

John Ross Bowie

Josh Wilker

No Job for a Man John Ross Bowie, 2022-11-01 A darkly witty, deeply affecting, and finely crafted memoir by the Big Bang Theory and Speechless star and comedian, John Ross Bowie. From his earliest memories of watching Rhoda with his parents in their tiny Hell's Kitchen apartment, John knew that he wanted to be an actor. The strange, alternate world of television—where people always cracked the perfect joke, lived in glamorous Upper East Side buildings, and made up immediately after fighting—seemed far better than his own home life, with a mother and father on the brink of divorce and a neighborhood full of crumbling pre-war architecture and not-so-occasional muggings. And yet that other world also seems unattainable. Besides crippling stage fright (which would take him years to overcome) John's father, ever aloof and cynical, has instilled within him the notion that acting is “no job for a man.” His father would impart that while theater, film, and television should be consumed and even debated, to create was no way to make a living or support a family. Putting aside his acting dreams, John stumbles through his twenties. He tries his hand at teaching and other traditional occupations, but nothing feels nearly as fulfilling as playing with his fleetingly on-the-map punk band, Egghead. When he and his bandmates break up, John lands a joyless job copywriting for a consulting agency and slips into a dark depression. He loses weight, begins drinking heavily, and his relationships flounder. But everything changes when John discovers improv (and anti-depressants). As a part of New York's now-famous Upright Citizens Brigade, John not only explores his passion for acting and comedy—and begins to envision himself doing so professionally—he also meets his future wife and fellow actor, Jamie Denbo. No Job for a

Man follows the couple as they relocate to Los Angeles and try to make it in the arts, meeting success and failure, wins and losses, despair and hope along the way. Though his father chronically refuses to acknowledge pride in his adult son's accomplishments, John comes to realize what being a man truly means.

Heathers John Ross Bowie, 2011-06-01 What's your damage? In 1989, Michael Lehmann's black comedy *Heathers* drew a line in the sand, rebuffing the sweetness and optimism of John Hughes' more popular fare with darkness and death. Launching the careers of Winona Ryder and Christian Slater, *Heathers* became a cult classic, ranking #5 on *Entertainment Weekly's* list of the 50 Best High School Movies and inspiring hoards of teen films that vastly overshadow its fame but lack its acid wit, moral complexity, and undeniable emotional punch. For the latest installment of *Deep Focus*, John Ross Bowie blends captivating memoir with astute analysis, tracing the rebel-teen mythology that links *Columbine*, heavy metal, and *The Catcher in the Rye*. With help from Lehmann, screenwriter Daniel Waters, and members of the cast, Bowie thoroughly unpacks the film's peculiar resonance. Brilliant riffs on the etymology of its teen slang, the implications of its title, and its visual debt to Stanley Kubrick show how *Heathers*—for all its audacious absurdity—speaks volumes about the realities of high school and of life itself.

Heathers John Ross Bowie, 2011 An analysis of the themes in Michael Lehman's 1989 black comedy traces the rebel-teen mythology as reflected in such examples as the *Columbine* shootings, heavy-metal music and Salinger's *The Catcher in the Rye*, offering insight into why *Heathers* resonates with audiences and captures the experiences of high-school life. Original.

They Live Jonathan Lethem, 2010-10-10 “One of the cleverest, most accessibly in-depth film books released this year . . . a smart-ass novelist exploring a cheesy-cheeky ‘80s sci-fi flick.”—Hartford Advocate Deep Focus is a series of film books with a fresh approach. Take the smartest, liveliest writers in contemporary letters and let them loose on the most vital and popular corners of cinema history: midnight movies, the New Hollywood of the sixties and seventies, film noir, screwball comedies, international cult classics, and more . . . Kicking off the series is Jonathan Lethem’s take on *They Live*, John Carpenter’s 1988 classic amalgam of deliberate B-movie, sci-fi, horror, anti-Yuppie agitprop. Lethem exfoliates Carpenter’s paranoid satire in a series of penetrating, free-associational forays into the context of a story that peels the human masks off the ghoulish overlords of capitalism. Taking into consideration classic Hollywood cinema and science fiction—as well as popular music and contemporary art and theory—*They Live* provides a wholly original perspective on Carpenter’s subversive classic.

Backstage Passes Angela Bowie, Patrick Carr, 2000 Having outlasted the gag order that was part of their divorce agreement, Angela Bowie produced this memoir of her turbulent life with David.

