

which to fill in the gaps left by traditional history. All American readers will find in it, one entry at a time, the story of their lives."--Robert Thompson, President, Popular Culture Association. "At long last popular culture may indeed be given its due within the humanities with the publication of *The Guide to United States Popular Culture*. With its nearly 1600 entries, it promises to be the most comprehensive single-volume source of information about popular culture. The range of subjects and diversity of opinions represented will make this an almost indispensable resource for humanities and popular culture scholars and enthusiasts alike."--Timothy E. Scheurer, President, American Culture Association "The popular culture of the United States is as free-wheeling and complex as the society it animates. To understand it, one needs assistance. Now that explanatory road map is provided in this Guide which charts the movements and people involved and provides a light at the end of the rainbow of dreams and expectations."--Marshall W. Fishwick, Past President, Popular Culture Association

Features of *The Guide to United States Popular Culture*: 1,010 pages
1,600 entries
500 contributors
Alphabetic entries
Entries range from general topics (golf, film) to specific individuals, items, and events
Articles are supplemented by bibliographies and cross references
Comprehensive index

The visionary science fiction author of *Fahrenheit 451* shares his imaginative visions of the future in this collection of musings and memoirs. Combining a series of recollections alongside his personal contemplation about the future, protean master of storytelling Ray Bradbury outlines his thoughts on the state of the world—how the past and present are reflected in society, technology, art, literature, and popular culture—as well as the need for creative thinkers to be the architects of the future. In this extraordinary collection of essays, poetry, and philosophical reflection, readers glimpse inside the mind of one of the twentieth century's most celebrated and prolific authors. Bradbury reveals the creative sparks that led to some of his most well-known and enthralling stories, along with the influences on his journey to becoming a prominent figure in modern literature. Part journal, part commentary, these writings are an exploration and celebration of a dreamer whose ideas had no bounds.

"Monthly inventory of information from United States Government Foreign Service offices and other sources that may not otherwise be made available promptly".

Nineteen eerie tales and short stories by fantasy/science fiction writer Ray Bradbury. *The Gothic and the Carnavalesque in American Culture* offers a new account of the American Gothic. Gothic studies, the field that explores horrid and frightful narratives, usually describes the genre as exploring genuine historical fears, crises and traumas, yet this does not account for the ways in which the genre is often a source of wicked delight as much as it is of horror – its audiences laugh as often as they shriek. This book traces the carnivalesque tradition in the American Gothic from the nineteenth into the late twentieth century. It discusses the festivals offered by Poe, Hawthorne and Irving; the celebrations of wickedness offered by the *Weird Tales* writers, including H. P. Lovecraft, Robert E. Howard and Clark Ashton Smith; the curious aura attached to Ray Bradbury's stories; the way in which hosted horrors in comics and on television in the 1950s and 1960s taught their mass audiences how to read the genre; Stephen King's nurturing of a new audience for Gothic carnivals in the 1970s and 1980s; and the confluence of Gothic story and Goth subculture in the 1990s.

Originally arriving in Hollywood to pursue an acting career, James Bridges went on to

A collection of short stories by the famous science fiction writer that border on the bizarre, including "Skeleton," "The small assassin," "Touched with fire," and "Uncle Einar"

This is a book about love. The surprises, the nights, dreams and rainbows, falling into, taking with, a series of moments that leave you flailing, the unexpected contentment, all facets of being human, facing the ultimate in all of us--the need to not be alone.

Born in Asheville, North Carolina, Thomas Wolfe (1900–1938) was one of the most influential southern writers, widely considered to rival his contemporary, William Faulkner—who believed Wolfe to be one of the greatest talents of their generation. His novels—including *Look Homeward, Angel* (1929); *Of Time and the River* (1935); and the posthumously published *The Web and the Rock* (1939) and *You Can't Go Home Again* (1940)—remain touchstones of U.S. literature. In *Look Abroad, Angel*, Jedidiah Evans uncovers the “global Wolfe,” reconfiguring Wolfe’s supposedly intractable homesickness for the American South as a form of longing that is instead indeterminate and expansive. Instead of promoting and reinforcing a narrow and cloistered formulation of the writer as merely southern or Appalachian, Evans places Wolfe in transnational contexts, examining Wolfe’s impact and influence throughout Europe. In doing so, he de-territorializes the response to Wolfe’s work, revealing the writer as a fundamentally global presence within American literature.

In *America Noir* David Cochran details how ten writers and filmmakers challenged the social pieties prevalent during the Cold War, such as the superiority of the American democracy, the benevolence of free enterprise, and the sanctity of the suburban family. Rod Serling's *The Twilight Zone* featured victims of vast, faceless, bureaucratic powers. Jim Thompson's noir thrillers, such as *The Grifters*, portrayed the ravages of capitalism on those at the bottom of the social ladder. Patricia Highsmith, in *The Talented Mr. Ripley*, placed an amoral con man in an international setting, implicitly questioning America's fitness as leader of the free world. Charles Willeford's pulp novels, such as *Wild Wives* and *Woman Chaser*, depicted the family as a hotbed of violence and chaos. These artists pioneered a detached, ironic sensibility that radically juxtaposed cultural references and blurred the distinctions between “high” and “low” art. Their refusal to surrender to the pressures for political conformity and their unflinching portrayal of the underside of American life paved the way for the emergence of a 1960s counterculture that forever changed the way America views itself.

[Copyright: 00453efb0bd98a3087ce24429bd53ffa](https://www.pdfdrive.com/the-october-country-by-thomas-wolfe-pdft.html)