
- 000 Vertical City: "Cities Higher than Mountains," NYTM, 1-31-65; rpt., CAC, 233-37.
- 000 "feel flat and dead": NM to Don Carpenter, 1-27-65.
- 000 "He catches the beauty": Edward de Grazia, *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius* (NY: Random House), 486.
- 000 "changed the literary history": Ibid., 495.
- 000 "for the days of oppression": Ibid.
- 000 "the golden islands": Preface, *Works and Days*.
- 000 "Edmund Skellings": NM to Edmund Skellings, 2-18-65; NM to Donald Kaufmann, 4-20-65.
- 000 Gravel, was a friend: Mike Gravel to NM, 2-8-65; NM to Mike Gravel, 2-20-65.
- 000 Alaska trip: Donald Kaufmann's "Norman Mailer in God's Attic," MR

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		and with the five basic elements of creative writing	elements of creative writing		
Post-residency work (30%)	Final writing plan that includes: 1. self-work plan 2. Master of reading demonstrated need and appropriate as recommended by faculty	Demonstrated a deep analysis of their own life, work ethic, and art delivery method	Demonstrated a basic understanding of the basic three elements of writer's life as seen in their own lives	Summarized elements, but added only some analysis of their own life and its connection	Did not seem to understand the writer's life nor three strands of program as they relate to themselves
	3. Thesis--bound copy	Articulate or responsible disciplined approach to project and achieved project goals.	Demonstrated a basic understanding of the basic project requirements	Summarized elements, but demonstrated minimal effort	Did not seem to understand basic contract requirements

Students will receive final grades following the timely submission of the post-residency requirements and, following the receipt of a grade for English 525R will be officially registered for English graduation. PLEASE NOTE: STUDENTS MUST PAY ALL PROGRAM, RESIDENCY AND GRADUATION FEES BEFORE BEING ALLOWED TO GRADUATE.

Due dates for course requirements are available on the [Course Schedule](#) page.

Grading Policy

The students' grade for this course will be calculated using the following ratio for these final products prepared during the semester and brought to the subsequent residency:

- Pre-residency work= 15%

- 000 "All the messages": Tim Bradner, "Mailer on Alaska, *Alaska Living*, '3.
- 000 "For twenty long minutes": Donald Kaufman, "Norman Mailer in God's Attic," MR, 310-11.
- 000 "Now what I'd like": NM to Diana Trilling, 3-25-65.
- 000 "adored": Diana Trilling to NM, 5-17-65.
- 000 "in what must be called": Marcus, CNM, 77.
- 000 "Being around Norman": JML interview with Peter Alson, 8-29-12.
- 000 *teach-in at Berkeley*: Louis Menashe, editor and compiler, wrote the notes accompanying speech excerpts (including NM's) on two LPs, *Berkeley Teach-In: Vietnam*, Folkway Records, No. FD5765, 1966; NM's speech was first published in *Realist*, June 1965; rpt., *We Accuse*, ed. James Petras (Berkeley: Diablo, 1965), and CAC, 67-82.
- 000 *the largest audience*: NM to EY, 6-3-65.
- 000 "buried unvoiced faith": CAC, 71.
- 000 "shedding the blood": Ibid., 79.
- 000 "bully with an air force": Ibid., 81.
- 000 "close to insanity": Ibid., 77-78.
- 000 "You, Lyndon Johnson": Ibid., 82.
- 000 "a standing ovation": ~~ibid.~~
- 000 *Fig and Ecey*: NM to FG, 3-31-65.
- 000 *Al Wasserman*: An Academy Award-winning documentary filmmaker, Wasserman (1921-2005) was also the founding producer of NBC's *White Paper* programs, and from 1976 to 1986 was a producer for 60 Minutes on CBS. He directed a 1973 NBC documentary based on Theodore White's book *The Making of the President*, 1972. See Christopher Lehmann-Haupt, "Al Wasserman Dies at 84," NYT, 4-10-05.
- 000 *Harvard's Sanders Theatre*: W. J. McCarthy, "2,000 Hear 'Teachers-In' Demand LBJ Resignation," *Boston Herald*, 7-15-65; "President Assailed by Norman Mailer," NYT, 7-16-65.
- 000 "Three cheers, lads": "On Vietnam," PR, (Fall 1965), 620-56; NM's contribution; rpt., CAC, 83-90.
- 000 *intellectual precursor*: Robert Freidman, "Clay, Mailer in 'Draw,'" *San Juan Sunday Star*, 8-1-65.
- 000 *interviewed him several times*: JML interview with Brock Brower, 3-17-11.
- 000 "We would each become": NM to Brock Brower, 8-19-65.
- 000 "final confirmation": "Life" Goes to Norman Mailer, *National Review*, 11-2-65.
- 000 "What the hell": NM to Buckley, 10-18-65.
- 000 "his flair for arch": Richard Witkin, quoted in Sewell Chan, "Remembering Buckley's 1965 Run for Mayor," NYT, 2-27-08.
- 000 "majestically unsuited": "Norman Mailer on Lindsay and the City," VV, 10-28-65; rpt., CAC, 63.
- 000 "was genuinely pissed off": Richard Kluger to NM, 3-16-65.
- 000 "bawled the hell": Kluger to NM, 6-22-65.
- 000 *results of the poll*: *Book Week's* 9-26-65 issue, titled "American Fiction:

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- The Postwar Years, 1945-65," was devoted to the poll, including excerpts from the comments of forty-five of the respondents (excluding NM's).
- 000 "just think when Time": NM to Kluger, 7-14-65.
- 000 new miscellany: NM to EY, 10-8-65.
- 000 "the ghosts of the Nazis": CAC, 3-4.
- 000 "the minority within": The final chapter of Poirier's critical study of NM, *Norman Mailer* (NY: Viking, 1972), titled "The Minority Within," is a brilliant examination of this formulation, which he defines as an element that "has somehow been repressed or stifled by conformity to system" (112).
- 000 "is quite unable": Ibid., 114.
- 000 "two huge types": CAC, 3.
- 000 "The Book of the First-Born": Various drafts are at the HRC. NM sent Scott Meredith (9-6-74) a list of the separate fictional pieces that he was considering incorporating into AE, including "The Book of the First-Born."
- 000 *Trisram Shandy: The Life and Opinions of Trisram Shandy, Gentleman*, published in several volumes from 1759 to 1769, is a masterpiece of comic digression.
- 000 *The Prisoner of Sex*: First published in *Harper's* in March 1971, this fifty-thousand-word essay was reprinted in book form by Little, Brown in 1971.
- 000 "Good fucks make good babies": POS, 191.
- 000 "the saga of the Mailer family": Gregory Feeley, "Waiting for Mailer's a Big One," *Million*, 40.
- 000 "a writer of the period": John Whalen-Bridge, "The Karma of Words: Mailer Since Executioner's Song," *Journal of Modern Literature* 30 (Fall 2006), 9.
- 000 "so many years": NM to EY, 12-9-65.
- 000 Lucid, had organized: "American Calendar," *American Quarterly* 18 (Spring 1966), 118-20.
- 000 audience of approximately two thousand: James Yuenger, "What Norman Means," *Chicago Tribune Magazine*, 2-6-66, 50, 52.
- 000 "Mailer, in a fine blue suit": Richard G. Stern, "Report from the MLA," *NYRB*, 2-17-66, 26.
- 000 "a phenomenon never before": "Modes and Mutations: Quick Comments on the Modern American Novel," *Commentary*, March 1966; rpt., as "The Argument Reinvigorated," CAC, 96.
- 000 "like a weed": Ibid., 99.
- 000 "clarify a nation's vision": Ibid., 98.
- 000 "of the deepest": Ibid., 103.
- 000 "thundered applause": Ibid., 28.
- 000 Poetry Center: Program, *The Poetry Center, 1965-66*.
- 000 traveling to Japan: NM to EY, 3-23-66.
- 000 "to explain": Ibid.
- 000 "a 19th century novelist": NM to David Madden, 3-24-66.

WLS

Appreciations, Acknowledgements and Sources

First on line is Mailer himself, who asked me to write this biography. Beginning in the late 1970s, I worked with him on various projects, served as his archivist, and edited several books by and about him. In December 2006, after the death of his close friend and ^{official} authorized biographer, Robert F. Lucid, Mailer asked me to take over. I had been working for several years on an edition of his letters (still in progress), while filling the role of biography understudy. Lucid had taken Mailer's life only to 1951, and our perspectives and styles differed considerably, and so with Mailer's blessing I decided to make a fresh start. In his final years we completed approximately twenty interviews focused largely on his personal life and beliefs. My wife and I had purchased a condo in Provincetown in 1997, and during the last 30 months of Mailer's life, I stopped by almost every day and when he was in the mood drew him out in conversation. Even as his health declined, he insisted on detailing people and events from every period of his life, for example, devoting an interview to each of his six wives. These interviews and my notes on our conversations ("Mailer Log") are one of my most important sources, surpassed only by his massive correspondence, about 45,000 letters over 68 years. While always his own best lawyer, Mailer never hinted at how he wished to be portrayed, nor did he ask my intentions. He answered all my questions candidly and with much good humor, enjoining me to "put everything in." I had full access to his papers, library and correspondence. Few biographers have had a more cooperative subject.