Elephant Man Bernard Pomerance, 2007-12-01 “An enthralling and luminous play” about the nineteenth-century man whose physical deformity doomed him to the life of an outcast: “haunting [and] splendid” (The New York Times). The *Elephant Man* is based on the life of John Merrick, who lived in London during the latter part of the nineteenth century. A horribly deformed young man, a freak attraction in traveling side shows, is found abandoned and helpless and is admitted for observation to Whitechapel, a

prestigious London hospital. Under the care of a famous young doctor who educates him and introduces him to London society, Merrick changes from a sensational object of pity to the urbane and witty favorite of the aristocracy and literati. But his belief that he can become a man like any other is a dream never to be realized. After premiering in London, *The Elephant Man* went on to Broadway where it won the Tony for Best Play in 1979. It was later revived in a Broadway production starring Bradley Cooper. “*The Elephant Man* is a moving drama. Lofted on poetic wings, it nests on the human heart.” —Time Magazine

The Bad News Bears in Breaking Training Josh Wilker, 2011-05-01 In 1977, *The Bad News Bears in Breaking Training* had a moment in the sun. A glowing junk sculpture of American genres—sports flick, coming-of-age story, family melodrama, after-school special, road narrative—the film cashed in on the previous year’s success of its predecessor, *The Bad News Bears*. Arguing against the sequel’s dismissal as a cultural afterthought, Josh Wilker lovingly rescues from the oblivion of cinema history a quintessential expression of American resilience and joy. Rushed into theaters by Paramount when the beleaguered film industry was suffering from “acute sequelitis,” the (undeniably flawed) movie miraculously transcended its limitations to become a gathering point for heroic imagery drawn from American mythology. Considered in context, the film’s unreasonable optimism, rooted in its characters’ sincere desire to keep playing, is a powerful response to the political, economic, and social stresses of the late 1970s. To Wilker’s surprise, despite repeated viewings, *The Bad News Bears in Breaking Training* continues to move him. Its huge heart makes it not only the ultimate fantasy of the baseball-obsessed American boy, but a memorable iteration of that barbed vision of pure

sunshine itself, the American dream.

The Hilarious World of Depression John Moe, 2020-05-05 One of Today's Ten Best Inspirational Books, 2020 By the creator and host of the acclaimed mental health podcast Depresh Mode with John Moe [A] path to deeper understanding and openness, by way of laughter in the dark —The New York Times Book Review Filled with heart, humor and hope. —People A funny, honest book. —Neil Gaiman Candid and funny and intimate. —Susan Orlean For years John Moe, critically-acclaimed public radio personality and host of The Hilarious World of Depression podcast, struggled with depression; it plagued his family and claimed the life of his brother in 2007. As Moe came to terms with his own illness, he began to see similar patterns of behavior and coping mechanisms surfacing in conversations with others, including high-profile comedians who'd struggled with the disease. Moe saw that there was tremendous comfort and community in open dialogue about these shared experiences and that humor had a unique power. Thus was born the podcast The Hilarious World of Depression. Inspired by the immediate success of the podcast, Moe has written a remarkable investigation of the disease, part memoir of his own journey, part treasure trove of laugh-out-loud stories and insights drawn from years of interviews with some of the most brilliant minds facing similar challenges. Throughout the course of this powerful narrative, depression's universal themes come to light, among them, struggles with identity, lack of understanding of the symptoms, the challenges of work-life, self-medicating, the fallout of the disease in the lives of our loved ones, the tragedy of suicide, and the hereditary aspects of the disease. The Hilarious World of Depression illuminates depression in an entirely fresh and inspiring way.

David Bowie Made Me Gay Darryl W. Bullock, 2017-11-21 LGBT musicians have shaped the development of music over the last century, with a sexually progressive soundtrack in the background of the gay community's struggle for acceptance. With the advent of recording technology, LGBT messages were for the first time brought to the forefront of popular music. *David Bowie Made Me Gay* is the first book to cover the breadth of history of recorded music by and for the LGBT community and how those records influenced the evolution of the music we listen to today.

Nashville Ann Patchett, Heidi Ross, 2018-11-13 This book reminds me, in the sweetest way possible, that I probably should have never left Nashville.— CHRIS THILE
Introduction by Pulitzer Prize-winning Author Jon Meacham. A dynamic, experiential, and intimate portrait that explores the many sides of the legendary Southern city and country music capital, from award-winning writers Ann Patchett, Jon Meacham, and acclaimed photographer Heidi Ross. Nashville is a creative collaboration that awakens the senses, providing a virtual immersion in this unique American city hailed as the Athens of the South. Patchett, Ross, and Meacham in his introduction, at once capture both the city's iconic historical side—its deep, rich Southern roots, from its food and festivals to its famous venues, recording studios, and style—and its edgier, highly vibrant creative side, which has made it a modern cultural mecca increasingly populated by established and upcoming artists in art, film, and music. Nashville celebrates Nashvillians' beloved locales and events, both established and new, that are the heart of the city's character including: Bobbie's Dairy Dip Broadway Cumberland River Buchanan Arts District Bolton's Chicken and Fish Dino's East Nashville Tomato Arts Festival Germantown The Gulch Grand Ole

