

Hothouse The Art Of Survival And At Americas Most Celebrated Publishing House Farrar Straus Giroux Ebook Boris Kachka

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Comprehending as well as pact even more than other will find the money for each success. bordering to, the proclamation as skillfully as sharpness of this Hothouse The Art Of Survival And At Americas Most Celebrated Publishing House Farrar Straus Giroux Ebook Boris Kachka can be taken as well as picked to act.



Grant Wood New Society Publishers

This engaging study provides new perspectives on the lives and work of two major figures in American poetry and publishing in the second half of the twentieth century: Robert Giroux (1914–2008), editor-in-chief of Harcourt, Brace and Company and later of Farrar, Straus and Giroux, and John Berryman (1914–1972), Pulitzer Prize–winning poet and Shakespearean scholar who also received a National Book Award and a Bollingen Prize for Poetry. From their first meeting as undergraduates at Columbia College in New York City in the early 1930s, Giroux and Berryman became lifelong friends and publishing partners. Patrick Samway received unprecedented access to Giroux’s letters and essays. By incorporating either sections or whole letters of the correspondence between Berryman and Giroux into this book, Samway makes available for the first time a historical account of their relationship, including revealing portraits of their personal lives. As Giroux edited over a dozen books by Berryman, his letters to the poet were often filled with editorial details and pertinent observations, emanating from his genuine affection for his friend, whose talent he never doubted, even as Berryman endured prolonged periods of hospitalization due to his alcoholism. Giroux gave Berryman the greatest gift he could: sustained encouragement to continue writing without trying to manipulate or discourage him in any way. But Giroux also had a deep-seated secret desire to surpass the essays written about Shakespeare by Berryman, as well as the book on Shakespeare written by their mutual professor Mark Van Doren. Giroux’s volume, *The Book Known as Q: A Consideration of Shakespeare’s Sonnets*, was finally published in 1982. Samway’s fascinating account of a gifted but troubled poet and his devoted yet conflicted editor will interest fans of Berryman and all readers and students of American poetry.

Never Let Me Go Simon and Schuster

To honor FSG's 75th anniversary, here is a unique anthology celebrating the riches and variety of its poetry list—past, present, and future Poetry has been at the heart of Farrar, Straus and Giroux's identity ever since Robert Giroux joined the fledgling company in the mid-1950s, soon bringing T. S. Eliot, John Berryman, Robert Lowell, and Elizabeth Bishop onto the list.

These extraordinary poets and their successors have been essential in helping define FSG as a publishing house with a unique place in American letters. The FSG Poetry Anthology includes work by almost all of the more than one hundred twenty-five poets whom FSG has published in its seventy-five-year history. Giroux's first generation was augmented by a group of international figures (and Nobel laureates), including Pablo Neruda, Nelly Sachs, Derek Walcott, Seamus Heaney, and Joseph Brodsky. Over time the list expanded to includes poets as diverse as Yehuda Amichai, John Ashbery, Frank Bidart, Louise Glück, Thom Gunn, Ted Hughes, Yusef Komunyakaa, Mina Loy, Marianne Moore, Paul Muldoon, Les Murray, Grace Paley, Carl Phillips, Gjertrud Schnackenberg, James Schuyler, C. K. Williams, Charles Wright, James Wright, and Adam Zagajewski. Today, Henri Cole, Francine J. Harris, Ishion Hutchinson, Maureen N. McLane, Ange Mlinko, Valzhyna Mort, Rowan Ricardo Phillips, and Frederick Seidel are among the poets who are continuing FSG's tradition as a discoverer and promoter of the most vital and distinguished contemporary voices. This anthology is a wide-ranging showcase of some of the best poems published in America over the past three generations. It is also a sounding of poetry's present and future.

Sometimes You Have to Lie Simon and Schuster

Hothouse Simon and Schuster

One Second After University of Chicago Press

Books, scholarly journals, business information, and professional information play a pivotal role in the political, social, economic, scientific, and intellectual life of nations. While publications abound on Wall Street and financial service companies, the relationship between Wall Street’s financial service companies and the publishing and information industries has not been explored until now. The Economics of the Publishing and Information Industries utilizes substantive historical, business, consumer, economic, sociological, technological, and quantitative and qualitative methodologies to understand the people, trends, strengths, opportunities, and threats the publishing industry and the financial service sector have faced in recent years. Various developments, both economic and demographic, contributed to the circumstances influencing the financial service sector’s investment in the publishing and information industries. This volume identifies and analyzes those developments, clearly laying out the forces that drove the marriage between the spheres of publishing and finance. This book offers insight and analysis that will appeal to those across a wide variety of fields and occupations, including those in financial service firms, instructors and students in business, communications, finance, or economics programs, business and financial reporters, regulators, private investors, and academic and major public research libraries.