Mailer's last wife, the late Norris Church Mailer, his sister Barbara Wasserman, and the rest of the family were invariably helpful, patient and big-hearted. Not only did many of them stand for interviews and answer follow-up questions, they provided documents, read portions of the manuscript and made corrections and suggestions. Barbara read all my chapters as I wrote them, edited them with care and irreplaceable knowledge, and helped me understand her brother, the Mailer family, his circle of friends, and the spirit of his times. Her confidence and editorial acumen have been sustaining. Barbara and Norris (until her death in November 2010) also fed 2010? and housed me on my regular trips to New York. My deepest thanks go to them. I am also grateful to Mailer's nine children, his cousin Sam Radin, Barbara's son Peter, and their spouses: Susan Mailer and Marco Colodro, Peter Alson and Alice O'Neill, Danielle Mailer and Peter McEachern, Elizabeth Ann (Betsy) Mailer and Frank Nastasi, Kate Mailer and Guy Lancaster, Michael Mailer and Sasha Lazard, Stephen Mailer and Elizabeth Rainer, Matthew Mailer and Salina Sais, Maggie Mailer and John Wendling, John Buffalo and his girlfriend Katrina Eugenia, and Sam and Pam Radin. Four of Mailer's ex-wives are living. They answered my questions and/or provided copies of their correspondence with him. Thanks to Beatrice Silverman, M.D., Adele Morales, Beverly Bentley and, especially, Carol Stevens, who spoke to me at length many times over several years.

From the time my wife Donna Pedro took a photograph of me reading my first letter from Norman Mailer in January 1972 to the present, she has shared my interest in his life and work, and cheerfully supported me with steady counsel and advice. Like Barbara, she read every

- 000 *waterfront house*: NM to Don Carpenter, 4-16-66.
 000 *wrote to Eldridge Cleaver*: NM to Cleaver, 4-26-66.
 000 "prophetic and penetrating": Eldridge Cleaver, "Notes on a Native Son," *Ramparts*, June 1966.
 000 "so odd and horrible": Preface to a paperback reprint of *Why Are We in Vietnam?* (NY: Berkley, 1977), v; rpt., as "Are We in Vietnam?" PAP, 9-12. NM also intended to draw on accounts of the 1959 murder and dismemberment of four women by a Provincetown man, Tony Costa, and did draw on descriptions of Costa's marijuana cache in the Truro woods in TGD, as detailed in an unpublished paper by Christopher Busa, "Mailer's Tough Guys: Novelist Invites His Characters to Dance," delivered at the October 2012 Mailer Society conference.
 000 "I was, as I say": NM, preface, *Why Are We in Vietnam?*, viii.
 000 "bonuses, gifts": "Mr. Mailer Interviews Himself," *NYTBR*, 9-17-66; rpt., *CNM*, 107.
 000 "a mystique": *MBM*, 296.
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 000 "These McLuhans, these Pinchens [sic] and Jeremy Larners": Marshall McLuhan (1911-1980), communication theory guru and author of *Understanding Media* (NY: McGraw-Hill, 1964); Thomas Pynchon (b. 1937), reclusive author of complex novels about, among other things, paranoia and technology. NM may have been responding to the buzz surrounding the publication of Pynchon's postmodern novel *The Crying of Lot 49* (Philadelphia: Lippincott, 1966); Jeremy Larner (b. 1937), novelist, teacher, and screenplay writer, published a novel about a college basketball star, *Drive, He Said* (NY: Delacorte, 1964).
 000 "I carry my ideas": NM to EY, 4-24-66.
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 000 "Modern science may prove": *Ibid.*, 308.
 000 Eliot Fremont-Smith: "A Nobel for Norman," *NYT*, 8-22-66, 31.
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 000 *Leo Garen*: A television and film writer and director of off-Broadway theater, Garen (1936-2006) met NM in Provincetown and later worked with him on *MM*.
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 000 *Carol Stevens*: Born in 1930, Stevens cannot recall the month in 1962 that she met NM.
 000 *Stevens was on a date*: JML interview with Carol Stevens, 3-28-09.
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 000 "he doesn't want to share": *Ibid.*, 296.

chapter upon completion, and provided shrewd feedback on matters of style and substance. My sons, Stephen, Joseph and James, read and commented on portions of the manuscript, and helped in uncounted ways. My siblings, Peter Lennon, Kathleen Arruda and Maureen Macedo were similarly supportive, and have listened to my ideas for decades. Peter read the entire manuscript, made numerous useful comments and corrections, and also passed on innumerable pertinent reviews, essays and contextual material. Thanks also to my uncle, Hugh Lennon, for sending me Mailer clippings for over thirty years.

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Interviewees: Anna Lou Humes Aldrich, Peter Alson, Fred Ambrose, Nancy Ambrose, Walter Anderson, John Bailey, Anne Barry, Adele Becker, Robert Begiebing, Beverly Bentley, Mashey Bernstein, John Bowers, Brock Brower, Millicent Brower, Tina Brown, Philip Bufithis, Christopher Busa, Sal Cetrano, Michael Chaiken, Don DeLillo, Joan Didion, Laura Adams Dunham, David Ebershoff, Jason Epstein, Harry Evans, Edwin Fancher, Mia Feroletto, Eileen Geist Finletter, Ivan Fisher, Eileen Fredrickson, Aaron Goldman, Doris Kearns Goodwin, Richard Goodwin, Thomas Heffernan, Carol Holmes, Margo Howard, Aurora Huston, William

- worked with his son Michael on film projects, including *Two Girls and Guy* (1997).
- 000 "There was a fair amount": JML's questions for James Toback, 8-14-10, interview conducted by Michael Chaiken.
- 400 000 "tacitly understood": MM, 159.
- 000 "a bunch of enforced existentialists": Ibid., 139.
- 000 "You crazy fool": MM, 121. See Michael Mailer's account, "Over-Exposed—My First Taste of Filmmaking," *PlumHamptons*, June 2011, 209.
- 000 "all too unhappiness": MM, 177.
- 400 000 Toback's *Esquire* article: "At Play in the Fields of the Bored," *Esquire*, December 1968; rpt., MM, 8-21.
- 000 "When we discussed it": JML's questions for James Toback, 8-14-10 conducted by Michael Chaiken.
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- 000 "Gestapo tactics": Ibid., 180.
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- 000 "had allowed him to write": Ibid., 187.
- 000 "potential militancy": Ibid., 188.
- 000 "Write good, baby": Ibid., 190.

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Kennedy, Mickey Knox, Rudy Langlais, Barry H. Leeds, Peter Lennon, Robert J. Lifton, Tom Luddy, Elisabeth Malaquais, Danielle Mailer, Elizabeth (Betsy) Mailer, John Buffalo Mailer, Maggie Mailer, Matthew Mailer, ⁶⁰Michael Mailer, Norman Mailer, Norris Church Mailer, Stephen Mailer, Susan Mailer, William Majeski, Clifford Maskovsky, Peter McEachern, Legs McNeil, Jeffrey Michelson, Adeline Lubell, Naiman, Mary Oliver, Sam Radin, ~~Dotson Rader~~, Jack Richardson, Lee Roscoe, Lawrence Schiller, Carol Schneider, Jack Scovil, Robert Silvers, Barbara Probst Solomon, Richard G. Stern, Richard Stratton, Carol Stevens, Gay Talese, Nan A. Talese, Bonnie Timmerman, James Toback, Barbara Mailer Wasserman, John T. ("Ike") Williams, Erin Cressida Wilson, Lois Mayfield Wilson, Veronica Windholz, Rhoda Lazare Wolf Naomi Zack.

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2nd X

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NINE: POLITICIAN TO PRISONER

In addition to the sources identified below, the following were drawn on: JML's "Mailer Log"; JML's unpublished interviews with NM and BW. NM's letters are located at the HRC.

Page

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 000 *"the awful cry"*: Ibid., 221.
 000 *"balance every moment"*: Ibid., 93.
 000 *"enjoying a dalliance"*: Ibid., 94.
 000 *"illimitable funds"*: Ibid.
 000 *honorary degree*: Honorary Doctor of Letters degree on 6-4-69.
 000 *"feeling a little tired"*: NM, form letter, early 1969.
 000 *Carolyn Mason, invite*: Joe Flaherty, *Managing Mailer* (NY: Coward-McCann, 1970), 15.

What kind of restaurant would you rather not go to?

- ☐ a) one with the lights too bright
- ☐ b) one with the music too loud
- ☐ c) one with uncomfortable chairs

Question 8

Would you rather go to

- ☐ a) an art class
- ☐ b) a music class
- ☐ c) an exercise class

Question 9

Which are you most likely to do when you are happy?

- ☐ a) grin
- ☐ b) shout with joy
- ☐ c) jump for joy

Question 10

If you were at a party, what would you be most likely to remember the next day?

- ☐ a) the faces of the people there, but not the names
- ☐ b) the names but not the faces
- ☐ c) the things you did and said while you were there

Question 11

When you see the word "d - o - g", what do you do first?

- ☐ a) think of a picture of a particular dog
- ☐ b) say the word "dog" to yourself silently
- ☐ c) sense the feeling of being with a dog (petting it, running with it, etc.)

Question 12

When you tell a story, would you rather

- ☐ a) write it
- ☐ b) tell it out loud
- ☐ c) act it out

Question 13

What is most distracting for you when you are trying to concentrate?