Opry Pie Town (SoBro) Pride Festival Prince's Hot Chicken Schermerhorn Symphony Center Stanley Cup Playoffs Tennessee Performing Arts Center Tennessee State Fair Third Man Records WXNA Independent Radio Here, too, are engaging vignettes spotlighting the diverse talent that makes the Tennessee city a significant cultural incubator and influencer, including singer-songwriters Marty Stuart, Gillian Welsh, and Dave Rawlings; film director Harmony Korine, textile designer Andra Eggleston, country music fashion designer to the stars Manuel, chef Margot McCormack, acclaimed pastry chef Lisa Donovan, and model and musician Karen Elson. Blending exceptional narrative, evocative photography—including 175 black-and-white and color photographs—and a bold graphic design, Nashville is an intimate, textured panorama that brilliantly illuminates one of America's most remarkable treasures.

Drunk Log Mark E. Scott, 2022-03-03 If all goes according to plan, tonight will be Jack Current's last. The young engineer is at the end of his emotional rope and plans to take his own life. But first, a bar crawl through his downtown Cincinnati neighborhood is in order. Accompanying him during his final hours is a dollar store notebook. The Drunk Log. In it, he documents the evening, ruminates on his existence and remembers his 7-year-old nephew, who died exactly a year earlier. It is a loss for which Jack feels responsible—a lapse in judgement for which there is no forgiveness. Buckling under the weight of oppressive guilt, Jack plans to jump off the scenic suspension bridge spanning the Ohio River between Cincinnati and Covington, Kentucky. Drunk Log, from Mark E. Scott, is a darkly humorous, deeply introspective exploration into one man's attempt to find peace in the face of unrelenting pain. Told with a fast clip, the entire book covers about 8 hours and

deftly avoids becoming an ominous dirge through relatable—and flawed—characters, unexpectedly funny situations, a budding romance and the wobbly balancing act of a man who must remain sober enough to write in his journal and finish what he started, but drunk enough to jump off a bridge.

When Ziggy Played Guitar Dylan Jones, 2012-06-28 And then there was David Bowie, the uber-freak with the mismatched pupils, the low-tech space face from the planet Sparkle. This was Bowie's third appearance on TOTP but this was the one that properly resonated with its audience, the one that would go on to cause a seismic shift in the Zeitgeist. This is the performance that turned Bowie into a star, embedding his Ziggy Stardust persona into the nation's consciousness. With a tall, flame-orange cockade quiff (stolen from a Kansai Yamamoto model on the cover of Honey), lavishly applied make-up, white nail polish, and wearing a multi-coloured jump-suit that looked as though it were made from fluorescent fish skin (chosen by Ziggy co-shaper, the designer Freddie Burretti), and carrying a brand spanking new, blue acoustic guitar, a bone-thin Bowie appeared not so much as a pop singer, but rather as some sort of benevolent alien, a concept helped along by the provocative appearance of his guitarist, the chicken-headed Mick Ronson, with both of them unapologetically sporting knee-length patent leather wrestler's boots (Bowie's were red). 'Most people are scared of colour,' Bowie said later. 'Their lives are built up in shades of grey. It doesn't matter how straight the style is, make it brightly coloured material and everyone starts acting weird.' Suddenly Bowie - a man called alias - had the world at his nail-varnished fingertips, and in no time at all he would be the biggest star in the world.

The Sting Matthew Specktor, 2011-05-01 From Melville to Madoff, the Confidence Man is an essential American archetype. George Roy Hill's 1973 film *The Sting* treats this theme with a characteristic dexterity. The movie was warmly received in its time, winning seven Academy Awards, but there were some who thought the movie was nothing more than a slight throwback. Pauline Kael, among others, felt Hill's film was mechanical and contrived: a callow and manipulative attempt to recapture the box-office success of Robert Redford and Paul Newman's prior pairing, *Butch Cassidy & The Sundance Kid*. Matthew Specktor's passionate, lyric meditation turns *The Sting* on its head, on its side, and right-side-up in an effort to unpack the film's giddy complexity and secret, melancholic heart. Working off interviews with screenwriter David S. Ward and producer Tony Bill, and tacking from nuanced interpretation of its arching moods and themes to gimlet-eyed observation of its dizzying sleights-of-hand, Specktor opens *The Sting* up to disclose the subtle and stunning dimensions—sexual, political, and aesthetic—of Hill's best film. Through Specktor's lens, *The Sting* reveals itself as both an enduring human drama and a meditation on art-making itself, an ode to the necessary pleasure of being fooled at the movies.

