

Raymond Carver Short Cuts

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.

Haunted by the brutal murder of a local couple, David heads to his weekend shack with his new lover, Lydia, and his children from his recently crumbled marriage. Together they find escape, if only briefly, in the ocean and the bush. The Bodysurfers, the title story of Robert Drewe’s classic first collection, is a vivid evocation of love, passion, terror and the beauty of the beach.

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 those stories that have already entered the canon of modern literature.

Ce volume comprend 19 articles dont 7 sont consacrés au film d’Altman ou à une analyse comparative du film et des nouvelles de Carver. Les autres articles traitent exclusivement des textes de Carver (9 nouvelles et un poème) mais dans des perspectives très différentes, qui incluent l’approche linguistique dans le cadre de la théorie des opérations énonciatives. Dans les nouvelles de Carver comme dans le film d’Altman, on vit dans le monde contemporain et quotidien : couples en détresse, conflits et retrouvailles, petites mesquineries et crimes ignobles, jalousie et générosité… On passe des cris aux rires puis aux larmes et aussi d’une séquence filmique ou narrative à une autre, d’une nouvelle à une autre. La question de la fragmentation et de la continuité se pose dans les deux œuvres, de même que celle de la représentation du réel (mimésis, indirection, ellipse) ou encore du ton (empathie ? ironie ? dérision ?). Carver comme Altman se sont posé la même question qui séduit encore lecteurs et spectateurs : comment rendre compte du quotidien et du banal. Carver dirait “ de ce qui importe ” ? Les réponses apportées diffèrent et peuvent même être radicalement opposées (foisonnement du film ; économie des nouvelles, par exemple) mais à aucun moment elles ne sont indifférentes.

Reflections on Representation

Raymond Carver, Robert Altman

The Uncollected Fiction and Other Prose

Fires

Poems

WHAT IS THE STORY GRID? The Story Grid is a tool developed by editor Shawn Coyne to analyze stories and provide helpful editorial comments. It's like a CT Scan that takes a photo of the global story and tells the editor or writer what is working, what is not, and what must be done to make what works better and fix what's not. The Story Grid breaks down the component parts of stories to identify the problems. And finding the problems in a story is almost as difficult as the writing of the story itself (maybe even more difficult). The Story Grid is a tool with many applications: 1. It will tell a writer if a Story ?works? or ?doesn't work. 2. It pinpoints story problems but does not emotionally abuse the writer, revealing exactly where a Story (not the person creating the Story/the Story) has failed. 3. It will tell the writer the specific work necessary to fix that Story's problems. 4. It is a tool to re-envision and resuscitate a seemingly irredeemable pile of paper stuck in an attic drawer. 5. It is a tool that can inspire an original creation.

A compilation of selected review essays from Erickson's DVD Savant internet column.

Short CutsVintage

The Mechanics of Homosexual Intercourse, a radical map of shortcomings in our daily experiences in the form of a debut story collection, presents thematically related windows into serious emotional trouble and monstrous love. Lonely Christopher combines a striking emotional grammar, reminiscent of Gertrude Stein’s Three Lives, with an unyielding imagination in the lovely/ugly architecture of his stories. Lonely Christopher is the author of several poetry chapbooks and is a contributor to the poetry volume Into (Seven Circles Press). His plays have been published, staged in New York City and internationally, and released in Mandarin translation. His fiction received Pratt Institute’s 2009 Thesis Award. He is a founding member of the small press The Corresponding Society and an editor of its biannual journal Correspondence. He lives in Bed-Stuy, Brooklyn.

The Mechanics of Homosexual Intercourse

The Screenplay

No Country for Old Men

Soul Barnacles

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 lhas 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).

Based on the life of the great short-story writer Raymond Carver, particularly his last ten years, Scissors is a funny, compassionate, and convincing portrayal of the creative life: its compulsions, rewards, and frustrations, and its affinities with tragedy. Raymond is a writer whose life is fraught with personal and creative struggle. His first marriage, to Marianne, is intense, passionate, and unhealthy. After his divorce, he finds new love and support with Joanne, a poet. All the while, Raymond is in an escalating conflict with his editor, Douglas, who both enhances and distorts Raymond’s work. As his success and confidence grow, Raymond strives harder and harder to ensure that his stories are published as written, with his past drinking and his previous life with Marianne always lurking in the background.

Douglas thinks the stories are as much his as Raymond’s and is determined that only his, heavily edited, versions will appear in print. While Raymond considers his stories the most important part of his life, Marianne and Joanne claim stakes in them as well, leading to a dramatic and unexpected final confrontation with the man known as “Scissors.” In this brilliantly inventive novel, Michaka crafts a searing tale about the struggles and sacrifices one must endure for both love and art.

