

Raymond Carver Will You Please Be Quiet Please

Raymond Carver’s complete uncollected fiction and nonfiction, including the five posthumously discovered "last" stories, found a decade after Carver’s death and published here in book form for the first time. Call If You Need Me includes all of the prose previously collected in No Heroics, Please, four essays from Fires, and those five marvelous stories that range over the period of Carver’s mature writing and give his devoted readers a final glimpse of the great writer at work. The pure pleasure of Carver’s writing is everywhere in his work, here no less than in what have already entered the canon of modern literature.

The place of the editor in literary production is an ambiguous and often invisible one, requiring close attention to publishing history and (often inaccessible) archival resources to bring it into focus. In The Art of Editing, Tim Groenland shows that the critical tendency to overlook the activities of editors and to focus on the solitary author figure neglects important elements of how literary works are acquired, developed and disseminated. Focusing on selected works of fiction by Raymond Carver and David Foster Wallace, authors who represent stylistic touchstones for US fiction of recent decades, Groenland presents two case studies of editorial collaboration. Carver’s early stories were integral to the emergence of the Minimalist movement in the 1980s, while Wallace’s novels marked a generational shift towards a more expansive, maximal mode of narrative. The role of their respective editors, however, is often overlooked. Gordon Lish’s part in shaping the form of Carver’s early stories remains under-explored; analyses of Wallace’s fiction, meanwhile, tend to minimise Michael Pietsch’s role from the creation of Infinite Jest during the mid-1990s until the present day. Drawing on extensive archival research as well as interviews with editors and collaborators, Groenland illuminates the complex and often conflicting forms of agency involved in the genesis of these influential works. The energies and tensions of the editing process emerge as essential factors in the creation of fictions more commonly understood within the paradigm of solitary authorship. The mediating role of the editor is, Groenland argues, inseparable from the development, form, and reception of these works.

This volume explores the relationship in postwar American literature between masculinity and place, tracing the development of the ‘domesticated man’ of midcentury and the continual subversion of this established vision of masculinity by alternate systems of symbols and ecological consciousness.

we are all just one small disaster away from sinking, and sometimes you only realise when you’re gasping for air On a daylight street in Minneapolis Minnesota, a Black man is asphyxiated - by callous knee of an officer, by cruel might of state, and under crushing weight of colony. In Melbourne the body of another woman has been found - this time, after catching a late tram home. The Atlantic has run out of the English alphabet, when christening hurricanes this season. The earth is on fire - from the redwoods of California, to Australia’s east coast. The sea draws back, and tsunamis lash out in Samoa and Sumatra. Water rises in Sulawesi and Nagasaki. Bloated cod are surfacing, all along the Murray Darling. The virus arrives, and the virus thrives. Authorities seal the public housing towers up, and truck in one cop to every five residents. Notre Dame is ablaze - the cathedral spire blackened, and teetering. Out in Biloela, the deportation vans have arrived. Every Friday, in cities all across the world, children are walking out of school. The wolves are circling. The wolves are circling. These poems speak of the world that is, and sing for a world that may one day be. ‘One of the most compelling voices in Australian poetry this decade’ Overland Literary Journal ‘a powerful and fearless storyteller’ Dave Eggers ‘Readers are left with the sense they have been seen, heard and understood’ Books + Publishing

The Deeds of the Disturber

What We Talk About When We Talk About Love

The Uncollected Fiction and Other Prose

How Decent Folk Behave

Ultramarine

Will You Please Talk to Me, Please

These seven stories were the last that Carver wrote. Among them is one of his longest, 'Errand', in which he imagines the death of Chekhov, a writer Carver hugely admired and to whose work his own was often compared. This fine story suggests that the greatest of modern short-story writers may, in the year before his untimely death, have been flexing his muscles for a longer work.