Death Wish Chris Sorrentino, 2010-10-10 *Deep Focus* is a series of film books with a fresh approach. Take the smartest, liveliest writers in contemporary letters and let them loose on the most vital and popular corners of cinema history: midnight movies, the New Hollywood of the sixties and seventies, film noir, screwball comedies, international cult classics, and more. Passionate and idiosyncratic, each volume of *Deep Focus* is long-form criticism that's relentlessly provocative and entertaining. Christopher Sorrentino's

examination of *Death Wish* is the second entry in the series. The fourth collaboration between director Michael Winner and actor Charles Bronson, *Death Wish* was the apotheosis of a succession of films hitting screens during the seventies—including *Bullitt*, *Dirty Harry*, and *Walking Tall*—that tacked against a prevailing liberal wind in Hollywood cinema. Exploiting audience fears of a bestial “other” infesting American cities, and explicitly linking law and order with a pastoral ideal of the Old West (and exurban subdivisions), its glib endorsement of vigilantism infuriated liberal critics even as it filled theaters with cheering audiences. Sorrentino examines *Death Wish* in its various contexts—as movie, as provocation, as social commentary, as political tautology, and as depiction of urban life—and considers its lasting influence on cinema.

David Bowie Dylan Jones, 2017-09-12 Dylan Jones’s engrossing, magisterial biography of David Bowie is unlike any Bowie story ever written. Drawn from over 180 interviews with friends, rivals, lovers, and collaborators, some of whom have never before spoken about their relationship with Bowie, this oral history weaves a hypnotic spell as it unfolds the story of a remarkable rise to stardom and an unparalleled artistic path. Tracing Bowie’s life from the English suburbs to London to New York to Los Angeles, Berlin, and beyond, its collective voices describe a man profoundly shaped by his relationship with his schizophrenic half-brother Terry; an intuitive artist who could absorb influences through intense relationships and yet drop people cold when they were no longer of use; and a social creature equally comfortable partying with John Lennon and dining with Frank Sinatra. By turns insightful and deliciously gossipy, *David Bowie* is as intimate a portrait as may ever be drawn. It sparks with admiration and grievances, lust and envy, as the

speakers bring you into studios and bedrooms they shared with Bowie, and onto stages and film sets, opening corners of his mind and experience that transform our understanding of both artist and art. Including illuminating, never-before-seen material from Bowie himself, drawn from a series of Jones's interviews with him across two decades, *David Bowie Is* is an epic, unforgettable cocktail-party conversation about a man whose enigmatic shapeshifting and irrepressible creativity produced one of the most sprawling, fascinating lives of our time.

David Bowie Is... Victoria Broackes, Geoffrey Marsh, 2013-04-16 David Bowie's career as a pioneering artist spanned nearly 50 years and brought him international acclaim. He continues to be cited as a major influence on contemporary artists and designers working across the creative arts. This book, published to accompany the blockbuster international exhibition launched at London's Victoria and Albert Museum, is the only volume that grants access to Bowie's personal archive of performance costumes, ephemera, and original design artwork by the artist, bringing it together to present a completely new perspective on his creative work and collaborations. The book traces his career from its beginnings in London, through the breakthroughs of Space Oddity and The Rise and Fall of Ziggy Stardust and the Spiders from Mars, and on to his enormous impact on 20th-century avant-garde music and art. Essays by V&A curators on Bowie's London, image, and influence on the fashion world are complemented by Howard Goodall on musicology; Camille Paglia on gender and decadence, and Jon Savage on Bowie's relationship with William Burroughs and his fans. The more than 300 color illustrations include personal and performance photographs, album covers, costumes, original lyric sheets, and much

more. Praise for David Bowie Is Perusing David Bowie Is (V&A Publishing, distributed by Abrams), the exhibition's catalog, with its procession of poses and costumes and weighty essays tracking the cross-references to pop culture and high art, you get a sense of how much hard work it took to be Mr. Bowie. --The New York Times The fans of 50 years or those making discoveries in retrospect will be intrigued by the accompanying book David Bowie Is that is far more than a fanzine.--The New York Times Lends context and picks away at Bowie with such insight that it's a rare hagiography with soul. --Chicago Tribune Combining top-notch articles on the singer/actor's life and work with official images and reproductions of his fashion and associated ephemera, the hefty, mango-colored book is nothing short of a treasure trove of all things Bowie; a one-stop smorgasbord for the eyes whose pictorials chronicle the groundbreaking star from Ziggy Stardust to Thin White Duke to Heathen and every personality in between. --Examiner.com