- ☐ a) visual distractions
- ☐ b) noises
- ☐ c) other sensations like, hunger, tight shoes, or worry

- 000 "He was a marvelous": Jessica Blue and Legs McNeil, "The Mailer Side of Mailer," *Details* (1984), 86.
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- 000 *Fastin' Can Save Your Life*: Herbert M. Shelton (Chicago: Natural Hygiene Press, 1965).
- 000 *all your poisons*: Selden Rodman, *Tongues of Fallen Angels* (NY: New Directions, 1974), 172.
- 448 000 *I, the great macho*: 178.
- 000 *assemble his magazine work*: NM to Ned Bradford, 8-15-71.
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- 000 "Cus, I hit him": Torres, in Jeff Silverman, ed., *The Greatest Boxing Stories Ever Told* (NY: Lyons, 2002), 18.
- 000 "boxed three moderately": NM to Louis and Moos, 10-18-71.
- 448 000 "the truth of his long": "Punching Papa," *NYRB*, February 1963; rpt., TOT, 4. On NM and boxing, see Barry H. Leeds, "Boxing as a Moral Paradigm in Mailer's Work," in Leeds, *The Enduring Vision of Norman Mailer*, 57-74, and Bill Lowenburg, "Hooking Off the Jab: Norman Mailer, Ernest Hemingway and Boxing," *MR* (2010), 105-22.
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- 000 "he has accumulated": Lucid, ed., *The Long Patrol*, xxv-xxvi.
- 000 D.J.: Published as "A Fragment from Vietnam," *EE*, 223-35.
- 448 000 "It was a disaster": Dotson Rader, "The Bishop and Norman Mailer," *MR*, 177; see also Rader's longer account, "The Day the Movement Died," *Esquire*, November 1972, 130-35, 194-204.
- 000 "the first time": "People," *Time*, 12-20-71, 45.
- 000 "It was intense": Dotson Rader, "The Bishop and Norman Mailer," *MR*, 177.
- 000 "Why Tennessee": NM to Dotson Rader, 1-31-72.
- 000 "I should have had": NM to Paul Moore, 2-2-72.

Question 14

What are you most likely to do when you are angry?

- ☐ a) scowl
- ☐ b) shout or "blow up"
- ☐ c) stomp off and slam doors

Question 15

When you aren't sure how to spell a word, which of these are you most likely to do?

- ☐ a) write it out to see if it looks right
- ☐ b) sound it out
- ☐ c) write it out to see if it feels right

Question 16

Which are you most likely to do when standing in a long line at the movies?

- ☐ a) look at posters advertising other movies
- ☐ b) talk to the person next to you
- ☐ c) tap your foot or move around in some other way

Total the number for each letter:

more A's means Visual
more B's means Auditory
more C's means Kinesthetic

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Adapted from *Instructor Magazine*, 8-89

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- 000 biography was a cover story: *Atlantic*, August 1973, contained an excerpt, as did *NYRB*, 8-9-73, and two in *Ladies' Home Journal*, July and August 1973; four weekly excerpts from the biography ran in the *Sunday Times Magazine* (London) beginning 9-16-73.
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- 000 600,000 copies: Advertisement in *Publishers Weekly*, 5-13.
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- 000 "is great as only a great": Pauline Kael, "A Rip-off with Genius," *NYTBR*, 7-22-73, 1-3.
- 000 "creating too wan": MAR, 37.
- 000 "Napoleonic": *Ibid.*, 23.
- 000 "She is her career": *Ibid.*, 102.
- 000 "No one can be certain": *Ibid.*, 18.
- 000 "It is no ordinary": *Ibid.*, 22.
- 000 "a species of novel": *Ibid.*, 20.
- 000 two books that he "produced": *Ladies and Gentlemen, Lenny Bruce!* (NY: Random House, 1974); *Muhammad Ali: A Portrait in Words and Photographs* (NY: Alskog/Crowell, 1974).

yes

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AA

I am indebted to Carl Rollyson for enriching my discussion of MAR. See LNM, 251¹/₂ 610. See also Rollyson's discussion of MAR in *Female Icons: Marilyn Monroe to Susan Sontag* (iUniverse, 2005).

Here are some more practical suggestions pertaining to each learning style:

Visual Learners:

- use visual materials such as pictures, charts, maps, graphs, etc.
- have a clear view of your teachers when they are speaking so you can see their body language and facial expression
- use color to highlight important points in text
- take notes or ask your teacher to provide handouts
- illustrate your ideas as a picture or brainstorming bubble before writing them down
- write a story and illustrate it
- use multi-media (e.g. computers, videos, and filmstrips)
- study in a quiet place away from verbal disturbances
- read illustrated books
- visualize information as a picture to aid memorization

Auditory Learners:

- participate in class discussions/debates
- make speeches and presentations
- use a tape recorder during lectures instead of taking notes
- read text out aloud
- create musical jingles to aid memorization
- create mnemonics to aid memorization
- discuss your ideas verbally
- dictate to someone while they write down your thoughts
- use verbal analogies, and story telling to demonstrate your point

Tactile/Kinesthetic Learners

- take frequent study breaks
- move around to learn new things (e.g. read while on an exercise bike, mold a piece of clay to learn a new concept)
- work at a standing position
- chew gum while studying
- use bright colors to highlight reading material
- dress up your work space with posters
- if you wish, listen to music while you study
- skim through reading material to get a rough idea what it is about before settling down to read it in detail.

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- 000 "I always thought": Marie Brenner, "Mailer Goes Egyptian," *New York*, 38.
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- 000 "three miserable days": FIG, 20.
- 000 undulating fever: NM to MK, 10-9-74.
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- 000 "a human with his own psyche": FIG, 38-39.
- 000 "Excuse me for not shaking": Ibid., 45-46.
- 000 "concentration would become": Ibid., 48.
- 000 "were probably the heaviest": Ibid., 61.
- 000 "no small sound": Ibid., 91-92.
- 000 "good and drunk": Ibid., 124.
- 000 "a triumph for everything": Ibid., 162.
- 000 "For as long as Foreman": Ibid., 185.
- 000 "Blows seem to pass": Ibid., 186.
- 000 "like a drunk": Ibid., 201.
- 000 "Foreman was becoming": Ibid., 204.
- 000 "slow as a man": Ibid., 204-5.
- 000 "give a prod": Ibid., 197.
- 000 "went over like": Ibid., 208.
- 000 *He began work*: NM to MK, 2-18-75.
- 000 *appeared in book form: The Fight* was published by Little, Brown on 7-21-75.
- 000 "a book about genius": Stan Isaacs, "Norman Mailer: 'I'm Like a Minor Champ,'" *LI: Newsday Magazine*, 9-21-75, 22.
- 000 "He was no longer": FIG, 31.
- 000 "had been burning": Ibid., 34.
- 000 "These reportorial books": Seymour Krim, review of FIG, *Newsday*, 7-28-75.
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- 000 "Nijinsky of ambivalence": OFM, 472.
- 000 "He had tears": JML interview with Carol Stevens, 6-18-11.
- 000 "How are you, Mr. Mailer": Judy Klemesrud, "Life with Mailer: After Four Years, So Far, So Good," *NYT*, 4-16-79, B13.

3-28-8

OK

The Rhetoric of Voice in Memoir

The narrator in memoir usually has a consistent relationship with her/his reader. But the narrator has a shifting relationship with her/his material. Following are some of the possible voices the narrator can assume. It goes without saying that these can overlap.

The Voice Descriptive

The Voice Expository

The Voice Conversational

The Voice Pedagogical

The Voice Remembering: recalling the days of yore, memories of childhood, growing up, coming of age, etc

The Voice of the Narrative Present: speaking from behind the writing desk in the now, the moment of composition

The Voice Conjectural: Wondering and speculating what really happened years before, or what might have happened, or what should/should not have happened

The Voice Contextual: Looking at the events and spirit, the Zeitgeist, of earlier days with examples of music, mores, food, entertainers, education, modes of living

The Voice Historical (family): Looking back to events before the narrator's birth, back to grandparents and their forebears

The Voice Historical (nonfamily): The shaping events of an earlier time: wars, presidents, earthquakes, the Great Depression, the Westering movement, immigration to U.S., etc.

The Voice Anticipative: Thinking ahead to the future from the now

The Voice Philosophical: Wisdom garnered by living, lessons learned, books read

The Voice Denouement: Telling readers what happened in later life to those known as a child, young adult, etc.

The Voice Intertextual: Used when the narrator introduces quotes from other works, newspapers, letters, recipes, reports, court documents, and so forth, to provide relief to the reader

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- 000 "Mailer's screenplay gave Leone": MK, *The Good, the Bad, and the D Ice Vita*, 301-2.
- 000 Bogdanovich and another: TC, 181.
- 000 introduce her to Wilhelmina Cooper: Ibid., 183-85.
- 000 "Trying not to look": Norris Church, "Getting My Book Together," *Cosmopolitan*, August 1977, 130-38.
- 497 000 letter to him: NCM to NM, 8-2-75.
- 000 "thrilled": TC, 185.
- 000 "In the beginning": 193.
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- 000 "is like a good wife": NM to Moos, 12-5-75.
- 492 000 "the possibility of committing": NM to Luke Breit, 12-5-75.
- 000 "The nature of existence": "Book Ends," *NYTBR*, 3-14-76, 37.
- 000 JR: (NY: Knopf, 1975).
- 000 "waste, flux and chaos": Susan Strehle, *Fiction in a Quantum Universe* (Chapel Hill: University of North Carolina Press, 1992), 97.
- 000 Gravity's Rainbow: (NY: Viking, 1973).
- 000 "either a genius": JML, "An Author's Identity," PAP, 157.
- 000 "psychological demeanment": Eliot Fremont-Smith, "Do Writers Ride in Cadillacs?" *VV*, 5-3-76.
- 496 000 published in the Los Angeles Times: "Henry Miller: Celebrating a Cause Celebre," *Los Angeles Times Book Review*, 3-28-76, 1, 3.
- 000 "but believe me": Henry Miller to NM, 3-28-76.
- 000 "ruefully": NM to Henry Miller, 4-13-76.
- 000 "He has such": GAL, xiv.
- 000 "One had to go back": Ibid., 4.
- 000 "Miller at his best": Ibid.
- 497 000 "entered a town house": Ibid., 15-17.
- 000 "inestimable": Ibid., 17.
- 000 "the uncharted negotiations": Ibid., 186.
- 000 "The narcissist suffers": Ibid., 187-88.
- 498 000 "To be living": Ibid., 189.
- 000 "putting much of myself": NM to Henry Miller, 5-25-76.
- 499 000 "a path through my financial difficulties": NM to EY, 4-13-76.
- 000 "piece published in New York": "A Harlot High and Low: Reconnoitering the Secret Government," *New York*, 8-11-76, 22-47.
- 000 "I've finally come": NM to EY, 4-13-76.
- 000 "as something between a girlfriend": TC, 204-5.
- 000 "talked about her": Ibid.
- 000 "a towering depression": NM to Lucid, 11-23-76.
- 000 published in the Times: "The Search for Carter," *NYTM*, 9-26-76; rpt., in part, TOT, 948-59.
- 000 "haranguing a future president": TOT, 955.
- 000 "the possibility that Satanism": Ibid., 956.

