

Geronimo Rex Barry Hannah

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Long, Last, Happy Barry Hannah
2010-12-01 A definitive, career-

spanning, best-of tribute to a master
of the modern American short story,
featuring work from his final

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unpublished collection. A fitting summation of one of America's greatest short story masters, this towering tribute features stories from Airships, Captain Maximus, Bats Out of Hell, High Lonesome, and Barry Hannah's final unfinished collection, Long, Last, Happy. The astonishingly varied stories in this collection span nearly five decades of unremitting brilliance. Praised for writing "the most consistently interesting sentences of any writer in America" (Sven Birkerts), Hannah's ferocious, glittering prose and sui generis worldview introduced readers to a literary New South—a fictional landscape that encompasses "women, God, lust, race, nature, gay Confederates, good old boys, bad old boys, guns, animals, fishing, fighting, cars, pestilence,

surrealism, gritty realism, the future, and the past . . . tossed together in glorious juxtapositions" (Vanity Fair). Long, Last, Happy confirms Barry Hannah as one of our most brilliant voices. "Hannah is the Jimi Hendrix of American short fiction; an electrifying Mark Twain—a wailing genius of literary twang, reverb, feedback, and general sonic unholiness that results in grace notes so piercing your heart melts like an overloaded amp." —Interview **Dirty Work** Larry Brown 2007-03-30 Dirty Work is the story of two men, strangers—one white, the other black. Both were born and raised in Mississippi. Both fought in Vietnam. Both were gravely wounded. Now, twenty-two years later, the two men lie in adjacent beds in a VA hospital. Over the course of a day and

a night, Walter James and Braiden Chaney talk of memories, of passions, of fate. With great vision, humor, and courage, Brown writes mostly about love in a story about the waste of war.

Shadow Country Peter Matthiessen
2008-08-19 NATIONAL BOOK AWARD WINNER
• “Altogether gripping, shocking, and brilliantly told, not just a tour de force in its stylistic range, but a great American novel, as powerful a reading experience as nearly any in our literature.”—Michael Dirda, *The New York Review of Books* *Killing Mister Watson*, *Lost Man’s River*, and *Bone by Bone*—Peter Matthiessen’s great American epic about Everglades sugar planter and notorious outlaw E. J. Watson on the wild Florida frontier at the turn of the twentieth century—were originally conceived as

one vast, mysterious novel. Now, in this bold new rendering, Matthiessen has marvelously distilled a monumental work while deepening the insights and motivations of his characters with brilliant rewriting throughout. Praise for *Shadow Country* “Magnificent . . . breathtaking . . . Finally now we have [this three-part saga] welded like a bell, and with Watson’s song the last sound, all the elements fuse and resonate.”—*Los Angeles Times* “Peter Matthiessen has done great things with the *Watson* trilogy. It’s the story of our continent, both land and people, and his writing does every justice to the blood fury of his themes.”—Don DeLillo “The fiction of Peter Matthiessen is the reason a lot of people in my generation decided to be writers. No doubt about it. *Shadow*

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Country lives up to anyone's highest expectations for great writing."
—Richard Ford "Shadow Country, Matthiessen's distillation of the earlier Watson saga, represents his original vision. It is the quintessence of his lifelong concerns, and a great legacy."—W. S. Merwin "[An] epic masterpiece . . . a great American novel."—The Miami Herald

Never Die Barry Hannah 1991 In 1910, in a frontier town rife with corruption, a colorful group of characters--a dwarf and a judge who own the town and the judge's daughter, Nandina, who loves Fernando, a gunfighter who vows to destroy the town--take part in a dark comedy of lust and

Yonder Stands Your Orphan Barry Hannah 2007-12-01 "A wildly colorful,

darkly comic, and ultimately sinister tale of madness and murder" from the award-winning master of Southern fiction (Library Journal). "Set in a lake community in the vicinity of Vicksburg, Miss., the story revolves around a fellow named Man Mortimer, a thief, pimp and murderer—and those are his good qualities—who physically resembles the late country singer Conway Twitty. On his trail are Byron Egan, a somewhat reformed biker-turned-preacher and prophet, and Max Raymond, a former doctor who plays saxophone in a bar band and has an attractive Cuban wife who sings, sometimes for the band, sometimes nude in her backyard. Meanwhile, the young town sheriff, distrusted since he hails from the North, manages to shock even the most degenerate denizens of the area with his affair