Wagnerism Alex Ross, 2020-09-15 Alex Ross, renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise*, reveals how Richard Wagner became the proving ground for modern art and politics—an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence. For better or worse, Wagner is the most widely influential figure in the history of music. Around 1900, the phenomenon known as Wagnerism saturated European and American culture. Such colossal creations as *The Ring of the Nibelung*, *Tristan und Isolde*, and *Parsifal* were models of formal daring, mythmaking, erotic freedom, and mystical speculation. A mighty procession of artists, including Virginia Woolf, Thomas Mann, Paul Cézanne, Isadora Duncan, and Luis Buñuel, felt his impact. Anarchists, occultists,

feminists, and gay-rights pioneers saw him as a kindred spirit. Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany, and the composer came to be defined by his ferocious antisemitism. For many, his name is now almost synonymous with artistic evil. In *Wagnerism*, Alex Ross restores the magnificent confusion of what it means to be a Wagnerian. A pandemonium of geniuses, madmen, charlatans, and prophets do battle over Wagner's many-sided legacy. As readers of his brilliant articles for *The New Yorker* have come to expect, Ross ranges thrillingly across artistic disciplines, from the architecture of Louis Sullivan to the novels of Philip K. Dick, from the Zionist writings of Theodor Herzl to the civil-rights essays of W.E.B. Du Bois, from *O Pioneers!* to *Apocalypse Now*. In many ways, *Wagnerism* tells a tragic tale. An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate. Still, his shadow lingers over twenty-first century culture, his mythic motifs coursing through superhero films and fantasy fiction. Neither apologia nor condemnation, *Wagnerism* is a work of passionate discovery, urging us toward a more honest idea of how art acts in the world.

Becoming the Beach Boys, 1961-1963 James B. Murphy, 2015-06-08 They were almost The Pendletones--after the Pendleton wool shirts favored on chilly nights at the beach--then The Surfers, before being named The Beach Boys. But what separated them from every other teenage garage band with no musical training? They had raw talent, persistence and a wellspring of creativity that launched them on a legendary career now in its sixth decade. Following the musical vision of Brian Wilson, the Beach Boys blended ethereal vocal harmonies, searing electric guitars and lush arrangements into one of the most distinctive sounds in the history of popular music. Drawing on original interviews

and newly uncovered documents, this book untangles the band's convoluted early history and tells the story of how five boys from California formed America's greatest rock 'n' roll band.

The Age of Bowie Paul Morley, 2016-08-09 Author and industry insider Paul Morley explores the musical and cultural legacies left behind by “The Man Who Fell to Earth.” Respected arts commentator and author Paul Morley, an artistic advisor to the curators of the highly successful retrospective exhibition David Bowie is for the Victoria & Albert Museum in London, constructs a definitive story of Bowie that explores how he worked, played, aged, structured his ideas, influenced others, invented the future, and entered history as someone who could and would never be forgotten. Morley captures the greatest moments from across Bowie’s life and career; how young Davie Jones of South London became the international David Bowie; his pioneering collaborations in the recording studio with the likes of Tony Visconti, Mick Ronson, and Brian Eno; to iconic live, film, theatre, and television performances from the 1970s, 80s, and 90s, as well as the various encounters and artistic relationships he developed with musicians from John Lennon, Lou Reed, and Iggy Pop to Trent Reznor and Arcade Fire. And of course, discusses in detail his much-heralded and critically acclaimed finale with the release of *Blackstar* just days before his shocking death in New York. Morley offers a startling biographical critique of David Bowie’s legacy, showing how he never stayed still even when he withdrew from the spotlight, how he always knew his own worth, and released a dazzling plethora of personalities, concepts, and works into the world with a single-minded determination and a voluptuous imagination to create something the likes of which the world had never seen

before—and likely will never see again.

Ashes to Ashes Chris O'Leary, 2019-02-12 A comprehensive exploration of the final four decades of David Bowie's musical career—covering every song he wrote, performed, or produced In *Ashes to Ashes*, the ultimate David Bowie expert offers a song-by-song retrospective of the legendary pop star's musical career from 1976 to 2016. Starting with *Low*, the first of Bowie's Berlin albums, and finishing with *Blackstar*—his final masterpiece released just days before his death in 2016—each song is annotated in depth and explored in essays that touch upon the song's creation, production, influences and impact.

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