6-11 (AA)

8 = 16 76/5
22 1/4 46
8 = 16 = 76 1/2
22 1/4 46

100

Point of View Matrix (501R)

	spoken	written	present	past
1st singular				
2nd singular				
3rd singular				
1st plural				
2nd plural				
3rd plural				
Other options:				

- 1. Chinese boxes**
- 2. All-dialogue**
- 3. Epistolary**
- 4. Diary**
- 5. Documentary/intertextual**
- 6. Catechetical**
- 7. Stream-of-consciousness**
- 8. Omniscient (full and limited)**
- 9. Objective**
- 10. Unreliable**

- 000 *contract with Warner Books*: The contract, which specifies that NM and Schiller share the copyright, is in the HRC.
- 000 \$500,000: MBM, 425-26.
- 000 *front page of National Enquirer*: Dennis D'Antonio and Thomas Kuncel, "173 Death Cell Letters Take You Inside the Mind of Gary Gilmore," *National Enquirer*, 1-11-77, 1, 32-33.
- 000 "I do not believe": Schiller to NM, 12-3-79.
- 000 *An American Tragedy*: (NY: Boni & Liveright, 1925). NM said that Dreiser's novel was a model for ES; see SA, 90.
- 000 "All he does": Jeffrey Severs, "The Untold Story Behind *The Executioner's Song*: A Conversation with Lawrence Schiller," *MR* (2007), 100.
- 000 *six months*: NM to Jack Abbott, 8-5-78.
- 000 "The Saint and the Psychopath": As noted in a draft of a contract with Bantam that Schiller attempted to negotiate (HRC).
- 000 *a quality that was almost saintly*: John W. Aldridge, "An Interview with Norman Mailer," *PR*, July 1980; rpt., CNM, 264.
- 000 *Trader Vic's*: Jeffrey Severs, "The Untold Story," *MR*, 97.
- 000 "a man who was quintessentially American": Aldridge, CNM, 270.
- 000 "She's been injured": Kevin Bezner, "Mailer on Gilmore," *Washington Book Review*, 6.
- 000 "probably the most open": Jeffrey Severs, "The Untold Story," *MR*, 98.
- 000 *Malibu*: Ibid., 97.
- 000 \$25,000: Grace Lichtenstein, "Gilmore's Agent an Entrepreneur," *NYT*.
- 000 "a dictionary": Jeffrey Severs, "The Untold Story," *MR*, 82.
- 000 "not prettily": TC, 232.
- 000 "Our life was coalescing": Ibid., 210.
- 000 *angry letter to the editor*: NM to Robert Spitzler, 12-9-76.
- 000 "you need not take it": NM to Holmes, 4-20-77.
- 000 "She was his practical!": JML interview with Aurora Huston, 1-15-12.
- 000 "the minutiae": TC, 233.
- 000 "a bloody rupture": NM to JML, 12-22-77.
- 000 "At the time": TC, 190.
- 000 "Norman and I had": JML interview with NCM, 1-30-09.
- 000 "pretending to be bolder": TC, 219.
- 000 "thrilled": Ibid., 218.
- 000 "tons of scintillating": NM to MK, 8-2-77.
- 000 "At some point": JML interview with Danielle Mailer, 7-29-09.
- 000 *Stephen recalled that Mailer*: JML interview with Stephen Mailer, 11-20-11.
- 000 "He was a terrible gambler": JML interview with Peter Alson, 4-23-12.
- 000 "like a lawyer preparing briefs": NM to Gordon Lish, 11-15-77.
- 000 "No, no, no": Jeffrey Severs, "The Untold Story," *MR*, 104.
- 000 "second-hand and rather fanciful": NM to Jonathan Silverman, 10-4-93.
- 000 "Because I knew that the Mormons": Jeffrey Severs, "The Untold Story," *MR*, 103.

Leave Post out

→ 1-78-77

Carol / (BA)

Ways to Model Good Writing Practices for Your Students

Teachers can have a huge impact on students when they actively show the students how to best approach writing, and create a comfortable atmosphere for the writing process.

THE BEST ATMOSPHERE – create a writing “community”

- A welcoming space -- arrange furniture to facilitate discussion and eye contact, rather than in rows. With younger students, regrouping or allowing movement around the room or prompts of artwork and music can be helpful.
- A welcoming attitude – make clear that a primary goal is respect for other students and their ideas, backgrounds, interests, concerns, and feelings.
- A welcoming example – Show students you are a practicing writer by engaging in classroom writing, and sharing work.

THE BEST STRUCTURE – create a system based on students’ need to develop as individuals and on curriculum goals.

- Establish some routines and procedures to avoid chaos, using a workshop model of some sort, but avoid rigidity.
- Show students how to impose needed order on their own work with a tool such as a writer’s notebook or portfolio, which contains writing samples, revisions, craft notes, editing checklists, etc.
- Use a meaningful approach such as writing based on selected genres, or specific inquiries, related to a project, or on themes or issues.

THE BEST CONNECTIONS – make clear to students that reading and writing are inseparable.

- Teach students how to “read like a writer”. Promote feedback and critiques so writers get reactions and responses to their work.
- Discuss various genres and their required craft skills, and compare/discuss readings in those areas. Read aloud in class and provide diverse materials and formats.

THE BEST MOTIVATION – show students why writing matters and how rewarding it can be.

- Give students meaningful reasons to write. If it’s an assignment, provide choices of format or topic or genre when possible.
- Encourage student writers to draw on their own life experiences and interests.
- When possible connect the writing to some event or feature of their lives, such as popular media, age-related concerns, or local issues.
- Provide a reason to revise – whether it’s posting work on a wall, mailing a letter or poem to an audience, publishing in a school magazine, doing a presentation for family or other students, or submitting to outside publications or contests.

NOTES

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- Williams (b. 1938) is a longtime friend of and advisor to the Mailer family.
- 000 *punched him*: NM did not remember Williams, but he remembered the punch.
- 000 "So, here is this heavy guy": JML interview with John T. Williams, 10-23-11.
- 000 *Bradford died*: NM thanked his editor of ten years in the afterword to ES, calling him "that good, fine, and devoted man of literature."
- 000 *Roger Donald*: NM's editor at Little, Brown until 1984.
- 000 *Serpentine*: (NY: Doubleday, 1979).
- 000 *The Right Stuff*: (NY: Farrar, Straus & Giroux, 1979).
- 000 "I'm sitting with Norman": Severs.
- 000 Gödel, Escher, Bach: (NY: Basic Books, 1979).
- 000 *The Ghost Writer*: (NY: Farrar, Straus & Giroux, 1979).
- 000 *Birdy*: (NY: Knopf, 1979).
- 000 "a factual account": ES, 1051-52.
- 000 *complain that words*: Phillip K. Tomkins ("In Cold Fact," *Esquire*, June 1966, 166-71) presents the testimony of several people who say Capote misquoted them or invented things they said, including Detective Alvin Dewey, who apprehended Hickock and Smith, and Josephine Meier, the wife of Undersheriff Wendle Meir, who fed Smith his meals.
- 000 "nonfiction provides answers": Tony Schwartz, "Is New Mailer Book Fiction, in Fact?," *NYT*, 10-26-79, C24.
- 000 "to read like a novel": Kevin Bezner, "Mailer on Gilmore," *Washington, Book Review*, 6.
- 000 *Capote recalled*: Lawrence Grobel, *Conversations with Capote* (NY: New American Library, 1985), 112-14.
- 000 "although he has always": *Music for Chameleons* (NY: Random House, 1980), xvi.
- 000 "was so famous": Grobel, *Conversations with Capote*, 113-14.
- 000 "no respect": Grobel: Ibid., 112.
- 000 "That was the measure": Plimpton, *Truman Capote*, 153-54.
- 000 "I think he was terribly": Radio interview with Milt Rosenberg, *Extension* 720, WGN, 9-6-84.
- 000 *nod to Capote*: NM did note his debt to Capote in several interviews, with Milt Rosenberg, and with William Buckley and Jeff Greenfield on *Firing Line*, for example.
- 000 *acknowledged Lillian Ross's*: Capote in Grobel, *Conversations with Capote*, 114; Mailer in Plimpton, *Truman Capote*, 214.
- 000 *Ross's nonfiction narrative*: *Picture* (NY: Rinehart, 1952).
- 000 "Nothing in my experience": ES, 305.
- 000 *Romeo and Juliet*: See, for example, <http://www.crimenarrative.com/2010/02/book-review-executioners-song-by-norman.html>.
- 000 "Real life": Ivy Compton-Burnett, "A Conversation Between I. Compton-Burnett and M. Jourdain," Rosamund Lehmann et al. (eds.), *Orion 2: A Miscellany* (London: Nicholson & Watson, 1945), 2.

Meier

which spelling?

