

By John Fante The Bandini Quartet Wait Until Spring Bandini The Road To Los Angeles Ask The Dust Dreams From Main

It's not every day that a writer, almost unheard of in his lifetime, emerges twenty years after his death as a voice of his generation. But then again, there aren't many writers with such irrepressible genius as John Fante. The John Fante Reader is the important next step in the reintroduction of this influential author to modern audiences. Combining excerpts from his novels and stories, as well as his never-before-published letters, this collection is the perfect primer on the work of a writer -- underappreciated in his time -- who is finally taking his place in the pantheon of twentieth-century American writers.

I had a lot of jobs in Los Angeles Harbor because our family was poor and my father was dead. My first job was ditchdigging a short time after I graduated from high school. Every night I couldn't sleep from the pain in my back. We were digging an excavation in an empty lot, there wasn't any shade, the sun came straight from a cloudless sky, and I was down in that hole digging with two huskies who dug with a love for it, always laughing and telling jokes, laughing and smoking bitter tobacco. In *Mooch*, aspiring writer and part-time drunk Bruno Dante is finally sober, and has become the best boiler-room salesman in L.A. But Dan Fante's anti-hero can't keep a good thing going. Leaping headfirst into an impossibly destructive love-hate relationship with the addictive ex-stripper Jimmi Valiente, Bruno finds it's not long at all before his world begins to spiral out of control...again. With prose that seeps with brutal aggression and biting wit, Fante portrays the unavoidable self-destruction of a man whose inner demons won't allow him to live within the limitations of society.

David's girlfriend dumped him, he writes about bars for a shrinking newspaper, and he's desperately searching for meaning amongst Sydney's shallow social and dating scene. Then he meets a young woman at a party who just might be the answer to his life's meaninglessness. However, she's only 19 – and one of his journalism student's friends. *Drowning in the Shallows* is about a man who tries to curb his sleazier tendencies in the #metoo era, about a cat's ruthless attempt to dominate its owner, and about how – in a society obsessed with networking – we're more estranged than ever.

This volume assembles for the first time a staggering multiplicity of reflections and readings of John Fante's 1939 classic, *Ask the Dust*, a true testament to the work's present and future impact. The contributors to this work—writers, critics, fans, scholars, screenwriters, directors, and others—analyze the provocative set of diaspora tensions informing Fante's masterpiece that distinguish it from those accounts of earlier East Coast migrations and minglings. A must-read for aficionados of L.A. fiction and new migration literature, John Fante's "Ask the Dust": A Joining of Voices and Views is destined for landmark status as the first volume of Fante studies to reveal the novel's evolving intertextualities and intersectionalities. Contributors: Miriam Amico, Charles Bukowski, Stephen Cooper, Giovanna DiLello, John Fante, Valerio Ferme, Teresa Fiore, Daniel Gardner, Philippe Garnier, Robert Guffey, Ryan Holiday, Jan Louter, Chiara Mazzucchelli, Meagan Meylor, J'aime Morrison, Nathan Rabin, Alan Rifkin, Suzanne Manizza Roszak, Danny Shain, Robert Towne, Joel Williams

'The world's bleakest romantic comedy' - Los Angeles Times The narrator of John Fante's extravagant domestic comedy, who lives in Los Angeles, finds himself a home-owner and expectant father almost simultaneously and both sensations please him. It must be granted that there are certain adjustments to be made ...

Essential uncollected work from one of the most infamous and provocative contemporary American writers.

