

Gangs Of New York Novel

Herbert Asbury

The Gangs of New York Herbert Asbury, 1928

The Gangs of New York Herbert Asbury, 2001-10-30 The Gangs of New York has long been hand-passed among its cult readership. It is a tour through a now unrecognizable city of abysmal poverty and habitual violence cobbled, as Luc Sante has written, from legend, memory, police records, the self-aggrandizements of aging crooks, popular journalism, and solid historical research. Asbury presents the definitive work on this subject, an illumination of the gangs of old New York that ultimately gave rise to the modern Mafia and its depiction in films like *The Godfather*. A universal history of infamy [that] contains all the confusion and cruelty of the barbarian cosmologies....—Jorge Luis Borges The tale is one of blood, excitement and debauchery.—The New York Times Book Review *The Gangs of New York* is one of the essential works of the city....—Luc Sante, *The New York Review of Books*

The New York Times Guide to the Best 1,000 Movies Ever Made Peter M. Nichols, 2004-02-21 From the film critics of The New York Times come these uncut, original reviews of the most popular and influential movies ever made -- from the Talkies to blockbuster megahits like *Chicago* and *The Wizard of Oz*; from timeless classics like *Casablanca* and *Notorious*, to beloved foreign films by Truffaut and Kurosawa, Fellini and Almodovar. The reviews, eloquent, incisive, and intuitive, reflect Hollywood history at its best -- must-have reading for movie lovers or Students. In addition, this essential volume includes: * Full cast and production credits for every movie * The "10 Best lists for every year from 1931 to the present * An index of films by genre, and an index of foreign films by country of origin. This edition is thoroughly updated to include all the important movies of the past several years, as well as a new introduction by A Times film critic, A. O. Scott.

The Late American Novel Jeff Martin, C. Max Magee, 2011-03-10 Scholars, journalists, and publishers have turned their brains inside out in the effort to predict what lies ahead, but who better to comment on the future of the book than those who are driven to write them? The way we absorb information has changed dramatically. Edison's phonograph has been reincarnated as the iPod. Celluloid went digital. But books, for the most part, have remained the same--until now. And while music and movies have undergone an almost Darwinian evolution, the literary world now faces a revolution, a sudden change in the way we buy, produce, and read books. In *The Late American Novel*, Jeff Martin and C. Max Magee gather some of today's finest writers to consider the sea change that is upon them. Lauren Groff imagines an array of fantastical futures for

writers, from poets with groupies to novelists as vending machines. Rivka Galchen writes about the figurative and literal death of paper. Joe Meno expounds upon the idea of a book as a place set permanently aside for the imagination, regardless of format. These and other original essays by Reif Larsen, Benjamin Kunkel, Victoria Patterson, and many more provide a timely and much-needed commentary on this compelling cultural crossroad.

Adaptation Theory and Criticism Gordon E. Slethaug, 2014-06-19 Traditional critics of film adaptation generally assumed a) that the written text is better than the film adaptation because the plot is more intricate and the language richer when pictorial images do not intrude; b) that films are better when particularly faithful to the original; c) that authors do not make good script writers and should not sully their imagination by writing film scripts; d) and often that American films lack the complexity of authored texts because they are sourced out of Hollywood. The 'faithfulness' view has by and large disappeared, and intertextuality is now a generally received notion, but the field still lacks studies with a postmodern methodology and lens. Exploring Hollywood feature films as well as small studio productions, *Adaptation Theory and Criticism* explores the intertextuality of a dozen films through a series of case studies introduced through discussions of postmodern methodology and practice. Providing the reader with informative background on theories of film adaptation as well as carefully articulated postmodern methodology and issues, Gordon Slethaug includes several case studies of major Hollywood productions and small studio films, some of which have been discussed before (*Age of Innocence*, *Gangs of New York*, and *Do the Right Thing*) and some that have received lesser consideration (*Six Degrees of Separation*, *Smoke*, *Smoke Signals*, *Broken Flowers*, and various *Snow White* narratives including *Enchanted*, *Mirror Mirror*, and *Snow White and the Huntsman*). Useful for both film and literary studies students, *Adaptation Theory and Criticism* cogently combines the existing scholarship and uses previous theories to engage readers to think about the current state of American literature and film.

Disasters and Tragic Events Mitchell Newton-Matza, 2014-03-26 From the Salem Witch Trials of 1692 to the Sandy Hook school massacre of 2012, this two-volume encyclopedia surveys tragic events—natural and man-made, famous and forgotten—that helped shape American history. Tragedies and disasters have always been part of the fabric of American history. Some gave rise to reactions that profoundly influenced the nation. Others dominated public consciousness for a moment, then disappeared from collective memory. Organized chronologically, *Disasters and Tragic Events* examines these moments, covering both the familiar and the obscure and probing their immediate and long-term effects. Unlike other works that concentrate on a particular type of disaster, for example, weather- or medicine-related tragedies, this two-volume encyclopedia has no such limits. Its entries range from natural disasters, such as hurricanes and tornadoes, to civic disturbances, environmental disasters, epidemics and medical errors, transportation accidents, and more. The work is a perfect supplement for history classes and will also prove of great interest to the general reader.