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with a luscious 72-year-old widow. The plot is kaleidoscopic, with flashes and slashes of wonder, humor and the macabre expertly mixed...Reading today's fiction is too often like eating stale bread. With Hannah, just imagine your most mouthwatering meal, take a double helping and you've come close to the pleasure of reading this book."—Publishers Weekly (starred review) "Maddeningly brilliant...a stunning assemblage of characters: ruffians, high rollers, heartbroken luses, prostitutes, bikers-turned-preachers, dead ringers, drug addicts, third-rate porn stars, lounge lizards...They do not so much interact as collide, like atomic particles in a cyclotron."—The Hartford Courant "An electrifying prose style, memorable characters,

plot lines laced with violence and absurdity, and humor as black as an Ace comb...an expert navigator of the back roads of the human heart."—The Denver Post "Like moonshine whisky, [Hannah's fiction] packs quite a wallop."—The Wall Street Journal **Why Dogs Chase Cars** George Singleton 2004-09-17 These fourteen funny stories tell the tale of a beleaguered boyhood down home where the dogs still run loose. As a boy growing up in the tiny backwater town of Forty-Five, South Carolina (where everybody is pretty much one beer short of a six-pack), all Mendal Dawes wants is out. It's not just his hometown that's hopeless. Mendal's father is just as bad. Embarrassing his son to death nearly every day, Mr. Dawes is a parenting guide's bad example. He buries stuff in the

backyard-fake toxic barrels, imitation Burma Shave signs (BIRD ON A WIRE, BIRD ON A PERCH, FLY TOWARD HEAVEN, FIRST BAPTIST CHURCH), yardstick collections. He calls Mendal "Fuzznuts" and makes him recite Marx and Durkheim daily and befriend a classmate rumored to have head lice. Mendal Dawes is a boy itching to get out of town, to take the high road and leave the South and his dingbat dad far behind—just like those car-chasing dogs. But bottom line, this funky, sometimes outrageous, and always very human tale is really about how Mendal discovers that neither he nor the dogs actually want to catch a ride, that the hand that has fed them has a lot more to offer. On the way to watching that light dawn, we also get to watch the Dawes's precarious

relationship with a place whose "gene pool [is] so shallow that it wouldn't take a Dr. Scholl's insert to keep one's soles dry." To be consistently funny is a great gift. To be funny and cynical and empathetic all at the same time is George Singleton's special gift, put brilliantly into play in this new collection.

Butterfly Stories William T. Vollmann 1993 *Butterfly Stories* follows a dizzying cradle-to-grave hunt for love that takes the narrator from the comfortable confines of suburban America to the killing fields of Cambodia, where he falls in love with Vanna, a prostitute from Phnom Penh. Here, Vollmann's gritty style perfectly serves his examination of sex, violence, and corruption.

Bats Out of Hell Barry Hannah 1994 Three works from one of the most

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original and universally praised American writers of this century. Love and torment, lunacy and desire, tenderness and war--these stories provide a brilliant, dazzling odyssey into American life. No one but Barry Hannah could create these vivid worlds with such poetic detail.

Nightwatchmen Barry Hannah 1973

Paco's Story Larry Heinemann

2010-05-05 Paco Sullivan is the only man in Alpha Company to survive a cataclysmic Viet Cong attack on Fire Base Harriette in Vietnam. Everyone else is annihilated. When a medic finally rescues Paco almost two days later, he is waiting to die, flies and maggots covering his burnt, shattered body. He winds up back in the US with his legs full of pins, daily rations of Librium and Valium, and no sense of what to do next. One

evening, on the tail of a rainstorm, he limps off the bus and into the small town of Boone, determined to find a real job and a real bed--but no matter how hard he works, nothing muffles the anguish in his mind and body. Brilliantly and vividly written, Paco's Story--winner of a National Book Award--plunges you into the violence and casual cruelty of the Vietnam War, and the ghostly aftermath that often dealt the harshest blows.