What Editors Do Springer

This fascinating account of the book publisher who is home to more Nobel Prize-winning

writers than any other publishing house in the world reveals the era and city that built FSG through the stories of two men—Roger Straus, and Robert Giroux.

Inge's War Simon and Schuster

Children's book awards have mushroomed since the early twentieth-century and especially since the 1960s, when literary prizing became a favored strategy for both commercial promotion and canon-making. There are over 300 awards for English-language titles alone, but despite the profound impact of children's book awards, scholars have paid relatively little attention to them. This book is the first scholarly volume devoted to the analysis of Anglophone children's book awards in historical and cultural context. With attention to both political and aesthetic concerns, the book offers original and diverse scholarship on prizing practices and their consequences in Australia, Canada, and especially the United States. Contributors offer both case studies of particular awards and analysis of broader trends in literary evaluation and elevation, drawing on theoretical work on canonization and cultural capital. Sections interrogate the complex and often unconscious ideological work of prizing, the ongoing tension between formalist awards and so-called identity-based awards — all the more urgent in light of the "We Need Diverse Books" campaign — the ever-morphing forms and parameters of prizing, and scholarly practices of prizing. Among the many awards discussed are the Pura Belpré Medal, the Inky Awards, the Canada Governor General Literary Award, the Printz Award, the Best Animated Feature Oscar, the Phoenix Award, and the John Newbery Medal, giving due attention to prizes for fiction as well as for non-fiction, poetry, and film. This volume will interest scholars in literary and cultural studies, social history, book history, sociology, education, library and information science, and anyone concerned with children's literature.

Finks Paulist Press

With *Reading the Obscene*, Jordan Carroll reveals new insights about the editors who fought the most famous anti-censorship battles of the twentieth century. While many critics have interpreted obscenity as a form of populist protest, *Reading the Obscene* shows that the editors who worked to dismantle censorship often catered to elite audiences composed primarily of white men in the professional-managerial class. As Carroll argues, transgressive editors, such as H. L. Mencken at the *Smart Set* and the *American Mercury*, William Gaines and Al Feldstein at EC Comics, Hugh Hefner at *Playboy*, Lawrence Ferlinghetti at *City Lights Books*, and Barney Rosset at *Grove Press*, taught their readers to approach even the most scandalizing texts with the same cold calculation and professional reserve they employed in their occupations. Along the way, these editors kicked off a middle-class sexual revolution in which white-collar professionals imagined they could control sexuality through management science. Obscenity is often presented as self-shattering and subversive, but with this provocative work Carroll calls into question some of the most sensational claims about obscenity, suggesting that when transgression becomes a sign of class distinction, we must abandon the idea that obscenity always overturns hierarchies and disrupts social order.

James Purdy Houghton Mifflin Harcourt

He claimed to be "the plainest kind of fellow you can find. There isn't a single thing I've done, or experienced," said Grant Wood, "that's been even the least bit exciting." Wood was one of America's most famous regionalist painters; to love his work was the equivalent of loving America itself. In his time, he was an "almost mythical figure," recognized most supremely for his hard-boiled farm scene, *American Gothic*, a painting that has come to reflect the essence of America's traditional values—a simple, decent, homespun tribute to our lost agrarian age. In this major new biography of America's most acclaimed, and misunderstood, regionalist painter, Grant Wood is revealed to have been anything but plain, or simple . . . R. Tripp Evans reveals the true complexity of the man and the image Wood so carefully constructed of himself.

Grant Wood called himself a farmer-painter but farming held little interest for him. He appeared to be a self-taught painter with his scenes of farmlands, farm workers, and folklore but he was classically trained, a sophisticated artist who had studied the Old Masters and Flemish art as well as impressionism. He lived a bohemian life and painted in Paris and Munich in the 1920s, fleeing what H. L. Mencken referred to as "the booboisie" of small-town America. We see Wood as an artist haunted and inspired by the images of childhood; by the complex relationship with his father (stern, pious, the "manliest of men"); with his sister and his beloved mother (Wood shared his studio and sleeping quarters with his mother until her death at seventy-seven; he was forty-four). We see Wood's homosexuality and how his studied masculinity was a ruse that shaped his work. Here is Wood's life and work explored more deeply and insightfully than ever before. Drawing on letters, the artist's unfinished autobiography, his sister's writings, and many never-before-seen documents, Evans's book is a dimensional portrait of a deeply complicated artist who became a "National Symbol." It is as well a portrait of the American art scene at a time when America's Calvinistic spirit and provincialism saw Europe as decadent and artists were divided between red-blooded patriotic men and "hothouse aesthetes." Thomas Hart Benton said of Grant Wood: "When this new America looks back for landmarks to help gauge its forward footsteps, it will find a monument standing up in the midst of the wreckage . . . This monument will be made out of Grant Wood's works."