The Miserable Middle: Notes on Maintaining Momentum

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(2,345 words)

Hollywood loves movies about writers. So do audiences. Remember: *Capote*, *The Hours*, *Finding Forrester*, *Sylvia*, *Barton Fink*, *Elling*, *Barfly*, *Wonder Boys*, *Shakespeare in Love* and *Sideways*. But the writing process is difficult to convey on the big screen, although all the films noted include scenes of writerly frustration and blockage. None does it better than the 1987 Billy Crystal film, *Throw Momma from the Train*.ⁱ As the film opens, Crystal, a creative writing teacher paralyzed with writer's block, struggles to finish the opening sentence of his novel: "The night was . . ." As the film ends, he is depicted in the act of effortless, near-magical composition. Completed pages fly from his typewriter. How many times have we seen these

- 000 "You know, that's one": JML interview with Richard Stratton, 4-15-09.
- 000 "Boy, were we naïve": TC, 270.
- 000 Soho News: Quoted in *The Nation*; see Lee Bernstein, *America Is the Prison: Arts and Politics in Prison in the 1970s* (Chapel Hill: University of North Carolina Press, 2010), 158.
- 000 "an archipelago of the damned": Terrence Des Pres, "A Child of the State," *NYTBR*, 7-19-81.
- 000 Holocaust death camps: *The Survivor: An Anatomy of Life in the Death Camps* (NY: Oxford University Press, 1976).
- 000 Mailer spoke to Abbott: UPI, "Defense Alters Plan in Murder Trial of Author Jack Abbott," *Reading Eagle*, 1-14-82, 29.
- 000 "This is a bad neighborhood": Ruth Landa, AP, "Witness Describes Knife Convict-Author Carried," *Gettysburg Times*, 1-14-82, 6.
- 000 slain John Lennon: M. A. Farber, "with terrific velocity": "Defense Alters Plan."
- 000 "like a Ping-Pong ball": M. A. Farber, "A Killing at Dawn Beclouds Ex-Convict Writer's New Life," *NYT*,
- 000 "Let's get out of here": Ruth Landa, "Witness Describes Knife," *Gettysburg Times*, 6.
- 000 "By the time I got there": JML interview with William Majeski, 6-4-12.
- 000 Abbott called Mailer: Dean Brelis, "In New York: Tracking a Murder Suspect," *Time*, 10-26-81.
- 000 went to McDonald's apartment: Robert Sam Anson, "The Brief and Violent Freedom of Jack Abbott," *Life*, 130.
- 000 "He was extremely subdued": M. A. Farber, "A Killing at Dawn Beclouds Ex-Convict Writer's New Life," *NYT*,
- 000 "I had a lot of conversation": This quotation, and those following up to "how his fucking book was selling" are from JML interview with William Majeski, 6-4-12.
- 000 On September 23, he was captured: Wendell Rawls Jr., "Convict-Author Eluded Police for Month," *NYT*, 9-25-81, 16.
- 000 afraid someone would kill him: Michael Coakley, "Convict Author Back in 'Belly of the Beast,'" *Chicago Tribune*, 10-25-81, Sec. 3, 10.
- 000 \$100,000 in royalties: Michael Reese, Holly Morris, and Susan Argest, "Back in the Belly of the Beast," *Newsweek*, 9-28-81, 31.
- 000 "I knew him from the time": JML interview with Barbara Probst Solomon, 4-23-10.
- 000 "It was the first time": JML interviews with Barbara Probst Solomon, 5-3-09.
- 000 "I've been in": NM to JML, 7-29-81.
- 000 telephones in Provincetown: TC, 279.
- 000 "extremely depressed": JML interview with Danielle Mailer, 1-11-12.
- 000 "a few times after": "Convict Author Is Sought by Police in Stabbing Death," *Publishers Weekly*, 7-31-81.
- 000 "still unwilling to talk": Rick Hampson, AP, "Mailer's Ex-Con Protege Now a Fugitive," *Chicago Sun-Times*, 8-18(?) -81.

Erroll

7-28-81

7-28-81

two iconic images: the writer stalled and the writer sailing? But they don't tell the whole story. They depict only the beginning and the end of the tale. The middle, the miserable middle, where many storylines and their writers flounder, has been left out. The film does not show the long and winding road that writers must travel from Alpha to Omega. What happens there? Well, in no particular order, nearly all writers have experienced one or more of the following: exuberant progress followed by agonizing retreat, a brilliant breakthrough that leads into a blind alley, or slowly sinking in the quicksand of an ill-conceived plot. Most of us have stared in near despair at the blank page, the empty screen, when the words escape us and our characters desert us in mid-plot.

The marathoners—the novelists—often face this loss of momentum, usually as they near the eighty-five to one-hundred page mark of a new draft. One student called and reported that he had put his main character on an airplane at page ninety. “He won’t get off the plane,” he moaned. “But that’s not the worst of it,” he continued. “I don’t know what city he’s circling!”

Contrary to Billy Crystal, many young writers have the opening scenes of their memoirs, novels, plays or screenplays pretty much committed to memory. The first fifty pages are often the easiest. You zoom along the compositional highway, windows down, feeling foxy, and making great time. Writing is a day at the beach. But then a cloud passes before the sun, you go around a bend, and the road disappears. You’re in the sand dunes. Then the radiator goes into over-boil and the gas gauge shows near empty. What to do? How does the writer regain momentum? Or, better still, never lose it.

- 000 "Jack Abbott has had": Michael Reese, Holly Morris, and Susan Argest,
 "Back in the Belly of the Beast," *Newsweek*, 1-19-82, B3.
- 000 "We're going to have Jack": JML interview with Ivan Fisher, 4-14-09.
- 000 "flabbergasted": TC, 271.
- 000 "He went from the belly": Paul L. Montgomery, "Abbott Rejects Account
 of Him as Violent Man," NYT, 1-19-82, B3.
- 000 "the holy grail": JML interview with Naomi Zack, 1-3-12.
- 000 *Mailer testified*: Thomas Hanrahan and Stuart Marques, "Abbott Jurors
 Hear His Text on Knife-Killing," *New York Daily News*, 1-19-82, 4, 17.
- 000 "pay enough attention": Transcript of NM press conference, Manhattan
 courthouse, 1-21-81 (JML files).
- 000 "was the worst New York press gang bang": MBM, 16.
- 000 "Norman was never cool": TC, 272.
- 000 "I'm saying culture": Transcript of NM press conference.
- 000 "scumbag journalism": Mike Pearl and Cynthia R. Fagen, "Mailer: I
 Would Risk Freeing Killer," *New York Post*, 1-19-82, 3.
- 000 jury was divided: Mike Pearl, Cynthia Fagen, and Philip Messing, "Inside
 the Jury Room," *New York Post*, 1-22-82, 5, 31.
- 000 "ridiculous"; "fair": Murray Weiss and Stuart Marques, "Victim's Kin
 Gives His Verdict," *New York Daily News*, 1-22-82, 3, 18.
- 000 15 years to life: AP, "Abbott Given Prison Term of 15 Years to Life,"
Springfield State Journal-Register, 4-16-82.
- 000 "are both too strong": Thomas Hanrahan and Don Singleton, "Might
 Help Again, Mailer Says," *New York Daily News*, 1-23-82.
- 000 "I think he's right": Murray Weiss and Stuart Marques, "Victim's Kin
 Gives His Verdict," *New York Daily News*, 18.
- 000 "analyzed violence": TC, 272-73.
- 000 color cover depicting him: *New Republic*, 9-9-81.
- 000 "a hectic screed": James Atlas, "The Literary Life of Crime," *New Repub-*
lic, 9-9-81, 21-23.
- 000 "Mailer now endorses": Lewis Lapham, "Mailer Asks Us to Take the
 Risk," *Chicago Tribune*, 2-26-82.
- 000 "be shackled together": Lance Morrow, "The Poetic License to Kill,"
Time, 2-1-82, 82.
- 000 "It was the myth": Michiko Kakutani, "The Strange Case of the Writer
 and the Criminal," *NYTBR*, 9-20-81, 1, 36-39.
- 000 limited culpability: MBM, 34-35.
- 000 "I'm not trying": Transcript of *The Dick Cavett Show*, 2-24 and 2-25,
 1982.
- 000 according to his daughter Daniele: JML interview with Danielle Mailer,
 1-11-12.
- 000 "My heart goes out": James L. W. West III, *William Styron*, 429.
- 000 "Remembering one's own Elysian": "Aftermath of 'Aftermath,'" *This
 Quiet Dust and Other Writings* (NY: Random House, 1982), 141.
- 000 "I just wanted to say": James L. W. West III, *William Styron*, 429. NM and
 Styron had spoken as early as 1972. See photo in *NYRB*, 1-10-13, 33.

Herman Melville said only four things were necessary for him to keep writing: “time, strength, cash and patience.”ⁱⁱ But where does one locate these assets, especially the strength? Faulkner said the four things he needed to keep him going were “paper, tobacco, food and a little whiskey.”ⁱⁱⁱ But a little whiskey can become a barrel, as it did in the case of Faulkner (and Hemingway, Dorothy Parker, Edna St. Vincent Millay, F. Scott Fitzgerald, Eugene O’Neil, Sinclair Lewis . . . the list goes on). Harlan Ellison said, “*Anyone* can become a writer—the real test is *staying* a writer.”^{iv} Maintaining momentum is the challenge; writing is hard. As Fran Leibowitz put it, “Contrary to what many of you might imagine, a career in letters is not without its drawbacks—chief among them the unpleasant fact that one is called upon frequently to actually sit down and write.”^v We can name many writers who, after an auspicious commencement, lost the will to continue. Think of Ralph Ellison and Harper Lee, for example, two writers who had laurels to rest on. *Invisible Man*^{vi} and *To Kill a Mockingbird*^{vii} ought to have provided sustenance. But what if you haven’t written a critically acclaimed bestseller? William Kennedy, author of *Ironweed* and many other wonderful novels, said, “Until you break through, you feel like a character out of Kafka,”^{viii} that is, depressed, despised, a persecuted insect. Edna Ferber said writing was a combination of “ditch-digging, mountain-climbing, treadmill and childbirth.”^{ix} No wonder some of us run out of gas.