Do Not Sell At Any Price Amanda Petrusich 2015-06-09 A celebration of 78 rpm record subculture reveals the growing value of rare records and the determined efforts of their collectors and archivists, exploring the music of blues artists who have been lost to the modern world.

Hey Jack! Barry Hannah 1987 A

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Southern odyssey revolving around Gramps, a hypochondriacal professor, a rock star, redneck Southerners, Korean veterans, and Jack, an old cafe owner whose friendship with Homer, the narrator, anchors the story

Perspectives on Barry Hannah Martyn Bone 2007 A career-spanning examination of a masterful fiction writer's output

Captain Maximus Barry Hannah 1985 Presents seven vibrant, outrageous, autobiographical short stories together with a screen treatment written for Robert Altman that recounts a dark, weird tale about female hardhats struggling to stay alive in Seattle, Washington

The Midnight Man David Eric Tomlinson 2017 "Dean Goodnight, the first Choctaw Indian employed by the

Oklahoma County public defender's office, pulls a new case--the brutal murder of a once-promising basketball star. The only witness is Caleb, the five-year-old son of the prime suspect. Investigating the murder, Dean draws four strangers into his client's orbit, each of whom becomes deeply involved in the case--and in Caleb's fate. There's Aura Jefferson, the victim's sister, a proud black nurse struggling with the death of her brother; Aura's patient Cecil Porter, a bigoted paraplegic whose own dreams of playing professional basketball were shattered fifty years ago; Cecil's shady brother, the entrepreneur and political manipulator "Big" Ben Porter; and Ben's wife Becca, who uncovers a link between the young Caleb and her own traumatic past. As the trial

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approaches, these five are forced to confront their deepest disappointments, hopes, and fears. And when tragedy strikes again, their lives are forever entwined"--

Sharp Teeth Toby Barlow 2009-10-13
"Barlow's imagery is magnificent . . . [A] kooky combo of grit, goofiness, and gusto . . . demonstrates that fantasy . . . may just be the place to find true exuberance and stylistic innovation." – Los Angeles Times Book Review
An ancient race of lycanthropes has survived to the present day, and its numbers are growing as the initiated convince L.A.'s down and out to join their pack. Caught in the middle are Anthony, a kind-hearted, besotted dogcatcher, and the girl he loves, a female werewolf who has abandoned her pack. Blending dark humor and epic

themes with card-playing dogs, crystal meth labs, surfing, and carne asada tacos, Sharp Teeth captures the pace and feel of a graphic novel while remaining "as ambitious as any literary novel, because underneath all that fur, it's about identity, community, love, death, and all the things we want our books to be about" [Nick Hornby, *The Believer*].

The Half-Mammals of Dixie George Singleton 2003
From the author of *These People Are Us* comes a zany new collection of short stories that captures the entertaining lives of such characters as the boy whose reputation is ruined forever after he stars in a documentary on diagnosing head lice, a self-described primitive artist who is mistaken for a faith healer, and a lovelorn father who woos his child's third-grade teacher.

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Reprint. 25,000 first printing.

Stories from the Blue Moon Café II

Sonny Brewer 2003 Presents a collection of short stories from such authors as Tom Franklin, Donald Hays, Suzanne Hudson, and Michelle Richmond.

Accidental Shotgun Wound Fiction?