The FSG Poetry Anthology Simon and Schuster

The definitive source of information, insight, and advice for creative writers, from the nation's largest and most trusted organization for writers, Poets & Writers. For half a century, writers at every stage of their careers have turned to the literary nonprofit organization Poets & Writers and its award-winning magazine for resources to foster their professional development, from writing prompts and tips on technique to informative interviews with published authors, literary agents, and editors. But never before has Poets & Writers marshaled its fifty years' worth of knowledge to create an authoritative guide for writers that answers every imaginable question about craft and career—until now. Here is the writing bible for authors of all genres and forms, covering topics such as how to: -Harness your imagination and jump-start your creativity -Develop your work from initial idea to final draft -Find a supportive and inspiring writing community to sustain your career -Find the best MFA program for you -Publish your work in literary magazines and develop a platform -Research writing contests and other opportunities to support your writing life -Decide between traditional publishing and self-publishing -Find the right literary agent -Anticipate what agents look for in queries and proposals -Work successfully with an editor and your publishing team -Market yourself and your work in a digital world -Approach financial planning and taxes as a writer -And much more Written by Kevin Larimer and Mary Gannon, the two most recent editors of *Poets & Writers Magazine*, this book brings an unrivaled understanding of the areas in which writers seek guidance and support. Filled with insider information like sample query letters, pitch letters, lists of resources, and worksheets for calculating freelance rates, tracking submissions, and managing your taxes, the guide does more than demystify the writing life—it also provides an array of powerful tools for building a sustainable career as a writer. In addition to the wealth of insights into creativity, publishing, and promotion are first-person essays from bestselling authors, including George Saunders, Christina Baker Kline, and Ocean Vuong, as well as reading lists from award-winning writers such as Anthony Doerr, Cheryl Strayed, and Natalie Diaz. Here, at last, is the ultimate comprehensive resource that belongs on every writer's desk.

Philip Roth W. W. Norton & Company

Companion to Celebrity presents a multi-disciplinary collection of original essays that explore myriad issues relating to the origins, evolution, and current trends in the field of celebrity studies. Offers a detailed, systematic, and clear presentation of all aspects of celebrity studies,

with a structure that carefully build its enquiry Draws on the latest scholarly developments in celebrity analyses Presents new and provocative ways of exploring celebrity's meanings and textures Considers the revolutionary ways in which new social media have impacted on the production and consumption of celebrity

Power Simon and Schuster

A revealing look at the shows that helped TV emerge as the signature art form of the twenty-first century In the late 1990s and early 2000s, the landscape of television began an unprecedented transformation. While the networks continued to chase the lowest common denominator, a wave of new shows on cable channels dramatically stretched television's narrative inventiveness, emotional resonance, and artistic ambition. Combining deep reportage with cultural analysis and historical context, Brett Martin recounts the rise and inner workings of a genre that represents not only a new golden age for TV, but also a cultural watershed. *Difficult Men* features extensive interviews with all the major players, including David Chase, David Simon, David Milch, and Alan Ball; in addition to other writers, executives, directors and actors. Martin delivers never-before-heard story after story, revealing how cable television became a truly significant and influential part of our culture.

Dorothy Day, Thomas Merton and the Greatest Commandment Oxford University Press

Disappearing for years after a meteoric rise in the indie rock scene, powerhouse singer Anna sells the last of her resources to finance a comeback album and reclaim an ultimate transcendent moment on the stage. By the award-winning author of *The Art of Intimacy*. 40,000 first printing.

Hothouse Stanford University Press

From the Booker Prize-winning author of *The Remains of the Day* and *When We Were Orphans*, comes an unforgettable edge-of-your-seat mystery that is at once heartbreakingly tender and morally courageous about what it means to be human. Hailsham seems like a pleasant English boarding school, far from the influences of the city. Its students are well tended and supported, trained in art and literature, and become just the sort of people the world wants them to be. But, curiously, they are taught nothing of the outside world and are allowed little contact with it. Within the grounds of Hailsham, Kathy grows from schoolgirl to young woman, but it's only when she and her friends Ruth and Tommy leave the safe grounds of the school (as they always knew they would) that they realize the full truth of what Hailsham is. *Never Let Me Go* breaks through the boundaries of the literary novel. It is a gripping mystery, a beautiful love story, and also a scathing critique of human arrogance and a moral examination of how we treat the vulnerable and different in our society. In exploring the themes of memory and the impact of the past, Ishiguro takes on the idea of a possible future to create his most moving and powerful book to date.