New York Herald Tribune Books ,1927

Literature for Young Adults Joan L. Knickerbocker,2017-03-15 Young adults are actively looking for anything that connects them with the changes happening in their lives, and the books discussed throughout Literature for Young Adults have the potential to make that connection and motivate them to read. It explores a great variety of works, genres, and formats, but it places special emphasis on contemporary works whose nontraditional themes, protagonists, and literary conventions make them well suited to young adult readers. It also looks at the ways in which contemporary readers access and share the works they're reading, and it shows teachers ways to incorporate nontraditional ways of accessing and sharing books throughout their literature programs. In addition to traditional genre chapters, Literature for Young Adults includes chapters on literary nonfiction; poetry, short stories, and drama; cover art, picture books, illustrated literature, and graphic novels; and film. It recognizes that, while films can be used to complement print literature, they are also a literacy format in their own right-and one that young adults are particularly familiar and comfortable with. The book's discussion of literary language--including traditional elements as well as metafictional terms--enables readers to share in a literary conversation with their students (and others) when communicating about books. It will help readers teach young adults the language they need to articulate their responses to the books they are reading.

Gangbusters Michael Stone,2002-07-09 An elite homicide investigation unit takes on one of the most savage and destructive gangs in New York City history in this gritty true-crime narrative. The investigation into the late-night murder of a college student on the West Side Highway leads to the Wild Cowboys, a group of young men who for years terrorized Upper Manhattan and the Bronx while running a \$30,000-a-day drug business. What follows is a tale of dogged pursuit that offers a fascinating inside look at the workings of a complex police investigation, and a satisfying account of how a city took back its streets.

The Bookseller ,1884 Vols. for 1871-76, 1913-14 include an extra number, The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

Vogue ,1928

Godfather Gene D. Phillips,2014-04-23 This critical biography by the acclaimed film historian is “certainly the definitive work on the director” behind The Godfather and Apocalypse Now (Publishers Weekly). Gene Phillips blends biography, studio history, and film criticism to complete the most comprehensive work on Coppola ever written. The force behind such popular and critically acclaimed films as Rumble Fish and the Godfather trilogy, Coppola has imprinted his distinct style on each of his movies and on the landscape of American popular culture. In Godfather, Phillips argues that Coppola has repeatedly bucked the Hollywood factory system in an attempt to create distinct films that reflect his own artistic vision—often to the detriment of his career and finances. Phillips conducted interviews with the director and his colleagues and examined

Coppola's production journals and screenplays. Phillips also reviewed rare copies of Coppola's student films, his early excursions into soft-core pornography, and his less celebrated productions such as *One from the Heart* and *Tucker: The Man and His Dream*. The result is the definitive assessment of one of Hollywood's most enduring and misunderstood mavericks.

The Real Gangs of New York Wallace Edwards, 2013-07-29 The subject of a classic history by Herbert Asbury and an Academy Award nominated film by Martin Scorsese, the gangs of *The Five Points* in New York have become the stuff of legend. But how much is legend and how much is fact? In this short book we examine the original gangs of the Five Points in New York and see how accurate the film was (spoiler alert: not very) and what Asbury may have gotten wrong in his original research on this era. From the Bowery Boys to the Dead Rabbits, we look at the gangs that operated not just in the Five Points, but also those who wanted a piece of the action there and engaged in gang wars that would leave even modern thugs quivering in their boots!

Violence in the Contemporary American Novel James Richard Giles, 2000 Framing his study with two cases of violence involving children in Chicago, he notes the degree to which violence in the novels is perpetrated by adults against children or, even more shockingly, by children against children..

Labor's Text Laura Hapke, 2001 Hapke's book, remarkable in scope and inclusiveness, offers those concerned with American working people a mine of information about and analysis of the 'rich lived history of American laborers' as that has been represented in fictions of every kind. She provides an invaluable foundation for understanding the dirtiest of America's dirty big secrets: the pervasiveness of class differences, class discrimination, indeed of class conflict in this, the wealthiest nation in history. Hers is an indispensable guided tour through more than a century and a half of literary representations of 'hands' at their looms, pikets on the line, agitators on their soapboxes, ordinary working women, men, and children in kitchens, parks, factories, and fields across America. --Paul Lauter, A.K. & G.M. Smith Professor of Literature, Trinity College
Labor's Text sets over 150 years of the multi-ethnic literature of work in the context of the history that informed it--the history of labor organizing, of industrial change, of social transformations, and of shifting political alignments. Any scholar of American literature or American history cannot help but be enlightened by this boldly ambitious and illuminating book. --Shelly Fisher Fishkin, professor of American studies, University of Texas, Austin
Labor's Text traverses nearly two centuries of the U.S. literary response in fiction to workers and the work experience. Casting her net more broadly than any of her predecessors, Hapke's revision of the genre includes many recent writing not usually recognized as part of the tradition. Coming at a moment when there is a steady increase in interest about 'class' from color- and gender-inflected perspectives, this is a work of committed scholarship that may well prove to be a crucial compass to reorient the thinking and scholarship of a new generation. -- Alan Wald, author of *Writing from the Left* A stunning work of scholarship. . . . It is an extraordinary achievement and an immense contribution to working-class studies. --Janet Zandy, author of *Calling Home: Working-Class*

Women's Writings Laura Hapke is a professor of English at Pace University. The winner of two Choice magazine Outstanding Academic Book awards, she is the author of *Daughters of the Great Depression: Women, Work, and Fiction in the American 1930s* and other books on labor fiction and working-class studies.