In collections such as Will You Please Be Quiet, Please? and What We Talk About When We Talk About Love, Raymond Carver wrote with unflinching exactness about men and women enduring lives on the knife-edge of poverty and other deprivations. Beneath his pared-down surfaces run disturbing, violent undercurrents. Suggestive rather than explicit, and seeming all the more powerful for what is left unsaid, Carver's stories were held up as exemplars of a new school in American fiction known as minimalism or "dirty realism," a movement whose wide influence continues to this day. Carver's stories were brilliant in their detachment and use of the oblique, ambiguous gesture, yet there were signs of a different sort of sensibility at work. In books such as Cathedral and the later tales included in the collected stories volume Where I'm Calling From, Carver revealed himself to be a more expansive writer than in the earlier published books, displaying Chekhovian sympathies toward his characters and relying less on elliptical effects. In gathering all of Carver's stories, including early sketches and posthumously discovered works, The Library of America's Collected Stories provides a comprehensive overview of Carver's career as we have come to know it: the promise of Will You Please Be Quiet, Please? and the breakthrough of What We Talk About, on through the departures taken in Cathedral and the paths of the late stories. But it also prompts a fresh consideration of Carver by presenting Beginners, an edition of the manuscript of What We Talk About When We Talk About Love that Carver submitted to Gordon Lish, his editor and a crucial influence on his development. Lish's editing was so extensive that at one point Carver wrote him an anguished letter asking him not to publish the book; now, for the first time, readers can read both the manuscript and published versions of the collection that established Carver as a major American writer. Offering a fascinating window into the complex, fraught relation between writer and editor, Beginners expands our sense of Carver and is essential reading for anyone who cares about his achievement. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Relationships are built with communication. By the same token they are destroyed by a lack of communication. This collection of short stories focuses on talking and listening to others and ourselves. Stories include: -- a man's internal dialogue with two conflicting identities of who he is -- a mother and daughter in law find they have more in common then they realize -- a children's story highlights the fear holding a family back in fulfilling their dreams -- a man discovers consequences and benefits of his wife, friends and neighbors seeing right through him -- a born liar holds onto a secret that would cause devastation if revealed -- a husband and wife find their desperate need to be heard by each other is lost in their inability to talk to each other. There are stories to make you laugh, cry and ponder your own ability to listen.

A history and description of the Three Turkey House site in Canyon de Chelly, Arizona, with black and white photographs accompanied by appreciative quotes from various authors.

Essays, Poems, Stories

The World of Raymond Carver

Collected Stories

American Short Story Masterpieces

Will You Please Be Quiet, Please?

The Art of Editing

The first biography of america’s best-known short story writer of the late twentieth century. The London Times called Raymond Carver “the American Chekhov.” The beloved, mischievous, but more modest short-story writer and poet thought of himself as “a lucky man” whose renunciation of alcohol allowed him to live “ten years longer than I or anyone expected.” In that last decade, Carver became the leading figure in a resurgence of the short story. Readers embraced his precise, sad, often funny and poignant tales of ordinary people and their troubles: poverty, drunkenness, embittered marriages, difficulties brought on by neglect rather than intent. Since Carver died in 1988 at age fifty, his legacy has been mythologized by admirers and tainted by controversy over a zealous editor’s shaping of his first two story collections. Carol Sklenicka penetrates the myths and controversies. Her decade-long search of archives across the United States and her extensive interviews with Carver’s relatives, friends, and colleagues have enabled her to write the definitive story of the iconic literary figure. Laced with the voices of people who knew Carver intimately, her biography offers a fresh appreciation of his work and an unbiased, vivid portrait of the writer.

Uses photographs and selections from the poems, short stories, and letters of Raymond Carver to depict his life and his outlook on the world

A collection of short short stories about dirt farmers, salesmen, assembly-line workers, unemployed and bankrupt.

An Egyptologist investigates a death at the British Museum in a “charming” Victorian mystery by the New York Times–bestselling author of The Painted Queen (The Denver Post). Back in London after an archaeological dig, adventurous sleuth Amelia Peabody—“rather like Indiana Jones, Sherlock Holmes and Miss Marple all rolled into one”—discovers that a night watchman at the museum has perished in the shadow of a mummy case (The Washington Post Book World). There are murmurings about an ancient curse, but a skeptical Amelia is determined to find an all-too-human killer. Soon, she’s balancing family demands, including the troubles of her precocious son, Ramses (aka Walter), with not just one unsolved crime, but two . . . From a recipient of multiple honors including the Mystery Writers of America’s Grand Master Award, this murder mystery set in Victorian-era England is a witty, rollicking, and “deeply satisfying” romp (Entertainment Weekly) in a “jewel of a series” (The New York Times Book Review).