Is there a guidebook available that can help writers navigate the miserable middle wasteland? We offer two lists containing some helpful tips and downright tricks to keep the words flowing. The first is about setting the table, warming up, and creating the optimum conditions for writing. You might want to tack some of these tips on the wall of your writing room or the side of your computer.

- 000 Swedish publisher: Jinny St. Goar, "Mailer in Swedish," *Forbes*, 8-15-83, 90-92.
- 000 \$120,000 in England: Dick Lochte, "Book Notes," *Los Angeles Times*, 9-6-81.
- 000 Other foreign editions: Edwin McDowell, "Mailer and Random House Sign a \$4 Million Contract," *NYT*, 8-2-83.
- 000 HIDEOUS REVIEWS: HRC.
- 000 Wolcott's a muddle of incest: "Enter the Mummy," *Harper's*, May 1983, 81-83.
- 000 Koenig's condemnation: "'Give Me Your Obelisk,'" *New York*, 4-25-83, 71-72.
- 000 Fremont-Smith's summary: Appeared in VV, probably in spring 1983.
- 000 the deepest structural principle: Begiebing, *Toward a New Synthesis*, 109.
- 000 "Ramses II": *Ibid.*, 112.
- 000 Bufithis sent Mailer an essay: "Norman Mailer," *Dictionary of Literary Biography*, 1983 (Detroit: Gale, 1984), 162-66.
- 000 "not met with in any other": *Ibid.*, 163.
- 000 "inveighing against American": *Ibid.*, 165.
- 000 "richness, radiance": *Ibid.*, 166.
- 000 Lucid's former graduate student: Bufithis wrote his Ph.D. dissertation under Lucid at the University of Pennsylvania.
- 000 "is, I fear": NM to Bufithis, 6-25-84.
- 000 "the best book": Julie Rubenstein and Greg Tobin, "Behind the Lines," *Literary Guild Magazine*, June 1983, 5.
- 000 "the best thing I've read": NM to Begiebing, 4-19-89.
- 000 Tough Guys Don't Dance: Published by Random House, 8-20-84.
- 000 "can come out": NM to Bruce Dexter, 4-5-89.
- 000 "the fine filigree tip": TGD, 17.
- 000 "the rustle along the beach": *Ibid.*, 101.
- 000 "dear": *Ibid.*, 3.
- 000 "He climbed": JML interview with Dotson Rader, 3-25-10.
- 000 "with everyone gone": TGD, 6. NM named this passage as his favorite depiction of place in his work: *Three Minutes or Less: Life Lessons from America's Greatest Writers* (NY: Bloomsbury/Penguin/Faulkner, 2000), 221.
- 000 "in complicity with evil": Christopher Ricks, "Rectum," *London Review of Books*, 10-18-84, 15.
- 000 "held in the grip": TGD, 81-82. NM knew that Jonathan Thomas, husband of Sandy Charlebois Thomas, his secretary in the late 1960s, almost made it to the monument's peak in 1959. See "To Fellows and Friends," *Provincetown Advocate*, 7-23-59.
- 000 "the dungeon": TGD, 12.
- 000 "is a book": *Ibid.*, 25.
- 000 "The book is interested": Peter E. Howard, "Mailer: Tough Guy at Ease in Ptown," *Cape Cod Times*, 8-12-84, 1, 12.
- 000 "I have to work": James Campbell, "Making Ends Meet," *Literary Review*, 29.

- 1) Create a workspace that is only used by you to write. Remove all bills, phones, books, memorabilia, pets, and all other procrastination possibilities. This space must be for writing only! (Some pets may be allowed.)
- 2) Hang photos, drawings, posters, or descriptions of your story, novel, film, or play on the wall, so that when you look up from your desk, you see only the fictive world of your work.
- 3) Sharpen all pencils, clean all computer screens, or set out the pens before you begin work, so that you don't have to stop work to sharpen that pencil, clean the computer screen, or find the correct pen (another dastardly distraction device).
- 4) Make an appointment with yourself to show up for work. Set a schedule and keep it!
- 5) Let all the folks in your life know your work hours and that this is your time to work—your “do not disturb please” time.
- 6) Write during your specified time. No wandering downstairs for a snack or to catch the latest news during your scheduled work time. If you don't respect your precious writing time, no one else will either.

If you have honestly completed the “setting the table” checklist above, and you get stuck, try pondering some of the following tips from other writers:

- 1) Tie yourself to your chair until you have written 100 words. It worked for John McPhee, the dean of nonfiction writing, who wrote while lashed to a deck chair with his bathrobe belt.^x Again, no checking email, the mailbox or the weather report.

- 000 "drifts heavily": Edwin McDowell, "Publishing: Mailer Talks About His New Thriller," NYT, 6-8-84.
- 000 "I had been trying": Dermot Purgavie, "Thoughts of a Tough Guy," *Mail on Sunday Magazine*, 10-14-84, 78.
- 000 worked from eleven to nine: NM to Stephen Mailer, 8-29-83.
- 000 ~~was too rich. "Norman Mailer Moves to Random House," Publishers Weekly~~, 8-12-83, 17.
- 000 "too rich": NM to JA, 10-11-83.
- 000 New York-based publisher: Edwin McDowell, "Mailer and Random House Sign a \$4 million Contract," NYT, 8-28-83.
- 000 "I don't know where": [b].
- 000 "Mailer's agent's advertisement": John Blades, "Mailer Presides over a Novel Launching," *Chicago Tribune*, 5-31-84, Sec. 5, 9.
- 000 "Money, Madden says": TGD, 104.
- 000 "We told Little, Brown": "Little, Brown Releases Mailer Novel to RH," *Publishers Weekly*, 10-21-83.
- 000 "I was shocked": John Blades, "Mailer Presides over a Novel Launching," *Chicago Tribune*.
- 000 lent them money: Tom Dunkel, "Great Scott," *United Airlines Magazine*, September 1985.
- 000 "If you knew Scott": JML interview with Jack Scovil, 3-23-10.
- 599 000 "a supple brain": Paul D. Zimmerman, "Literary Hustler," *Newsweek*, 3-1-76, 76.
- 000 "was the prime client": JML interview with Jack Scovil, 3-23-10.
- 000 "I hear you're the guy": Tom Dunkel, "Great Scott," *United Airlines Magazine*.
- 000 Before Norman: JML interview with Jack Scovil, 3-23-10.
- 000 part salesman, part banker: Alan D. Hass, "Great Scott! It's Meredith," *Book Views*, October 1977.
- 000 "To the best of my knowledge": JML interview with Jack Scovil, 3-23-10.
- 599 000 "sensitive Irishman": Eugene Kennedy, CNM, 333.
- 000 "I figure it this way": TGD, 159.
- 000 "Crazy people": Ibid., 227.
- 000 "Maybe I was": Ibid.
- 599 000 Rudy Langlais: A film producer, whose credits include *Who Killed Atlanta's Children* (2000), Langlais began his film career working with NM.
- 000 "the first classy X-rated": JML interview with Rudy Langlais, 3-1-12.
- 599 000 "How dare you": JML interview with Rudy Langlais, 3-1-12.
- 000 "I know what": Ibid.
- 000 "surprised that Norman": JML interview with Scovil, 3-23-10.
- 000 gossip column snippets, and a 2009 memoir: "Esquire Goes on a Date with Carole Mallory," *Esquire*, December 1980, 57-58; Ed Naha, "Mallory Labors on the 'Job,'" *New York Post*, 8-26-81; Carole Wagner Mallory, "My Story," *Parade*, 6-28-87, 4-6; Annette Witheridge, <http://www.dailymail.co.uk/femail/article-563593/The-siren-conquered-Hollywood>

- 2) Lower your standards, temporarily. You can always revise a bad page, but not a blank one.^{xi} Write. Meet your time and word goals.
- 3) When bogged down, H. G. Wells advised, "Try the element of surprise: attack it at an hour when it isn't expecting it."^{xii}
- 4) Remember that baseball pitchers lose their fastballs; opera singers lose their voices; runners lose their wind. But writers only get better; the best is yet to come.^{xiii}
- 5) Annie Proulx says that yard sales are wonderful places to get ideas.^{xiv}
- 6) Erskine Caldwell noted, "You can always write something. You write limericks. You write a love letter. You do something to get you in the habit of writing again, to bring back the desire."^{xv}
- 7) From Kit Reed: "You are going to have to write a lot of crap in your life before you write anything good, so you might as well get started."^{xvi}
- 8) Robert Pirsig believes that writer's block is a sign that you are getting close to the heart of your problem.^{xvii}
- 9) Introduce a mystery character who changes the relations among the other characters, someone who forces them to revise their estimates of each other.
- 10) Follow Vladimir Nabokov's advice: "Caress the details."^{xviii} Explain, for instance, why steel pennies were used in 1943, or note how many states are inhabited by coyotes.^{xix} Share the specifics of some unusual process, like re-silvering a faded mirror,^{xx} making a Harvey Wallbanger^{xxi} or a beaver stew.^{xxii} Exposition of the obscure is usually interesting; recall the construction of the fiddle with the snake rattles inside in Charles Frazier's *Cold Mountain*.^{xxiii}

Post-Mortem," NYT; see also Salman Rushdie, "The Pen and the Sword," NYT, 4-17-05.

000 "brilliant end run": R. Z. Sheppard, 74.

000 "With luck, however": Thomas Pynchon to NM, 1-8-86.

000 Mailer wrote back: NM to Pynchon, 2-13-86.

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000 "obsessively circular": George Johnson, "New and Noteworthy," NYT, 1-10-88.

000 "I whisper to you": NM to Gordon Lish, 9-12-85.

THIRTEEN: AN UNFINISHED CATHEDRAL: HARLOT'S GHOST

In addition to the sources identified below, the following were drawn on: NM's "Mailer Log"; JML's unpublished interviews with NM and BW. NM's letters are located at the HRC.