"[A] definitive work of millennial literature . . . wretchedly riveting." —Jia Tolentino, *The New Yorker* "Girls + Office Space + My Year of Rest and Relaxation + anxious sweating = The New Me." —*Entertainment Weekly* I'm still trying to make the dream possible: still might finish my cleaning project, still might sign up for that yoga class, still might, still might. I step into the shower and almost faint, an image of taking the day by the throat and bashing its head against the wall floating in my mind. Thirty-year-old Millie just can't pull it together. She spends her days working a thankless temp job and her nights alone in her apartment, fixating on all the ways she might change her situation--her job, her attitude, her appearance, her life. Then she watches TV until she falls asleep, and the cycle begins again. When the possibility of a full-time job offer arises, it seems to bring the better life she's envisioning within reach. But with it also comes the paralyzing realization, lurking just beneath the surface, of how hollow that vision has become. "Wretchedly riveting" (*The New Yorker*) and "masterfully cringe-inducing" (*Chicago Tribune*), *The New Me* is the must-read new novel by National Book Foundation "5 Under 35" honoree and *Granta* Best Young American novelist Halle Butler. Named a Best Book of the Decade by *Vox*, and a Best Book of 2019 by *Vanity Fair*, *Vulture*, *Chicago Tribune*, *Mashable*, *Bustle*, and *NPR* "Larry Brown wrote the way the best singers sing: with honesty, grit, and the kind of raw emotion that stabs you right in the heart. He was a singular American treasure." —Tim McGraw A career-spanning collection, *Tiny Love* brings together for the first time the stories of Larry Brown's previous collections along with those never before gathered. The self-taught Brown has long had a cult following, and this collection comes with an intimate and heartfelt appreciation by novelist Jonathan Miles. We see Brown's early forays into genre fiction and the horror story, then develop his fictional gaze closer to home, on the people and landscapes of Lafayette County, Mississippi. And what's astonishing here is the odyssey these stories chart: Brown's self-education as a writer and the incredible artistic journey he navigated from "Plant Growin' Problems" to "A Roadside Resurrection." This is the whole of Larry Brown, the arc laid bare, both an amazing story collection and the fullest portrait we'll see of one of the South's most singular artists.

My first collision with fame was hardly memorable. I was a busboy at Marx's Deli. The year was 1934. The place was Third and Hill, Los Angeles. I was twenty-one years old, living in a world bounded on the west by Bunker Hill, on the east by Los Angeles Street, on the south by Pershing Square, and on the north by Civic Center. I was a busboy nonpareil, with great verve and style for the profession, and though I was dreadfully underpaid (one dollar a day plus meals) I attracted considerable attention as I whirled from table to table, balancing a tray on one hand, and eliciting smiles from my customers. I had something else beside a waiter's skill to offer my patrons, for I was also a writer.

El cuarteto de novelas protagonizadas por Arturo Bandini –á lter ego de John Fante– es una de las cumbres de la literatura norteamericana. Su creación no fue un camino de rosas: el primer título, escrito en 1936, fue rechazado y permaneció inédito hasta que la viuda del autor lo recuperó póstumamente; el segundo y el tercero, publicados en 1938

y 1939, pasaron entonces sin pena ni gloria; el último se lo dictó a su esposa, ya anciano y ciego, y apareció un año antes de su muerte. En medio, el redescubrimiento de Fante gracias a un rendido admirador que le recomendó a su editor que lo rescatase del olvido: Charles Bukowski. El antihéroe Bandini lo reconocemos durante su infancia y adolescencia en el Colorado de la Gran Depresión, hijo de una familia de emigrantes italianos pobres; lo reencontramos en Los Ángeles, con dieciocho años, haciendo trabajos mal pagados y soñando con ser un escritor. Un sueño por el que lucha entre penurias económicas mientras trabaja como guionista en Hollywood y vive experiencias sexuales y amoríos: con una prostituta, con una camarera mexicana, con su casera, que podría ser su madre.

A revisionist panorama of the nineteenth century examines the era's material and spiritual changes in the wake of emerging British capitalism and imperialism, as told through the writings of such figures as Darwin, Marks, George Eliot, and Kipling. Reprint. 20,000 first printing.

When he finds out his father is in a coma, aspiring writer and part-time drunk Bruno Dante, fresh from the nuthouse, must head to Los Angeles for a fraught family reunion in Dan Fante's *Chump Change*. Now back in print to coincide with the publication of his new novel, *86'd*, *Chump Change* follows Bruno through the tension and stress of facing his family—and the inevitable, pain-dulling drinking that lands him naked in a stolen car with an underage hooker whose pimp has stolen his wallet. *Chump Change* is “an honest misfit's view of America far too few know.” (John Fowles, author of *The French Lieutenant's Woman*).