Beginners

Raymond Carver’s Sequential Vision, “Will You Please Be Quiet, Please?” and “Cathedral.”

Selected Stories

Alienation in “Will You Please Be Quiet, Please ?” by Raymond Carver

Will You Please Listen, Please

Carver Country

When Raymond Carver died at age fifty, readers lost a distinctive voice in its prime. Carver was, the Times of London said, “the Chekhov of middle America.” His influence on a generation of writers and on the short story itself has been widely noted. Not so generally known are how Carver became a writer, how he suffered to achieve his art, and how his troubled and remarkable personality affected those around him. Carol Sklenicka’s meticulous and absorbing biography re-creates Carver’s early years in Yakima, Washington, where he was the nervous, overweight son of a kindly, alcohol-dependent lumbermill worker. By the time he was nineteen, Ray had married his high school sweetheart, Maryann Burk. From a basement apartment where they were raising their first child and expecting their second, they determined that Ray would become a writer. Despite the handicaps of an erratic education and utter lack of financial resources, he succeeded. Sklenicka describes Carver’s entry into the literary world via “little magazines” and the Iowa Writers’ Workshop; his publication by Esquire editor Gordon Lish and their ensuing relationship; his near-fatal alcoholism, which worsened even as he produced many of the unforgettable stories collected in Will You Please Be Quiet, Please? and What We Talk About When We Talk About Love. She examines the dissolution of his first marriage and his partnership with poet Tess Gallagher, who helped him enjoy the full measure of his success. Carol Sklenicka draws on hundreds of interviews with people who knew Carver, prodigious research in libraries and private collections, and all of Carver’s poems and stories for Raymond Carver. Her portrait is generous and wise without swerving from discordant issues in Carver’s private affairs. Above all Sklenicka shows how Carver’s quintessentially American life fostered the stories that knowing readers have cherished from their first publication until the present day.

Two outlaws of love (and literature) at large in their own Wild West. Ralph Crawford may be a talented short-story writer -- one of the best in the Bay Area, in America, in the 1970s; hell, in the whole English-speaking, late-middle-twentieth century -- but off the page he's only human. In fact, as his wife, Alice Ann, can attest, he's a mess: a jealous but faithless husband, an inveterate bouncer of checks, a plunderer of private misadventures for the sake of his fiction, and an often hapless drunk. When his (similary human) buddy, Jim Stark -- a novelist burning with ambition, promise, and humiliation over his own failed marriage -- promises to deliver a cargo of incriminating letters to Ralph's latest paramour, a dark lady in Missoula named Lindsay Wolfe, the lives of all four are changed in ways none of them could predict. Careering across the western states during the twilight of the San Francisco underground, Chuck Kinder's already semi-juggermop masterpiece, twenty-five years in the making, is a neatfol, comi-tragic juggernaut of good and bad intentions gone awry, high seriousness and hard living, and the gradual, painful coming of age of two couples who have spent the best years of their lives raising bad judgment to an art. With affection and self-savaging wit, Kinder captures the siren song of the writerly vocation in all its squalor, destructiveness, and glory.