Page

000 "You can no longer write": Michael Schumacher, "Modern Evenings: An Interview with Norman Mailer," *Writer's Digest*, October 1983, 34.

000 collection of his interviews: *Conversations with Norman Mailer*, ed. JML (Jackson: University Press of Mississippi, 1988); consists of thirty-four previously published interviews, three of them self-interviews.

000 friend pointed out: JML, "Mailer's America," *Chicago Tribune, The Arts*, 9-29-91, 18.

000 Some Came Running: (NY: Scribner's, 1957); Existing paperback technology was such that Jones was required to abridge the novel for the Signet edition published in 1958.

000 "Plot is the enemy": Christopher Bigsby, "Alarm Calls for American Dreamers," *Independent*, 10.

000 "the memory of the books": Graydon Carter, ed., *Vanity Fair's Proust Questionnaire* (NY: Rodale, 2009), 132.

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000 "Ah! At last": NM to Vincent Canby, 2-4-88.

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000 It baffled its small audiences: Godard's biographer, however, calls the film one of the director's "greatest artistic achievements." Richard Brody, *Everything Is Cinema: The Working Life of Jean-Luc Godard* (NY: Henry Holt, 2008), 492.

000 "brought me closer": David Lida, "Stage Daughters," *W* magazine, 2-8-88, 37.

000 The Last Sitting: (NY: Morrow, 1982).

000 "No one has played Marilynn": "Striking Pose Looks Familiar," *Boston Herald*, 3-26-86, 11.

JML's

2-9-02

- 11) Repeat yourself.^{xxiv} Try telling the second half of your story or play or poem as a recurrence of the first, but with some edifying difference, as when Madame Bovary has a second love affair in a second city; or use progressive recurrence, the repetition of the same episode, but with a bit more painful detail each time, as Conrad does with Jim's desertion of his ship, the Patna, in *Lord Jim*,^{xxv} or (this is tricky) repeat by having your narrative move backwards in time via revelation from a surprise character, or the awakening of suppressed memories, or via a letter or document, as in Balthazar's interlinear in Lawrence Durrell's novel of the same name.^{xxvi} In short, backtrack but with the benefit of new knowledge or perception. You can also (this is easier) create and repeat a leitmotif—a song, an odor, an object, for example, Fabrizio's natal tree in Stendhal's *The Charterhouse of Parma*,^{xxvii} to which he returns on his birthday.
- 12) When stuck on story, tell the story of the story. Step back and delineate the circumstances by which the storyteller stumbled on her/his materials, as when Hawthorne's narrator in *The Scarlet Letter*^{xxviii} finds a packet of letters and a faded cloth red letter A in a barrel in an attic; or in Kierkegaard's *Stages on Life's Way* when a bookbinder named Hilarius Bookbinder finds several manuscripts in his shop and binds them together for publication.^{xxix} Stories can be overheard in McDonald's, be inspired by a face on a passing train, or by a postcard found in the pages of a used book. Find the beginning of the thread and follow it; focus on the "how" as much as the "what." Move back and forth between the two.
- 13) Take a walk, go for a jog, mow the lawn or weed the garden. Repetitive muscle motion can release new ideas.

- 000 "Larry Schiller makes Baron": Liz Smith column, quoted by Andrew O'Hagan, "Oswaldworld," *London Review of Books*, 12-4-95.
- 000 "Larry can be utterly": NM to Bonnie B., 3-28-99.
- 000 "We started with Vaseline": JML, the American Tolstoy, Oswald and the KGB, MR, 60-62.
- 000 "Every single word": Ibid., 65.
- 000 advance excerpt from the first part: "Oswald in the U.S.S.R.," *New Yorker*, 4-10-95, 56-99.
- 000 "or my publishers": NM to Swanee Hunt, 7-7-93.
- 000 "I hope eventually": NM to Peter Balbert, 10-4-93.
- 000 "scissors-and-paste job": Doris Athineos.
- 000 "When Richardson read": One likely source is Robert Taylor, "Mailer's Latest Lines," *Boston Globe*, 7-23-93, 39, 49.
- 000 "Guys and Droons": NM's drawings were on display at the Berta Walker Gallery in Provincetown, 7-23 to 8-4-93; NM defined a droon as "an odd-ball, someone who's seriously skewed."
- 000 "He's not just": Doris Athineos, "Picasso Biographer in a Blue Period," *New York Observer*.
- 000 "let my hand": Ibid.
- 000 "I hope": Ibid.
- 000 Obviously, Richardson sicced him: Ibid.
- 000 "As I understood it": JML interview with Nan Talese: 10-19-10.
- 000 "Well, this is just": Ibid.
- 000 "it's not fair": Ibid.
- 000 "vertigo and fog": Doug Smith, "Big Dealy," *New Republic*, 12-13-93, 11-12.
- 000 also a conspiratorialist: NM later told DeLillo that he now doubted the single assassin theory.
- 000 "The sudden death": OT, 198.
- 000 "the largest mountain": "A Special Message for the First Edition from Norman Mailer," *Oswald's Tale: An American Mystery* (Franklin Center, PA: Franklin Library, 1995), unpaginated.
- 000 Oswald's Tale: The first edition was published by Random House on 9-7-9-95.
- 000 "a dead whale decomposing": OT, 351.
- 000 "Every morning I'd read": Patricia Holt, "Norman Mailer tells 'Oswald's Tale,'" *San Francisco Chronicle*, E2.
- 000 add a hundred-page epilogue: Holt.
- 000 "Oh, don't make it": Joseph Cummins, "Interview with Norman Mailer," *BOMC Insights*, May 1995, 1.
- 000 "I started with one book": "No Ordinary Secret Agent," *Newsweek*, 4-24-95, 60.
- 000 "a huge and hideous": William Grimes, "What Debt Does Hollywood Owe to Truth?," *NYT*, 3-5-92.
- 000 "You've got a rose": JML interview with Harry Evans, 5-31-12.
- 000 Epstein felt the same way: JML interview with Jason Epstein, 11-06-08.

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for
yes

5-12-95

14) J. P. Donleavy once noted that "writing is turning one's worst moments into money."^{xxx} Try it. Dredge up a painful memory and deploy it.

15) Carolyn MacKenzie offers this: "If you have a skeleton in your closet, take it out and dance with it."^{xxxi}

If none of these work, turn off the computer, get your hat and go to a yard sale. Let the well of the unconscious fill up again. It always does.

ⁱ *Throw Momma from the Train*, starring Danny DeVito, Billy Crystal and Anne Ramsey, was released in 1987. It was directed by DeVito, produced by Larry Brezner and distributed by Orion Pictures. Mrs. Lift was played by Anne Ramsey, who was nominated for an Academy Award in the supporting actress category.

ⁱⁱ The quote is from chap. 32 of *Moby-Dick* (1855).

ⁱⁱⁱ Faulkner made the statement in an interview published in *Time*, May 28, 1956.

^{iv} Quoted in *The Write Book: An Illustrated Treasury of Tips, Tactics and Tirades*, edited by Bob Perlongo (Glenbrook, CT: Art Direction Book Company, 2002), 39.

^v Fran Liebowitz, *The Write Book*, 34.

^{vi} One of the most important novels of the 20th century, Ellison's *Invisible Man* won the National Book Award in 1953. Although he lived until 1994, Ellison never published another major work.

^{vii} Harper Lee's classic novel of race relations was published in 1960 and won a Pulitzer Prize. Born in 1926, she has never written another book.

^{viii} William Kennedy's quote comes from *The Write Book*, 31. His 1983 novel, *Ironweed*, won a Pulitzer Prize. It is part of a quintet of novels referred to as The Albany Cycle.

^{ix} Ferber's quote is from chap. 1 of her memoir, *A Peculiar Treasure* (1939).

^x McPhee story: source lost.

^{xi} This bit of advice is adapted from a quote from Nora Roberts, *The Write Book*, 34.

-1261-62

- 000 "out of his mind": "Long Legs," 49-51.
- 000 "I would have insisted": Ibid., 51.
- 000 Marina and Lee: (NY: Harper & Row, 1977).
- 000 O. J. Simpson, JonBenét Ramsey, Robert Hanssen: *American Tragedy: The Uncensored Story of the Simpson Defense* (NY: Random House, 1996), written with James Willwerth; *Perfect Murder, Perfect Town: JonBenét and the City of Boulder* (NY: HarperCollins, 1997); *Into the Mirror: The Life of Master Spy Robert P. Hanssen* (NY: HarperCollins, 2002).
- 000 "We can talk": JML, "Long Legs, The American Tolstoy, Oswald and the KGB," MR, 52.
- 000 "brilliance": Ibid., 55.
- 000 "discipline him": OT, 786-88.
- 000 "difficult not to feel": Ibid., 789-90.
- 000 "the results": "Norman Mailer on Madonna: Like a Lady," *Esquire*, August 1994; rpt., TOT, 1115.
- 000 mentioned his support to Liz Smith: Liz Smith, "Rumors Put Pfeiffer On-screen as Evita," *Toledo Blade*, 6-1-94, 19.
- 000 "an ego even larger": TOT, 1117.
- 000 "a pint-size Italian American": Ibid., 1114.
- 000 "to take her kinks": Ibid., 1113.
- 000 "Confessions—in good society": Ibid., 1133-34.
- 000 "a barrel wrapped in velvet": Ibid., 1118.
- 000 "finally met a woman": NM to Graham ?, 9-23-94.
- 000 1,700 pages: NM to Tom Fiske, 9-23-94.
- 000 down to 1,400: NM to Alex Hicks, 11-23-94.
- 000 forty-five-page excerpt: "Oswald in the U.S.S.R." *New Yorkers*.
- 000 "Every insight": "What American Haunts Us More?," *Parade*, 5-14-95.
- 000 75 percent certain: Wil Haygood, "Mailer Obsessed," *Boston Globe*, 68.
- 000 "boring and derivative": Michiko Kakutani, "Oswald and Mailer: The Eternal Basic Questions," *NYT*, 4-25-95.
- 000 "Oswald's struggle": Andrew O'Hagan, "Oswaldworld," *London Review of Books*.
- 000 "utterly convincing": Allan Massie, "The Road from Minsk to Dallas," *Daily Telegraph*, 9-2-95.
- 000 "I hoped there would": Philip Martin, "American Psycho," *Arkansas Democrat-Gazette*, 7-7-95.
- 000 "natural writerly prejudice": Christopher Hitchens, "The Man Who Killed JFK," *Financial Times*, 9-2-95.
- 000 "Everything in Mailer": Martin Amis, "Fatally Flawed," *Sunday Times*, 9-10-95, 1-2.
- 000 "What is never taken": Andrew O'Hagan, "Oswaldworld," *London Review of Books*.
- 000 an unsigned review: "The Russian Connection," *Economist*, 7-10-95, 111-12.
- 000 "the most sensible review": Jason Epstein to NM, 7-16-95.

