Geronimo Rex Barry Hannah

Sharon Teeth Barlow 2009-10-13 “Barlow’s images are magnificent...[A] kooky combo of grit, goofy humor, and goofy demonstrations of...that fantasy...may just be the place to find true exuberance and stylistic innovation.” —Los Angeles Times Book Review

Conversations with Barry Hannah

Chad Charles 2016-08-14 “Hannah is a master of short fiction, and these interviews are a perfect way to meet him and learn about his style and his writing process. It's a valuable addition to anyone's bookshelf.” —The BookReport

Barry Hannah's Geronimo Rex, Nightwatchmen, and Other Selected Works

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 collections of short stories—O'Connor examines Hannah's influence on other southern writers such as 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 collections of short stories—O'Connor examines Hannah's influence on other southern writers such as 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. 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Dr. Ray—a womanizer, small-town drunk, vigilante, poet, adoring husband—is a man whose often oppressive and brutal tendencies are offset by the unflinching, often harrowing honesty of his voice. Ray is a profoundly disturbing, yet also strangely moving, story of a life lived on the edge, a life that is ultimately a testament to the resilience of the human spirit. This is a book that stands as a testament to the power of the human spirit, and as a celebration of the beauty and complexity of life. It is a book that challenges us to confront the darkest aspects of ourselves, and to find the courage to embrace our true selves. It is a book that is at once raw, unflinching, and deeply compassionate, and it is a book that will stay with us long after we have turned the last page.

The Tennis Handsome

David Cody Worley 2014-04-22 “Worley delivers a psychological thriller that is both a love story...and an expert navigator of the backroads of the human heart.”—The Denver Post

Maddeningly 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

Our Lady of Mississippi

David Honsinger 1990-08-01 “Hannah is a master of short fiction, and these interviews are a perfect way to meet him and learn about his style and his writing process. It's a valuable addition to anyone's bookshelf.” —The BookReport

Conversations with Barry Hannah collects interviews published between 1980 and 2010. Within them Hannah engages in thoughtful and illuminating conversations with his contemporaries, including Flannery O'Connor, John Updike, and Elmore Leonard. These interviews provide insight into Hannah's life, work, and craft, offering a window into the creative process of one of the South's most original writers. Hannah is best known for his ability to blend elements of the Southern Gothic with dark humor and satirical wit, creating a unique voice that has earned him critical acclaim. Through his interviews, we are able to hear directly from this talented writer about his inspiration, his creative process, and the themes that are most important to him. These conversations not only provide an inside look at the mind of one of the South's most innovative writers, but also serve as a testament to the enduring appeal of his work. For both fans of Hannah and those who are new to his writing, Conversations with Barry Hannah is a must-read.

Variations on an Existential Theme

Brian Paterson 2014-04-03 “Paterson, a former professor of English at the University of Mississippi, has written a book that is both a celebration and an exploration of the Southern Gothic tradition. He begins by examining the works of Flannery O'Connor, John Updike, and Elmore Leonard before moving on to Hannah's own contributions to the genre. Paterson's analysis is both thorough and insightful, providing a valuable guide for those interested in the history and development of the Southern Gothic. However, it is the final chapter, in which Paterson considers the significance of Hannah's work in the context of the broader Southern Gothic tradition, that truly stands out. In this chapter, Paterson argues that Hannah's work represents a departure from the established norms of the genre, as he seeks to explore the idea of the Southern Gothic as a form of resistance to the dominant narratives of the South. This is a book that is both a celebration and an exploration of the Southern Gothic tradition. He begins by examining the works of Flannery O'Connor, John Updike, and Elmore Leonard before moving on to Hannah's own contributions to the genre. Paterson's analysis is both thorough and insightful, providing a valuable guide for those interested in the history and development of the Southern Gothic. However, it is the final chapter, in which Paterson considers the significance of Hannah's work in the context of the broader Southern Gothic tradition, that truly stands out. In this chapter, Paterson argues that Hannah's work represents a departure from the established norms of the genre, as he seeks to explore the idea of the Southern Gothic as a form of resistance to the dominant narratives of the South.

The Heavenly Man

David Eric Tomlinson 2017 “Dean Goodnight, the first Choctaw Indian employed by the Oklahoma County public defender's office, pulls out a new case—the brutal murder of a once-promising basketball star. The only witness is Caleb, a five-year-old boy whose first introduction to the world is made by his father, a downhill skier named Jack Newcomb.”

Boomerang ; Never Die

Barry Hannah

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The Boys Who Woke Up Early

Amanda Petrusich 2015-06-09 A celebration of 78 rpm record subculture reveals the growing value of rare records in a fascinating new way. Put on your headphones and turn up the volume as Amanda Petrusich takes you on a wild ride through the world of 78s, from vintage jazz and blues to obscure folk and country. She reveals the fascinating stories behind the music and the people who made it, and shows how these records have become a valuable collector's item.

The Fuck Up

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 Missouri for more than thirty years. Police Chief Bob gamers have known for years that the only way to keep up was by joining J. Brian Goodnight in Oklahoma County. But...
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

Long, Last, Happy Barry Hannah 2010-12-01 A definitive, career-spanning, best-of-the-breed to a master of the modern American short story, featuring work from his final 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. This astonishingly varied collection in this collection span nearly five decades of unrelenting brilliance. Praised for writing "the most consistently interesting sentences of any writer in America" (Sven Birkerts), Hannah's ferocious, glorifying 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 vainglorious 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 walking genius of literary twang, reverb, feedback, and general sonic unholiness that results in grace notes so piercing you heart melts like an overloaded amp." —Introduction

Political Belief in France, 1927-1945

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 from 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 dramatizes 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 postmodern 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 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.

Why Dogs Chase Cars

Barry 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 parent's guide's bad example. He buries stuff in the backyard—fake toxic barrets, 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 recte Max and Durkheim daily and befriend a classmate rumored to have head lice. Mendal Dawes is a boy fitching to get out of town, to take the high road and leave the South and his dinglead dad far behind—just like those car-chasing dogs. But bottom line, this funny, 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 Dawee'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 Barry Singleton's special gift, put brilliantly into play in this new collection.

Shadow Country

Peter Matthiessen 2008-08-19 NATIONAL BOOK AWARD WINNER • "Aftsgitter 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 the monumental work while deepening the insights and motivations of its characters with brilliant rewriting throughout. Praise for Shadow Country “Magnificent . . . breathtaking . . . Finally now we have [this three-part saga] welded like a belt, 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 our story of the 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 Country lives up to anyones 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.” —S. Merwin “[An] epic masterpiece . . . a great American novel.” —The Miami Herald

Geronimo Rex

Barry Hannah 1983 Inspired by the great Geronimo's brash, outrageous rampage through the Old West, high school graduate Harry Monroe tackles the America of the 1950s and '60s, living through the sex, love, lies and lunacies of an adolescent awakening. Perspectives on Barry Hannah's Mrtny Bone 2007 A career-spanning examination of a masterful fiction writer's output

Long, Last, Happy

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 light dawn, we also get to watch the Dawee'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 Barry Singleton's special gift, put brilliantly into play in this new collection.

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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 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