Reading the Obscene Farrar, Straus and Giroux

This original and authoritative book offers a first-ever attempt to define a poetics of the editing arts. It proposes a new field of editing studies, in which the 'ideal editor' can be understood in relation to the long-theorised author and reader. The book's premise is that editing, like other forms of 'making', is mostly invisible and can only be brought into full view through a comparative analysis that includes the insights of practitioners. The argument, laid down in careful layers, is supported by a panoramic historical narrative that tracks the shifts in textual authority from religious and secular institutions to the romanticised self of the digital present.

The dangers posed by the anti-editing rhetoric of this hybrid romanticism are confronted head-on. To the traditional perception of editing as the imposition of closure, *A Poetics of Editing* adds a perspective on a dynamic process with a sense of the possible.

Penguin

A revealing guide to a career as a film producer written by acclaimed author Boris Kachka and based on the real-life experiences of award-winning producers—required reading for anyone considering a path to this profession. At the center of every successful film is a producer. Producers bring films to life by orchestrating the major players—screenwriters, directors, talent, distributors, financiers—to create movie magic. Bestselling author and journalist Boris Kachka shadows award-winning producers Fred Berger and Michael London and emerging producer Siena Oberman as movies are pitched, financed, developed, shot, and released. Fly between Los Angeles and New York, with a stop in Utah at the Sundance Film Festival, for a candid look at this high-stakes profession. Learn how the industry has changed over the decades—from the heyday of studios to the reign of streaming platforms. Gain insight and wisdom from these masters' years of experience producing films, from the indie darlings *Sideways* and *Milk* to Academy Award-winning blockbusters like *La La Land*. Here is how the job is performed at the highest level.

Under the Cover Brush Education

In this inspiring biography, discover the true story of *Harriet the Spy* author Louise Fitzhugh -- and learn about the woman behind one of literature's most beloved heroines. *Harriet the Spy*, first published in 1964, has mesmerized generations of readers and launched a million diarists. Its beloved antiheroine, Harriet, is erratic, unsentimental, and endearing -- very much like the woman who created her, Louise Fitzhugh. Born in 1928, Fitzhugh was raised in segregated Memphis, but she soon escaped her cloistered world and headed for New York, where her expanded milieu stretched from the lesbian bars of Greenwich Village to the art world of postwar Europe, and her circle of friends included members of the avant-garde like Maurice Sendak and Lorraine Hansberry. Fitzhugh's novels, written in an era of political defiance, are full of resistance: to authority, to conformity, and even -- radically, for a children's author -- to make-believe. As a children's author and a lesbian, Fitzhugh was often pressured to disguise her true nature. *Sometimes You Have to Lie* tells the story of her hidden life and of the creation of her masterpiece, which remains long after her death as a testament to the complicated relationship between truth, secrecy, and individualism.

A Splendid Intelligence: The Life of Elizabeth Hardwick Oxford University Press, USA Adopting a unique historical approach to its subject and with a particular focus on the institutions involved in the creation, dissemination, and reception of literature, this handbook surveys the way in which the Cold War shaped literature and literary production, and how literature affected the course of the Cold War. To do so, in addition to more 'traditional' sources it uses institutions like MFA programs, university literature departments, book-review sections of newspapers, publishing houses, non-governmental cultural agencies, libraries, and literary magazines as a way to understand works of the period differently. Broad in both their geographical range and the range of writers they cover, the book's essays examine works of mainstream

American literary fiction from writers such as Roth, Updike and Faulkner, as well as moving beyond the U.S. and the U.K. to detail how writers and readers from countries including, but not limited to, Taiwan, Japan, Uganda, South Africa, India, Cuba, the USSR, and the Czech Republic engaged with and contributed to Anglo-American literary texts and institutions.