Now a Major Motion Picture Christine Geraghty, 2008 Going beyond the process of adaptation, Geraghty is more interested in the films themselves and how they draw on our sense of recall. While a film reflects its literary source, it also invites comparisons to our memories and associations with other versions of the original. For example, a viewer may watch the 2005 big-screen production of *Pride and Prejudice* and remember Austen's novel as well as the BBC's 1995 television movie. Adaptations also rely on the conventions of genre, editing, acting, and sound to engage our recall--elements that many movie critics tend to forget when focusing solely on faithfulness to the written word.

Literature into Film Linda Costanzo Cahir, 2014-12-24 For most people, film adaptation of literature can be summed up in one sentence: The movie wasn't as good as the book. This volume undertakes to show the reader that not only is this evaluation not always true but sometimes it is intrinsically unfair. Movies based on literary works, while often billed as adaptations, are more correctly termed translations. A director and his actors translate the story from the written page into a visual presentation. Depending on the form of the original text and the chosen method of translation, certain inherent difficulties and pitfalls are associated with this change of medium. So often our reception of a book-based movie has more to do with our expectations and reading of the literature than with the job that the movie production did or did not do. Avoiding these biases and fairly evaluating any particular literary-based film takes an awareness of certain factors. Written with a formalistic rather than historical approach, this work presents a comprehensive guide to literature-based films, establishing a contextual and theoretical basis to help the reader understand the relationships between such movies and the original texts as well as the reader's own individual responses to these productions. To this end, it focuses on recognizing and appreciating the inherent difficulties encountered when basing a film on a literary work, be it a novel, novella, play or short story. Individual chapters deal with the specific issues and difficulties raised by each of these genres, providing an overview backed up by case studies of specific film translations. Films and literary works receiving this treatment include *The Unbearable Lightness of Being*, *The Manchurian Candidate* (1962), *Lady Windemere's Fan* by Oscar Wilde and Shakespeare's *Henry V*. Interspersed throughout the text are suggestions for activities the film student or buff can use to enhance his or her appreciation and understanding of the films. Instructors considering this book for use in a course may request an examination copy [here](#).

Hood Rat K'wan, 2006-10-31 National bestselling author K'wan presents a story of four women fighting to survive in the urban jungle. Yoshi is young, fine, and larcenous. She lives her life playing on men's hearts as well as their pockets. She learns the hard way that all that glitters isn't gold. Billy, a former high school basketball star, has been looking for love. Then

she meets someone new and her whole world is turned upside down and she will never be the same. Reese is an around-the-way chick, trying to keep up with the Joneses. There's a revolving door on her bedroom as she tries to find the love she always felt was missing. Her promiscuity leaves her pregnant from a one-night stand and Reese is faced with the task of breaking an age-old cycle, passed down from mother to daughter in her family, and standing on her own. Rhonda is twenty-something with three kids, by three men, and riding the system all the way to the bank. To her, work is a dirty word; between the multiple checks she gets from the government, and the games she plays with men, she's living the life of a ghetto superstar. The game soon turns ugly when one of her "sponsors" snaps and decides to get some payback. Harlem has never seen four friends as scandalous as these. The neighborhood will never be the same again.

The Palgrave Encyclopedia of Urban Literary Studies Jeremy Tambling, 2022-10-29 This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban, and the relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

Sensational News Jeremy Agnew, 2024-03-12 Sensationalistic stories have attracted readers for as long as reading has been a popular form of entertainment. Readers have been frightened, revolted, yet fascinated by stories of death, thievery, kidnapping, murder, rape, scandal, love triangles, and colorful miscreants. Starting in the 1830s this morbid interest in lurid stories fueled the unprecedented growth of sensationalist newspapers that titillated and shocked their many readers. This study of sensationalism describes how newspapers added lurid details to their coverage of news events in an effort to attract as many readers as they could. Employing hyperbole and exaggerated details, they meant to grab the attention of the reader and keep him or her reading. For the next hundred years this form of journalism continued, later spilling over into radio and television news. Along the way, the yellow journalism wars of the 1880s and 1890s produced bold headlines, eye-catching illustrations, exaggeration of news events, and even false quotes and misleading information. Sensational reporting continued with muckraking reporting in the early 1900s as journalistic crusaders worked to expose municipal corruption, corporate greed, and misconduct in American business.

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