Here is the original manuscript of Raymond Carver's seminal 1981 collection, What We Talk About When We Talk About Love. Carver is one of the most celebrated short-story writers in American literature; his style is both instantly recognizable and hugely influential;and the pieces in What We Talk About . . . which portray the gritty loves and lives of the American working class, are counted among the foundation stones of the contemporary short story. In this unedited text, we gain insight into the process of a great writer. These expansive stories illuminate the many dimensions of Carver's style, and are indispensable to our understanding of his legacy. Text established by William L. Stull and Maureen P. Carroll

Will You Please Be Quiet, Please?Vintage

Honeymooners

Conversations with Raymond Carver

Call If You Need Me

Cathedral

All of Us

Will You Please Be Quiet, Please

This collection of Raymond Carver's interviews reveals him to have been perhaps the premier short-story writer of his generation, a lyric-narrative poet of singular resonance, and a staunch proponent of realistic fiction in the wake of postmodern formalism. The twenty-five conversations gathered here, several available in English for the first time, include craft interviews, biographical portraits, self-analyses, and wide-ranging reflections on the current literary scene. Carver discusses his changing views of his widely influential fiction collections What We Talk About When We Talk About Love (1981), Cathedral (1983), and Where I'm Calling From (1988). Carver explains how at the height of his fame as a fiction writer he turned to poetry, producing three prize-winning books in as many years. Finally, in the closing months of his life, he talks about the coming of his last triumphant stories, the ones that secured his reputation.

A comprehensive examination of the fiction and poetry of Raymond Carver.

One of Raymond Carver's final collections of poetry, moving from the beauty of the natural world to thoughts of mortality and family and art. Throughout, Carver "has the astonished, chastened voice of a person who has survived a wreck, as surprised that he had a life before it as that he has one afterward, willing to remember both sides" (The New York Times Book Review).

Raymond Carver's third collection of stories, a finalist for the Pulitzer Prize, including the canonical title story about blindness and learning to enter the very different world of another. These twelve stories mark a turning point in Carver's work and "overflow with the danger, excitement, mystery and possibility of life. . . . Carver is a writer of astonishing compassion and honesty. . . . his eye set only on describing and revealing the world as he sees it. His eye is so clear, it almost breaks your heart" (Jonathan Yardley, Washington Post Book World).

Reading Raymond Carver

American Culture in the 1970s

When We Talk about Class in Raymond Carver's Short Stories

Raymond Carver Will Not Raise Our Children

Fires

Near Klamath

The 1970s was one of the most culturally vibrant periods in American history. This book discusses the dominant cultural forms of the 1970s - fiction and poetry; television and drama; film and visual culture; popular music and style; public space and spectacle - and the decade's most influential practitioners and texts: from Toni Morrison to All in the Family, from Diane Arbus to Bruce Springsteen, from M.A.S.H. to Taxi Driver and from disco divas to Vietnam protesters. In response to those who consider the seventies the time of disco, polyester and narcissism, this book rewrites the critical engagement with one of America's most misunderstood decades.**Key Features*Focused case studies featuring key texts and influential writers, artists, directors and musicians*Chronology of 1970s American Culture*Bibliographies for each chapter and a general bibliography on 1970s Culture*14 black-and-white illustrations**

This collection of thirty-six classic short stories from the fifties to the eighties features works by authors such as James Baldwin, Barry Hannah, Bernard Malamud, Flannery O'Connor, Philip Roth, Anne Beattie, and Tobias Wolff

Raymond Carver Will Not Raise Our Children is a brilliantly written story of Dan Charles, a writing professor who teaches at a small college outside of Pittsburgh. It is about the daily struggle to survive while raising two children with his wife. Funny and heartbreakingly real, author Dave Newnan captures the humanity and heartbreak of one man's struggle to navigate the vicissitudes of life as a working writer in America. -- amazon.com.

By the time of his early death in 1988, Raymond Carver had established himself as one of the great practitioners of the American short story, a writer who had not only found his own voice but imprinted it in the imaginations of thousands of readers. Where I'm Calling From, his last collection, encompasses classic stories from Cathedral, What We Talk About When We Talk About Love, and earlier Carver volumes, along with seven new works previously unpublished in book form. Together, these 37 stories give us a superb overview of Carver's life work and show us why he was so widely imitated but never equaled.

Raymond Carver and David Foster Wallace

Masculinity and Place in American Literature since 1950

Elephant

Raymond Carver: Collected Stories (LOA #195)

A Shred of Platinum

A complete collection of short fiction by the creator of Philip Marlowe includes stories such as "Blackmailers Don't Shoot," "The Pencil," and "English Summer."