David Royston Patterson 1996

Boomerang Barry Hannah 1989 The life of a Mississippi-born-and-bred boy brings struggles for a "tiny but sincere" child who comes of age amidst staggering lust, hatred, love, and mayhem and who has a pivotal meeting with an old man

Geronimo Rex Barry Hannah 2007-12-01 Nominated for the National Book Award, Barry Hannah's brilliant debut offers "a fresh angle on the great American subject of growing up" (John Updike). Roiling with love and

torment, lunacy and desire, hilarity and tenderness, Geronimo Rex is the bildungsroman of an unlikely hero. Reared in gloomy Dream of Pines, Louisiana, whose pines have long since yielded to paper mills, Harry Monroe is ready to take on the world. Inspired by the great Geronimo's heroic rampage through the Old West, Harry puts on knee boots and a scarf and voyages out into the swamp of adolescence in the South of the 1950s and '60s. Along the way he is attacked by an unruly peacock; discovers women, rock 'n' roll, and jazz; and stalks a pervert white supremacist who fancies himself the next Henry Miller in this "stunning piece of entertainment . . . vulgar, ribald, and wildly comic" (TheNew York Times). "Hannah writes about adolescence with a rare pizzazz and

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insight." –Rolling Stone

Monument Road Charlie Quimby

2013-11-12 Leonard Self knows where he's going to end his life. But the road there is winding, and he has company.

Long, Last, Happy Barry Hannah

2011-11 The definitive collection from an inimitable and beloved American master, *Long, Last, Happy* compiles Barry Hannah's finest short fiction from his career, confirming that he was one of our most brilliant voices until the very end.

Conversations with Barry Hannah James

G. Thomas 2015-12-17 Between 1972 and 2001, Barry Hannah (1942-2010) published eight novels and four collections of short stories. A master of short fiction, Hannah is considered by many to be one of the most important writers of modern

American literature. His writing is often praised more for its unflinching use of language, rich metaphors, and tragically damaged characters than for plot. "I am doomed to be a more lengthy fragmentist," he once claimed. "In my thoughts, I don't ever come on to plot in a straightforward way." *Conversations with Barry Hannah* collects interviews published between 1980 and 2010. Within them Hannah engages interviewers in discussions on war and violence, masculinity, religious faith, abandoned and unfinished writing projects, the modern South and his time spent away from it, the South's obsession with defeat, the value of teaching writing, and post-Faulknerian literature. Despite his rejection of the label "southern writer," Hannah's

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work has often been compared to that of fellow Mississippian William Faulkner, particularly for each author's use of dark humor and the Southern Gothic tradition in their work. Notwithstanding these comparisons, Hannah's voice is distinctly and undeniably his own, a linguistic tour de force.

Barry Hannah Ruth D. Weston 1998 A thematic tour of the complete works from this exceptional Southern writer.

The Tennis Handsome Barry Hannah 1983 The lives of a moronic tennis star named French Edward, his disgusting coach, and a shellshocked fan reveal the manic possibilities of post-Vietnam America

Political Belief in France, 1927-1945

Barry Hannah 1995-03-01 ?

The Cheese Monkeys Chip Kidd

2008-12-26 'Show me something I've never seen before and will never be able to forget - if you can do that, you can do anything.' It's 1957, long before computers have replaced the trained eye and skilful hand. Our narrator at State University is determined to major in Art, and after several risible false starts, he accidentally ends up in a new class: 'Introduction to Graphic Design'. His teacher is the enigmatic Winter Sorbeck, equal parts genius, seducer and sadist. Sorbeck is a bitter yet fascinating man whose assignments hurl his charges through a gauntlet of humiliation and heartache, shame and triumph, ego-bashing and enlightenment. Along the way, friendships are made and undone, jealousies simmer, and the sexual tango weaves and dips. By the end of

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their 'Introduction to Graphic Design', Sorbeck's students will never see the world in the same way again. And, with Chip Kidd's insights into the secrets of graphic design, neither will you.

Postregional Fictions Clare Chadd
2021-07-07 Drawing from recent debates about the validity of regional studies and skepticism surrounding the efficacy of the concept of authenticity, Clare Chadd's *Postregional Fictions* focuses on questions of southern regional authenticity in fiction published by Barry Hannah from 1972 to 2001. The first monograph on the Mississippi author's work to appear since his death, this study considers the ways in which Hannah's novels and short stories challenge established conceptual understandings of the U.S.