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.

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

Selected Stories

Short cuts

The Bodysurfers: Penguin Special

New Stories

What Good Editors Know

Nine stories reformed into a screenplay consider aspects of the relationships between men and women

The everyday life of a number of Los Angeles residents are the subject of this loosely connected collection of short stories.

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 entwinning style and language." --The Dallas Morning News

Puisque nous évoquons des tensions, soulignons, au fil du rasoir, celle qui, peut-être trop évidente, se trouve au cœur de la publication de Short Cuts et qui par conséquent, informe les écrits qui suivent ; Short Cuts : Selected Stories est un recueil et n'en est pas un. Les neuf nouvelles et le poème, soumis à notre analyse, sont extraits (arrachés) à d'autres ouvrages. Si Carver ne cessait de remanier sa production, de sorte qu'il n'est pas rare de trouver des versions différentes et autrement regroupées de ses œuvres dans des recueils successifs, tel n'est toutefois pas le cas avec ce volume. Regroupement et titre sont ici le seul fait d'Altman qui, responsable éditorial pour l'occasion, nous donne ainsi à voir la substance première de son film de plus de trois heures : Short Cuts : les Américains. Il faut donc lire, au lieu de (ou plutôt en même temps que) Short Cuts : Selected Stories by Raymond Carver, Short Cuts : Stories Selected by Robert Altman.

Elephant

Raymond Carver, Short cuts, Selected stories et Robert Altman, Short cuts

Robert Altman

Short Cuts

Documents that chronicle the story of a literary partnership and marriage that did not end with death

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

Draws on the perspectives of family members, colleagues, and actors to assess the director's life and artistic achievements, discussing such topics as his womanizing reputation, his heart transplant, and the creation of his films.

“All the tawdry details I'm dying for are in these stories, but they're given out like old sweaters-without shame, without quile. Amy Hempel is the writer who makes me feel most affiliated with other humans; we are all living this way-hiding, alone, obsessed—and that's ok.”
—Miranda July From legendary writer Amy Hempel, one of the most celebrated and original voices in American short fiction: a ravishing, sometimes heartbreaking new story collection—her first in over a decade. Amy Hempel is a master of the short story. A multiple award winner, Hempel is highly regarded among writers, reviewers, and readers of contemporary fiction. This new collection, her first since her Collected Stories published more than a decade ago, is a literary event. These fifteen exquisitely honed stories reveal Hempel at her most compassionate and spirited, as she introduces characters, lonely and adrift, searching for connection. In “A Full-Service Shelter,” a volunteer at a dog shelter tirelessly, devotedly cares for dogs on a list to be euthanized. In “Greed,” a spurned wife examines her husband’s affair with a glamorous, older married woman. And in “Cloudland,” the longest story in the collection, a woman reckons with the choice she made as a teenager to give up her newborn infant. Quietly dazzling, these stories are replete with moments of revelation and transcendence and with Hempel’s singular, startling, inimitable sentences.

Essays, Poems, Stories

Raymond Carver

Penguin Special

A New Path to the Waterfall

Beginners

A major collection of Carver’s short stories, including seven new stories written shortly before the author’s death in 1988. "From the Trade Paperback edition.

Neuf nouvelles et un poème de Raymond Carver (1938–1988) qui ont inspiré Robert Altman pour son film Short Cuts ont été rassemblées en un nouveau recueil. On y entrevoit des destinées banales qui basculent dans la crise, ou s'en approchent dangereusement. L'étrange se glisse alors dans le familier, les êtres cessent de se ressembler, les signes de fonctionner. La menace diffuse qui se propage dans les récits inquiète également l'écriture et requiert un lecteur attentif aux moindres déboîtements de la langue. Avec son film, Robert Altman ménage des raccourcis dans l'œuvre de Carver dont il dissèque les personnages pour les recomposer, prélevant des fragments d'existence apparemment aléatoires, selon une esthétique qui oscille entre unité et discontinuité, ne rassemblant les êtres que pour souligner entre eux les lignes de scission, mêlant pathos et dérision, stéréotype et lucidité.

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.