The nine stories and one poem collected in this volume formed the basis for the astonishingly original film "Short Cuts" directed by Robert Altman. Collected altogether in this volume, these stories form a searing and indelible portrait of American innocence and loss. From the collections Will You Please Be Quiet, Please?, Where I'm Calling From, What We Talk About When We Talk About Love, and A New Path to the Waterfall; including an introduction by Robert Altman. With deadpan humor and enormous tenderness, this is the work of "one of the true contemporary masters" (The New York Review of Books).

More than sixty stories, poems, and essays are included in this wide-ranging collection by the extravagantly versatile Raymond Carver. Two of the stories—later revised for What We Talk About When We Talk About Love—are particularly notable in that between the first and the final versions, we see clearly the astounding process of Carver's literary development.

With this, his first collection, Carver breathed new life into the short story. In the pared-down style that has since become his hallmark, Carver showed how humour and tragedy dwell in the hearts of ordinary people, and won a readership that grew with every subsequent brilliant collection of stories, poems and essays that appeared in the last eleven years of his life.

Will You Please Be Quiet, Please?

Will You Please Be Quiet, Please? when We Talk about Class in Raymond Carver's Short Stories [microform]

The Writing of Exile

Will You Please Be Quiet, Please? / What We Talk About When We Talk About Love / Cathedral / stories from Where I'm Calling From / Beginners / other stories

A Cautionary Tale

Where I'm Calling From

In this rewarding study of one of the most important writers of recent decades, Randolph Paul Runyon reveals an ambitious metafiction beneath the terse style of Carver’s works and places Carver squarely in the context of the minimalist debate. Runyon’s reading ably demonstrates that Carver’s stories, especially as they appear in his three major collections, Will You Please Be Quiet, Please?, What We Talk About When We Talk About Love, and Cathedral, and the seven new stories in Where I’m Calling From, are strikingly intricate and cast their subtlest spells by indirection. He reveals the intricate metaphorical connections, the structural overlaps, that are overlooked in past Carver criticism. Runyon also finds purposeful arrangement in Carver’s short story collections, inviting the reader to explore another text, one written in the interstices between the stories. Each story echoes elements from its immediate predecessor, just as the subconscious, according to Freud, weaves the events of the immediately preceding day into a dream. Freud’s relevance extends well to the troubling tension between fathers and sons in Carver’s work and to a recurring maternal Medusa. In his assessment of Carver’s collections, Runyon also considers both the influence of the Bible and events in Carver’s life.

In his second collection, including the iconic and much-referenced title story featured in the Academy Award-winning film Birdman, Carver establishes his reputation as one of the most celebrated short-story writers in American literature—a haunting meditation on love, loss, and companionship, and finding one ’s way through the dark.

This prodigiously rich collection suggests that Raymond Carver was not only America ’ s finest writer of short fiction, but also one of its most large-hearted and affecting poets. Like Carver ’ s stories, the more than 300 poems in All of Us are marked by a keen attention to the physical world; an uncanny ability to compress vast feeling into discreet moments; a voice of conversational intimacy, and an unstinting sympathy. This complete edition brings together all the poems of Carver ’ s five previous books, from Fires to the posthumously published No Heroics, Please. It also contains bibliographical and textual notes on individual poems; a chronology of Carver ’ s life and work; and a moving introduction by Carver ’ s widow, the poet Tess Gallagher.

With this, his first collection of stories, Raymond Carver breathed new life into the American short story. Carver shows us the humor and tragedy that dwell in the hearts of ordinary people; his stories are the classics of our time. [Carver's stories] can ... be counted among the masterpieces of American Literature. --The New York Times Book Review "One of the great short story writers of our time--of any time." --The Philadelphia Inquirer "The whole collection is a knock out. Few writers can match Raymond Carver's entwinng style and language. --The Dallas Morning News

Isolation in the Fiction of Raymond Carver

Raymond Carver

The Collected Poems

A Writer's Life

House of Three Turkeys

Technique and Sensibility in the Fiction and Poetry of Raymond Carver