South. Hannah's writing often features elements of metafiction, through which the putative sense of "southernness" his stories dramatize is complicated by an intense self-reflexivity about the extent to which a sense of place has never been foundational or essential but has always been constructed and performed. Such texts locate a productive terrain between the local and the global, with particular relevance for critical apprehensions of the post-South and postsouthern literature. Offering sustained close readings of selected stories, and focusing especially on Hannah's late work, Chadd argues that his fiction reveals the region constantly shifting in a process of mythmaking, dialogue, and performance. In turn, she uses Hannah's work to suggest how

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notions of the “South” and “southernness” might survive the various deconstructive approaches leveled against them in recent decades of southern studies scholarship. Rather than seeing an impasse between the regional and the global, Chadd’s reading of Hannah shows the two existing and flourishing in tandem. In *Postregional Fictions*, Chadd offers a new interpretation of Hannah based on an appreciation of the vital intersection of southern and postmodern elements in his work. *Variations on an Existential Theme* Christopher O. Griffin 1996

Boomerang ; Never Die Barry Hannah 1993 In *Boomerang*, a novel told in vignettes both real and fictive, a father attempting to cope with the tragic murder of his son learns that

actions return to haunt or reward. He becomes the embodiment of Hannah's ideal of forbearance, dignity, and decency in the face of incomprehensible death. In *Never Die* Hannah mingles hilarity and horror as the frontier West is killed off by the onset of automobiles, biplanes, and nitroglycerine bombs. A gallery of grotesque characters - a judge's evil dwarf henchman, a nymphomaniacal schoolteacher, and a homosexual doctor named Fingo - populate this rollicking postmodern novel in which Old West myths collide with the anarchy of the twentieth century.

High Lonesome Barry Hannah 2007-12-01 A darkly comic, fiercely tragic, and strikingly original odyssey into contemporary American life by “the Jimi Hendrix of American short fiction” (Interview). The thirteen

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masterful tales in this collection by the award-winning author of *Airships* and *Bats Out of Hell* explore lost moments in time with intensity, emotion, and an eye to the past. In "Uncle High Lonesome," a young man recalls an uncle's drinking binges and the rage unleashed, hinting at dark waters of distress. Fishing is transformed into a life-altering, almost mystical event in "A Creature in the Bay of St. Louis." And in "Snerd and Niggero," a deep friendship between two men is inspired by the loss of a woman they both loved. Viewed through memory and time's distance, Barry Hannah's characters are brightly illuminated figures from a lost time, whose occasionally bleak lives are still uncommonly true. "Barry Hannah's writing is raw and exhilarating,

tortured, radiant, vicious, aggressive, funny, and streaked with rage, pain and bright poetic truth." –The Philadelphia Inquirer on *Airships*

The Boys Who Woke Up Early A.D.

Hopkins 2019-03-03 Playing cops was just a game until the bullets were real. The gravy train hasn't stopped in the hollers of western Virginia for more than thirty years when Stony Shelor starts his junior year at Jubal Early High. Class divides and racism are still the hardened norms as the Eisenhower years draw to a close. Violence lies coiled under the calm surface, ready to strike at any time. On the high school front, the cool boys are taking their wardrobe and music cues from hip TV private dick Peter Gunn, and Dobie Gillis is teaching them how to hit on pretty

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girls. There's no help for Stony on the horizon, though. Mary Lou Martin is the girl of his dreams, and she hardly knows Stony exists. In addition, Stony can't seem to stay out of juvenile court and just may end up in reform school. A long, difficult year stretches out in front of him when a new boy arrives in town. Likeable bullshit artist Jack Newcomb dresses like Peter Gunn, uses moves like Dobie Gillis, and plays pretty good jazz clarinet. Jack draws Stony into his fantasy of being a private detective, and the two boys start hanging around the county sheriff's office. Accepted as sources of amusement and free labor, the aspiring gumshoes land their first case after the district attorney's house is burglarized. Later, the boys hatch an ingenious scheme to help the