^{xii} *The Writer's Chapbook*, edited by George Plimpton (New York: Viking, 1989), 224.

^{xiii} Adapted from a Mickey Spillane quote, *The Write Book*, 37.

^{xiv} Proulx's advice is from *Writers on Writing*, 185.

^{xv} Caldwell is quoted in *The Writer's Chapbook*, 224.

^{xvi} Kit Reed's quote is from *The Write Book*, 69-70.

^{xvii} Pirsig's insight adapted from a quote in *The Write Book*, 65.

^{xviii} Vladimir Nabokov's writing motto: no specific source identified.

^{xix} Steel pennies, coated with zinc, were used in WWII because of a shortage of copper. In good shape, they are now worth about a dime. Every state but Hawaii has coyotes.

^{xx} The entire mirror can be scraped down and re-silvered for an exorbitant price, or you can run a humidifier near it for a few days, as I recently learned.

^{xxi} The Harvey Wallbanger was created by a bartender, Donato Antone, in 1952. It is made by adding a dollop of the sweet Italian liqueur Galliano to a large screwdriver (vodka and orange juice). The liqueur reduces the acidity just enough.

^{xxii} Simmer for a long, long, long time with onions, carrots, potatoes, bouillon cubes, spices; add a cup of bourbon.

^{xxiii} Frazier's 1997 novel, set in the Blue Ridge Mountains of North Carolina, won the National Book Award. It is admired for its authentic period language and cultural detail, among other felicities.

^{xxiv} Repeat yourself: Much of this advice is adapted from an address by Robert Pinget, reprinted in *The Review of Contemporary Fiction* 19 (Fall 1999): 17-24.

^{xxv} Conrad's novel was serialized in *Blackwood's Magazine* in 1899-1900. Its technique of ringing the title character, Lord Jim, with multiple observers over a long period of time and then retailing their complex, contradictory perceptions via an old sea dog, Marlow, made it a masterpiece of modernism.

^{xxvi} The four novels comprising *The Alexandria Quartet* are *Justine*, *Balthazar*, *Montolive* and *Clea*. *The Quartet*, published 1957-60, is notable for its Rashomon-like presentation of events. It is set in the Middle East just before and after WWII.

^{xxvii} Stendhal's classic realist novel was published in 1839. I can't recall how many times Fabrizio returns on his birthday to the tree planted on the day of his birth, perhaps only a couple.

^{xxviii} Hawthorne himself was an inspector in the Salem Custom House and relied on the experience garnered there to create the frame for *The Scarlet Letter* (1850), perhaps the most perfectly structured American novel.

1264-65

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000 "are not taking account": "Black and White Justice," *New York*, 10-16-95, 29.
000 commencement address: NM received an honorary Doctor of Humane Letters degree from Wilkes University, and gave the commencement address, 5-27-95.
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000 "I couldn't make": Sean Abbott, "Mailer Goes to the Mountain," *At Random*, 50.
000 "To My Knowledge": Sean Abbott, *Ibid.*, 51.
000 "this odd moment": Bill Broadway, "Norman Mailer: New Advertisements for Himself," *New Millennium Writings*, 14.
000 Crossing the Threshold of Hope: (NY: Knopf, 1994).
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000 offer the Pope: Walter Goodman, "No, PEN Decides It Won't Invite the Pope to Join," *NYT*, 5-17-88, C20.
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000 "I was curious": *Ibid.*
000 "how good a story": Donn Fry, "Mailer's Literary Touch Backed by Audacity," *Seattle Times*, 1-26-97.
000 "the spiritual or psychological keel": Bruce Weber, "The Gospel According to Mailer," *NYT*, 4-24-97, B1-B2.
000 "at the least worthy": Thomas Curwen "The Art of Faith," *Los Angeles Times*.
000 "I wanted to retell": Bill Broadway, "Why Mailer Decided to Play Jesus," *Washington Post*, 5-10-97.
000 "If suddenly I had": Donn Fry, "Mailer's Literary Touch Backed by Audacity," *Seattle Times*.
000 "to write a book": Andrew O'Hagan, "The Martyrdom of Mailer," *Guardian Weekend*, 8-30-97, T10.
000 "I remember arguing": JML interview with Jason Epstein, 6-25-03.
000 "almost animal-like": Sean Abbott, "Mailer Goes to the Mountain," *At Random*, 50.
000 He did some research: *Ibid.*, 54; Bob Minzesheimer, "Mailer Retells the Greatest Story Ever," *USA Today*, 4-24-97.
000 Elaine Pagels: *The Gnostic Gospels* (NY: Random House, 1979); *The Origin of Satan* (NY: Random House, 1995).
000 "Celebrities": Transcript of *Charlie Rose*, 4-22-97.
000 two pieces on the political campaigns: "War of the Oxymorons," *George*, November 1996, 6-24; "How the Pharaoh Beat Bogey," *George*, January 1997, 54-60, 82-86.
000 article on Pat Buchanan: "Searching for Deliverance," *Esquire*, August 1996, 54-61, 118-27.

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^{xxix} Søren Kierkegaard's novel, *Stages on Life's Way*, was published in 1845.

^{xxx} J.P. Donleavy's quote is from *The Columbia Dictionary of Quotations* (New York: Columbia University Press, 1993), p. 1015.

^{xxxi} MacKenzie's quote is from *The Write Book*, p. 37.

Bonnie Culver is the Director of the MA/MFA low residence creative writing program at Wilkes University. She co-founded the program in 2005 with J. Michael Lennon, who is Emeritus Professor of English at Wilkes. Culver has written several produced plays, including SNIPER, which was staged in New York in 2005. Lennon edited Norman Mailer's *The Spooky Art: Some Thoughts on Writing* (2003) and is writing the authorized biography of Mailer.

FIFTEEN: OLD FREIGHTER, UNCERTAIN SEA

In addition to the sources identified below, the following were drawn on: JML's "Mailer Log"; JML's unpublished interviews with NM and BW. NM's letters are located at the HRC.

Page

- 000 *hearing aids*: At the urging of Tom Luddy, who saw that Mailer could not hear what members of the film crew were saying, NM began wearing one during the 1987 filming of *Tough Guys Don't Dance*. D.C. /
- 000 *"the illusion that you"*: NM to Emmerich Kusztrich, 1-26-05.
- 000 *"leaves me cheerful"*: NM to Lois Wilson, 11-22-02.
- 000 *"old guy with slits"*: Hillel Italie, "The Greatest American Writer," *Chicago Tribune*, 7-5-99, 3C.
- 000 *more of a geezer*: Tim Warren, "The Softer Norman Mailer," *Baltimore Sun*, 9-29-91
- 000 *Several operations*: TC, 350-54.
- 000 *Windchill Summer*: (NY: Random House, 2000).
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- 000 *"I told her"*: Carolyn T. Hughes, "Norman Mailer: A Literary Lion Roars," *Poets and Writers*, March/April 2001, 45.
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- 000 *"Do we influence"*: Marie-Louise von der Leyen, "Norman Mailer on Anger and Love," in *Lifelines*.
- 000 *"Fine"*: TC, 345-46.
- 000 *"I could have made it"*: Carolyn Hughes, "Norman Mailer: A Literary Lion Roars," *Poets and Writers*, 45.
- 000 *Hooking Up*: (NY: Farrar, Straus & Giroux, 2000).
- 000 *"My Three Stooges"*: *Hooking Up*, 145-71.
- 000 *"the rich material"*: Ibid., 156.
- 000 *"weak, pale"*: Ibid., 147.
- 000 *"old lions"*: Ibid., 156.
- 000 *"old piles of bones"*: Ibid., 152.
- 000 *"shaken"*: Ibid., 154.
- 000 *The World According to Garp*: (NY: Dutton, 1978).
- 000 *Angstrom tetralogy*: Published by Knopf in 1960, 1971, 1981, 1990, respectively.
- 000 *"a remarkable Santa Claus"*: Ibid., 156.
- 000 *"can't create a character"*: Irving, quoted on a Canadian Broadcasting Corporation program hosted by Evan Solomon, *Hot Type*, 12-17-99.
- 000 *"spreading like kudzu"*: John Updike, "Awriiiighhhhhhhht," *New Yorker*, 11-9-98.
- 000 *"to cook up"*: "A Man Half Full," TOT, 1292.
- 000 *"certainly the most gifted"*: Ibid., 1299.
- 000 *"It's true that I'm"*: Ginny Dougary, "The Norman Conquests," *Sunday Independent*, 6-25-00.
- 000 *Explaining Hitler*: (NY: Random House, 1998).

AR

Hooking Up

Joe

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Interviewee: _____
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J. Michael Lennon Date