Scream: A Memoir Of Glamour And Dysfunction

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Synopsis

In this darkly funny, surprising memoir, the original Lit Girl and author of the era-defining Slaves of New York considers her life in and outside of New York City, from the heyday of the 1980s to her life today in a tiny upstate town that proves that fact is always stranger than fiction. With the publication of her acclaimed short story collection Slaves of New York, Tama Janowitz was crowned the Lit Girl of New York. Celebrated in rarified literary and social circles, she was hailed, alongside Mark Lindquist, Bret Easton Ellis, and Jay McInerney, as one of the original Brat Pack writers—a wave of young minimalist authors whose wry, urbane sensibility captured the zeitgeist of the time, propelling them to the forefront of American culture. In Scream, her first memoir, Janowitz recalls the quirky literary world of young downtown New York in the go-go 1980s and reflects on her life today far away from the city indelible to her work. As in Slaves of New York and A Certain Age, Janowitz turns a critical eye towards life, this time her own, recounting the vagaries of fame and fortune as a writer devoted to her art. Here, too, is Tama as daughter, wife, and mother, wrestling with aging, loss, and angst, both adolescent (her daughter) and middle aged (her own) as she cares for a mother plagued by dementia, battles a brother who questions her choices, and endures the criticism of a surly teenager. Filled with a very real, very personal cast of characters, Scream is an intimate, scorching memoir rife with the humor, insight, and experience of a writer with a surgeon’s eye for detail, and a skill for cutting straight to the strangest parts of life.

Book Information

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Customer Reviews

The 1980’s brought many things to modern urban life, among them excess, yellow ties, shoulder
pads, big hair and Donald Trump. What came unexpectedly for readers everywhere by mid-decade was the onslaught of so many heralded books and their authors. For the first time since the Beat Generation, literature was defined by the young turks of letters, and three of them--Jay McInerney, Bret Easton Ellis, and Tama Janowitz--deservedly floated to the top. Suddenly they were everywhere, as influential in their private lives as they were in print. Yet, while McInerney succumbed to the celebrity machine (dating "slashed model" Marla Hanson and generally brooding about being misunderstood) and Ellis tried to convince the world he wasn't gay, only Janowitz succeeded in being truly interesting. And only Janowitz has the guts and self-awareness to tell us how it really was. Behind her wild, fabulous hair--certainly the tonsorial godmother to Amy Winehouse’s beehive--cute fashion sense and zeitgeist-ready view of the world, Janowitz sheds new light on the struggles that shaped her talent. The daughter of two intellectuals, she suffered through an unconventional divorce and the sudden downgrade in economic status normally associated with this kind of trauma. What followed was a period of unsettling and temporary living situations, including a two-year stint in Israel, as her mother tried to figure out what to do with her life. (Happily, mom becomes an accomplished professor of English and a big supporter of her successful daughter.) Janowitz really downplays her own successes, which made me want to send her lists of follow-up questions after finishing the book in just two sessions. Did you know she was accepted to Yale School of Drama as an MFA candidate in playwriting?

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