deputies raid an illegal speakeasy and brothel. All the intrigue feels like fun and games to Jack and Stony until a gunfight with a hillbilly boy almost gets them killed. The stakes rise even higher when the boys find themselves facing off against the Ku Klux Klan. -- A.D. Hopkins
Barry Hannah's Geronimo Rex, Nightwatchmen, and Other Selected Works David V. Broome 1985
Barry Hannah Mark J. Charney 1992
"Born in Clinton, Mississippi, Barry Hannah has been a major force in southern literature since the 1970 publication of his first novel, *Geronimo Rex*, which won the Bellman Foundation Award in fiction. It was followed by his first collection of stories, *Airships* (1978), winner of the prestigious Arnold Gringrich Short Fiction Award, and the

acclaimed novel *Ray* (1980). The honesty of Hannah's vision and his varied narrative voices have won him comparison to Walker Percy, William Faulkner, Eudora Welty, and Flannery O'Connor. One of the South's most original writers, Hannah explores the human psyche; he may write primarily about his experiences in the South, but his experiments with prose are not restricted to region. In this first full-length critical study of Hannah's works--six novels and two volumes of short stories--Mark Jay Charney deftly explores Hannah's connections with southern writers like Faulkner and Welty by examining both his progression as a fiction writer and his experiments with language, voice, and form. Expertly combining biographical information with critical analysis, Charney

correlates Hannah's literary themes and techniques with the influences shaping his life." "The book is organized chronologically to illustrate Hannah's growing preoccupation with unconventional narrative form and to delineate the thematic shift from violence and isolation to peaceful alternatives and community acceptance. This book is a most welcome introduction to the works of a writer who promises to remain one of South's most startling and iconoclastic voices."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Our Lady of Mississippi Barry Hannah 1972

Green Netherlands Barry Hannah 1972

Ray Barry Hannah 2007-12-01 "A shorthand epic of extraordinary power

. . . A novel of brilliant particulars and dizzying juxtapositions” from the acclaimed southern author of Geronimo Rex (Newsweek). Nominated for the American Book Award, Ray is the bizarre, hilarious, and consistently adventurous story of a life on the edge. Dr. Ray—a womanizer, small-town drunk, vigilante, poet, adoring husband—is a man trying to make sense of life in the twentieth century. In flight from the death he dealt flying over Vietnam, Dr. Ray struggles with those bound to him by need, sickness, lunacy, by blood and by love. “This novel hangs in the memory like a fishhook. It will haunt you long after you have finally put it down. Barry Hannah is a talent to reckon with, and I can only hope that Ray finds an audience it deserves.”

—Harry Crews, The Washington Post Book World

Airships Barry Hannah 2007-12-01
Winner of the PEN/Malamud Award, Airships is a “strong, original, tragic and funny” story collection of “the creative Southern tradition” (Alfred Kazin). One of the most revered short story collections of the past fifty years, Airships remains a vital text in the history of the American short story. The award-winning contemporary classic features twenty wildly original, exuberant, often hilarious stories that celebrate the universal peculiarities of the new American South—a land of high school band contests where good old boys from Vicksburg are reunited in Vietnam, and petty nostalgia and the incessant pain of disappointed love prevail in

spite of our worst efforts. Hailed by none other than Larry McMurtry as “the best young writer to appear in the South since Flannery O’Connor,” Barry Hannah’s immense storytelling gifts are on striking display in this essential work. “Hannah takes fiction by surprise—scenes, shocks, sounds and amazements: an explosive but meticulous originality.” —Cynthia Ozick

The Death of Adam Marilynne Robinson
2014-03-18 In this award-winning collection, the bestselling author of *Gilead* offers us other ways of thinking about history, religion, and society. Whether rescuing “Calvinism”

and its creator Jean Cauvin from the repressive “puritan” stereotype, or considering how the McGuffey readers were inspired by Midwestern abolitionists, or the divide between the Bible and Darwinism, Marilynne Robinson repeatedly sends her reader back to the primary texts that are central to the development of American culture but little read or acknowledged today. A passionate and provocative celebration of ideas, the old arts of civilization, and life's mystery, *The Death of Adam* is, in the words of Robert D. Richardson, Jr., “a grand, sweeping, blazing, brilliant, life-changing book.”