Sharp and moving reflections and ruminations on the artistry and craft of writing from one of our most iconoclastic, riveting, and celebrated masters. Charles Bukowski's stories, poems, and novels have left an enduring mark on our culture. In this collection of correspondence—letters to publishers, editors, friends, and fellow writers—the writer shares his insights on the art of creation. *On Writing* reveals an artist brutally frank about the drudgery of work and canny and uncompromising about the absurdities of life—and of art. It illuminates the hard-edged, complex humanity of a true American legend and counterculture icon—the “laureate of American lowlife” (*Time*)—who stoically recorded society's downtrodden and depraved. It exposes an artist grounded in the visceral, whose work reverberates with his central ideal: “Don't try.” Piercing, poignant, and often hilarious, *On Writing* is filled not only with memorable lines but also with Bukowski's trademark toughness, leavened with moments of grace, pathos, and intimacy.

Reading is a revolutionary act, an act of engagement in a culture that wants us to disengage. In *The Lost Art of Reading*, David L. Ulin asks a number of timely questions - why is literature important? What does it offer, especially now? Blending commentary with memoir, Ulin addresses the importance of the simple act of reading in an increasingly digital culture. Reading a book, flipping through hard pages, or shuffling them on screen - it doesn't matter. The key is the act of reading, and it's seriousness and depth. Ulin emphasizes the importance of reflection and pause allowed by stopping to read a book, and the accompanying focus required to let the mind run free in a world that is not one's own. Are we willing to risk our collective interest in contemplation, nuanced thinking, and empathy? Far from preaching to the choir, *The Lost Art of Reading* is a call to arms, or rather, to pages.

John Fante, an important figure in the history of the Italian-American novel, is proving to be fascinating to contemporary readers. Richard Collins has caught Fante's spirit from several crucial angles: as an ethnic writer; as a comic novelist; as a serious writer struggling to remain so in Hollywood. Intelligent, balanced, informative, and empathetic, this book combines criticism with scholarship, and biography with history to make what Henry James would have called a perfect 'literary portrait,' for it gives life to an interesting subject.

This new edition of the legendary *Dago Red*, first published in 1940, contains seven new stories, including "A Nun No More" and "My Father's God."

Possessing a style of deceptive simplicity, emotional immediacy and tremendous psychological point, among the novels, short stories and screenplays that complete his career, Fante's crowning accomplishment is the Arturo Bandini tetralogy. This quartet of novels tell of Fante's fictional alter-ego Bandini, an impoverished young Italian-American escaping his suffocating home in Colorado for Depression-era Los Angeles. In the beginning, it is the triple weights of poverty, father and Church that Bandini struggles under but though the physical escape is complete, the psychological imprint continues as he comes to terms with love, desire and the knowledge his talent may not be recognised.

Fante's captivating letters trace his emergence from poverty to life as a Hollywood screenwriter. Complemented by many photos and interesting appendices, the book is most distinguished by Fante's letters to his mother-letters in which he is just as apt to lie about church attendance as he is to describe, with peculiar candor, skinny-dipping with a girl friend.

In the definitive biography of John Fante, English and film studies professor Stephen Cooper explores the life of a man whose muse was Los Angeles.

He came along, kicking the snow. Here was a disgusted man. His name was Svevo Bandini, and he lived three blocks down that street. He was cold and there were holes in his shoes. That morning he had patched the holes on the inside with pieces of cardboard from a macaroni box. The macaroni in that box was not paid for. He had thought of that as he placed the cardboard inside his shoes.

Schöne Frauen und schneller Ruhm: Das ist es, was den jungen Schriftsteller Arturo Bandini interessiert. Nur geht es mit beidem nicht so recht voran. Er zieht deshalb von Boulder (Colorado) nach Los Angeles um endlich seinen ersten großen Roman zu schreiben. Währenddessen lernt die eigenwillige Kellnerin Camilla kennen - und zwischen den beiden entwickelt sich eine Hassliebe voller Wut und Leidenschaft. „John Fantes Romane gehören zum Besten, was die amerikanische Literatur je hervorgebracht hat.“ Charles Bukowski „John Fante ist einer der ganz großen West-Coast-Autoren – italienische Leidenschaft gepaart mit californischer Coolness.“ Alex Capus

West of Rome's two novellas, "My Dog Stupid" and "The Orgy," fulfill the promise of their rousing titles. The latter novella opens with virtuoso description: "His name was Frank Gagliano, and he did not believe in God. He was that most singular and startling craftsman of the building trade—a left-handed bricklayer. Like my father, Frank came from Torcella Peligna, a cliff-hugging town in the Abruzzi. Lean as a spider, he wore a leather cap and puttees the year around, and he was so bowlegged a dog could lope between his knees without touching them."