In Altman on Altman, one of American cinema’s most incorrigible mavericks reflects on a brilliant career. Robert Altman served a long apprenticeship in movie–making before his great breakthrough, the Korean War comedy M*A*S*H (1969). It became a huge hit and won the Palme d’Or at Cannes, but also established Altman’s inimitable use of sound and image, and his gift for handling a repertory company of actors. The 1970s then became Altman’s decade, with a string of masterpieces: McCabe and Mrs Miller, The Long Goodbye,Thieves Like Us, Nashville . . . In the 1980s Altman struggled to fund his work, but he was restored to prominence in 1992 with The Player, an acerbic take on Hollywood. Short Cuts, an inspired adaptation of Raymond Carver, and the Oscar–winning Gosford Park, underscored his comeback. Now he recalls the highs and lows of his career trajectory to David Thompson in this definitive interview book, part of Faber’s widely acclaimed Directors on Directors series. 'Hearing in his own words in Altman on Altman just how much of his films occur spontaneously, as a result of last–minute decisions on set, is fascinating . . . For film lovers, this is just about indispensable.' Ben Sloan,Metro London

American Short Story Masterpieces

Cathedral

Ten More Years with Ray

The Oral Biography

(Vidas cruzadas)

In his second collection, including the iconic and much-referenced lite 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.

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Winner of Poetry Magazine’s Levinson Prize, an illuminating collection from the middle of his career, Raymond Carver’s poems “lunction as distilled, heightened versions of his stories, offering us fugitive glimpses of ordinary lives on the edge” (Michiko Kakutani, The New York Times).

For justice to prevail, Hawkgirl must face her moment of truth.

The Story Grid

A Novel

The Collected Poems

Dvd Savant

Where Water Comes Together with Other Water

Poems deal with memories, loss of identity, childhood innocence, the past, and mortality.

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 that is both intimate and universal.

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.

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

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).

This blistering novel—from the bestselling, Pulitzer Prize–winning author of The Road—returns to the Texas–Mexico border, setting of the famed Border Trilogy. The time is our own, when rustlers have given way to drug–runners and small towns have become free–fire zones. One day, a good old boy named Llewellyn Moss finds a pickup truck surrounded by a bodyguard, still in the back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the law—in the person of aging, disillusioned Sheriff Bell—can contain. As Moss tries to evade his pursuers—in particular a mysterious mastermind who flips coins for human lives—McCarthy simultaneously strips down the American crime novel and broadens its scope to a bloody contemporary as this morning’s headlines. No Country for Old Men is a triumph.

«Short cuts». Raymond Carver–Robert Altman

A Writer’s Life

Short cuts, Raymond Carver, Robert Altman

From Raymond Carver’s Stories to Altman’s in Short Cuts

Conversations with Raymond Carver

Raymond Carver’s third collection of stories, a finalist for the Pulitzer Prize, including the canonical titular 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).

Bien peu de ceux qui ont vu Short Cuts - considéré comme l'un des films majeurs du cinéma américain des années 90 - savent qu'il a été tiré de l'œuvre de Raymond Carver. S'appuyant principalement sur neuf nouvelles et un poème, le cinéaste Robert Altman s'est approprié ce matériau insolite et multiple, l'a réorganisé et en a lié subtilement les contenus. Comment ces récits, à l'origine en parallèle, ont été tout à la fois modifiés, emboîtés, amplifiés, réduits et réunis, c'est ce que cet ouvrage se propose d'analyser. Les choix opérés par les scénaristes, ramenant la mosaïque de narrateurs imaginés par l'écrivain à un point de vue unique, pour osés qu'ils soient, donnent une vision distanciée et inoubliable des microsomes carvériens, transposés dans la Californie de l'été 92. Unité de temps, unité de lieu pour parvenir à un seul récit emplî d'échos innombrables, de références aux textes et d'emprunts parfois surprenants. Comme certain personnage de Carver - et son double à l'écran -, Altman et son co-scénariste Frank Barhydt coupent ce qui les dérangeant, raccourcissent et replacent ce qu'ils veulent où ils le veulent. Ils se jouent des contraintes apparentes et des différences fondamentales existant entre les deux systèmes de récit, nouvelle et cinéma. Le film interroge, étonne, renvoie en permanence aux contenus implicites de Carver. Ce va-et-vient incessant du film aux textes, et des textes au film, oblige à porter un regard neuf sur l'univers dépeint par l'écrivain, à admirer avec quel art de l'ellipse il parle de ce qui l'intéresse : " La vie, toujours la vie."

*More than sixty stories, poems, and essays are included in this wide-ranging collection by What We Talk About When We Talk About Love—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.

Sixteen stories filled with characters who run the gamut from slow sizzle to high sass are brought to life in an anthology of short fiction that captures them struggling to cope with love and loss, and pain and healing

Ultramarine

A Study Guide for Raymond Carver’s “What We Talk About When We Talk About Love”

All of Us

What We Talk About When We Talk About Love

Sing to It