Difficult Men Liveright Publishing

“One of the best books on the American presidency to appear in recent years” (The Wall Street Journal) and based on a decade of research and reporting—a delightful new window into the public and private lives America’s presidents as authors. Most Americans are familiar with Abraham Lincoln’s famous words in the Gettysburg Address and the Emancipation Proclamation. Yet few can name the work that helped him win the presidency: his published collection of speeches entitled Political Debates between Hon. Abraham Lincoln and Hon. Stephen A. Douglas. Lincoln labored in secret to get his book ready for the 1860 election, tracking down newspaper transcripts, editing them carefully for fairness, and hunting for a printer who would meet his specifications. Political Debates sold fifty thousand copies—the rough equivalent of half a million books in today’s market—and it reveals something about Lincoln’s presidential ambitions. But it also reveals something about his heart and mind. When voters asked about his beliefs, Lincoln liked to point them to his book. In Craig Fehrman’s “original, illuminating, and entertaining” (Jon Meacham) work of history, the story of America’s presidents and their books opens a rich new window into presidential biography. From volumes lost to history—Calvin Coolidge’s Autobiography, which was one of the most widely discussed titles of 1929—to ones we know and love—Barack Obama’s Dreams from My Father, which was very nearly never published—Fehrman unearths countless insights about the presidents through their literary works. Presidential books have made an enormous impact on American history, catapulting their authors to the national stage and even turning key elections. Beginning with Thomas Jefferson’s Notes on the State of Virginia, the first presidential book to influence a campaign, and John Adams’s Autobiography, the first score-settling presidential memoir, Author in Chief draws on newly uncovered information—including never-before-published letters from Andrew Jackson, John F. Kennedy, and Ronald Reagan—to cast fresh light on the private drives and self-doubts that fueled our nation’s leaders. We see Teddy Roosevelt as a vulnerable first-time author, struggling to write the book that would become a classic of American history. We see Reagan painstakingly revising Where’s the Rest of Me?, and Donald Trump negotiating the deal for The Art of the Deal, the volume that made him synonymous with business savvy. Alongside each of these authors, we also glimpse the everyday Americans who read them. “If you’re a history buff, a presidential trivia aficionado, or just a lover of American literary history, this book will transfix you, inform you, and surprise you” (The Seattle Review of Books).

Becoming a Film Producer Routledge

A definitive biography of a twentieth century gay author whose work has recently been rediscovered and enjoys a cult following. One of the most iconoclastic twentieth-century

American novelists, James Purdy penned original and sometimes shocking works about those on the margins of American society, exploring small towns, urban life, failure, alienation, sexuality, and familial relations. In his own life, Purdy was a compelling if eccentric figure, declared an authentic American genius by Gore Vidal. James Purdy: Life of a Contrarian Writer is the first full-length biography of the gay American novelist, story writer, playwright, and poet. Michael Snyder has spent over a decade plumbing the mysteries of Purdy’s career and personal life, including interviews with those who knew him. From his roots in northwestern Ohio, Purdy moved to the world of Bohemian artists and jazz musicians in Chicago in the late 1930s and 1940s, travelled in Spain, studied in Mexico, enlisted in the Army Air Corps, worked for the National Security Agency, and taught in Cuba and at a Wisconsin college for nearly a decade. All the while, he aspired to become a writer, but struggled to publish. Only when friends financed the private printing of his work did he find a champion in poet Dame Edith Sitwell, who helped get him published in England, which led to publication in the United States. After moving to New York in 1957, he spent nearly fifty years writing in Brooklyn Heights. Although Purdy’s critical reputation peaked in the 1960s and he never enjoyed a bestseller, his often queer and edgy content found a diverse following that included Tennessee Williams, Langston Hughes, William Carlos Williams, Dorothy Parker, Edward Albee, Jonathan Franzen, John Waters, and many LGBTQ readers. Difficult and often contrarian, Purdy sometimes hampered his own career as he sought recognition from a conservative, cliquey New York publishing world. Conveying the potency and influence of Purdy’s fierce artistic integrity, vision, and self-definition as a truth-teller, this groundbreaking literary biography recovers the life of a highly talented writer with a persistent cult following.

The Economics of the Publishing and Information Industries Hothouse

Under the Cover follows the life trajectory of a single work of fiction from its initial inspiration to its reception by reviewers and readers. The subject is Jarrettsville, a historical novel by Cornelia Nixon, which was published in 2009 and based on an actual murder committed by an ancestor of Nixon’s in the postbellum South. Clayton Childress takes you behind the scenes to examine how Jarrettsville was shepherded across three interdependent fields—authoring, publishing, and reading—and how it was transformed by its journey. Along the way, he covers all aspects of the life of a book, including the author’s creative process, the role of the literary agent, how editors decide which books to acquire, how publishers build lists and distinguish themselves from other publishers, how they sell a book to stores and publicize it, and how authors choose their next projects. Childress looks at how books get selected for the front tables in bookstores, why reviewers and readers can draw such different meanings from the same novel, and how book groups across the country make sense of a novel and what it means to them. Drawing on original survey data, in-depth interviews, and groundbreaking ethnographic fieldwork, Under the Cover reveals how decisions are made, inequalities are reproduced, and novels are built to travel in the creation, production, and consumption of culture.