

The Last Testament A Memoir By God David Javerbaum

The genre of political memoir has a long history, from its origins in classical times through its popularity in the age of courts and cabinets to its ubiquity in modern mass cultures where retired politicians increasingly attract large and eager readerships for their revelations. Yet there is virtually no scholarly criticism which treats this complex form of literature as a distinct genre, fusing autobiographical, historical and political elements. The essays in this book draw together the collaborative findings of a team of British, European, American and Canadian scholars to present a pioneering historical and critical study of the genre of political memoir, analysing the development of its distinct functions and assessing leading memoirists in European, American, Canadian, Indian and Japanese societies. The editor, George Egerton, introduces the volume and surveys the principal features of the genre over its long history. Otto Pflanze analyses the memoirs of Bismarck; Robert Young, Milton Israel, Joshua Mostow and Robert Bothwell study the memoir literature of France, India, Japan and Canada respectively. Barry Gough and Tim Travers look at naval and military memoirists, while Zara Steiner, B.J.C. McKercher and Valerie Cromwell assess the memoirs of diplomats and their families. Leonidas Hill examines the memoirs of leading Nazis. John Munro, Francis Heller and Robert Ferrell convey inside information on the making of memoirs - notably by the Canadian Prime Ministers Diefenbaker and Pearson and the American President Truman. Stephen Ambrose assays Nixon as memoirist, while Janos Bak portrays the status of memoirists under totalitarian regimes. Wesley Wark and John Naylor analyse the proliferation of intelligence memoirs and government efforts to protect official secrets from the revelations of the candid memoirist. The principal findings reached by the contributors in their study of this problematic but influential genre are set out by the editor in the concluding chapter.

In a musical career spanning five decades, from *Small Talk at a 125th and Lenox* (1970) to *I'm New Year* (2010), Gil Scott-Heron (1949–2011) released twenty albums and many seminal singles including "The Revolution Will Not be Televised," "Home is Where the Hatred Is," "Winter in America," "B Movie" "Johannesburg" and "Lady Day and John Coltrane." He was also the author of three previous books—two novels, *The Vulture* (1970) and *The Nigger Factory* (1972) and *Now and Then, The Poems of Gil Scott-Heron*. A lively and fascinating account of the political life of the nineteenth-century Prussian diplomat and scholar Baron von Bunsen.

As dictated to his mortal amanuensis, 11-time Emmy Award-winning comedy writer, David Javerbaum, God looks back with unprecedented candor on his time in the public sector. He takes us behind the scenes.

A forerunner of later critiques of religion, a methodical deconstruction of Christianity and the governments that support it, "Testament" defends the human rights of liberty, equality, and pursuit of happiness. Now translated in English for the first time.

New insights into interpretive problems in the history of England and Europe between the eighth and thirteenth centuries.

A new book of the Bible devoted to the unholy life and times of Justin Bieber, penned by the Bieb's #1 fan and popular Twitter personality, @TheTweetOfGod. It has been nearly 2,000 years since anyone has written a new book of the Bible. Now @TheTweetOfGod, the Twitter account belong to the Lord thy God King of the Universe, ends that literary dry spell with *The Book of Bieb*, which tells in chapter-and-verse format the story of the rise and fall of Justin Bieber, the only begotten Son of God. This eGoodBook original also includes an excerpt from God's memoir, *The Last Testament*.

Following on from his successful early works, God is back with a hilarious new book giving his take on what's been going on in the last 2000 years.

In this true crime classic, out of print since 1981, *Lucky Luciano* remains a mythical underworld figure.

This thesis describes the pre-production, production and post-production processes for the Mainstage production of the play *An Act of God* by David Javerbaum, adapted from Javerbaum's *The Last Testament: A Memoir By God*, performed at the Lied Center's Johnny Carson Black Box Theatre on September 26 thru October 14. Directed by Michael Mendelson, the production was a collaborative effort with Haley Mackenzie Williams serving as Costume, Hair and Make-up Designer, Jill Hibbard as Scenic Designer, Jamie Mancuso as Lighting Designer, Daniel d'Egnuff as Technical Designer and Emily Callahan as Sound Designer.

Traditional Chinese edition of *The Happiness Project: Or, Why I Spent a Year Trying to Sing in the Morning, Clean My Closets, Fight Right, Read Aristotle, and Generally Have More Fun*. In Traditional Chinese. Annotation copyright Tsai Fong Books, Inc. Distributed by Tsai Fong Books, Inc.

An electric collection of interviews--including the first and the last--with one of the 20th century's most prolific, influential, and dazzlingly original writers of science fiction Long before Ridley Scott transformed *Do Androids Dream of Electric Sheep?* into *Blade Runner*, Philip K. Dick was banging away at his typewriter in relative obscurity, ostracized by the literary establishment. Today he is widely considered one of the most influential writers of the 20th century. These interviews reveal a man plagued by bouts of manic paranoia and failed suicide attempts; a career fuelled by alcohol, amphetamines, and mystical inspiration; and, above all, a magnificent and generous imagination at work.

Oscar Wilde never wrote a last testament during his isolation in Paris. This book takes the known facts about Oscar Wilde and converts them into a fictional portrait of the artist and memoir of a life of great contrast - a career which ended with a catastrophic fall from public favour.

So you want to be a rock 'n' roll star? Maybe you should listen to what Dee Dee Ramone has to say first. In *Legend of a Rock Star* the myth of the rock 'n' roll good life is destroyed once and for all. Touring is hell, and Dee Dee should know, after fifteen plus years with the legendary Ramones, he's back on the road with a new band and a new set of nightmares. Riddled with acerbic hilarity, *Legend of a Rock Star* offers a fantastic, unflinching look at the abysmal underbelly of the rock 'n' roll dream as Dee Dee and his new brothers tour Europe in a tiny cramped van and try their best not to kill one another. With shifty promoters out to suck him dry, and fans who mean well but just won't leave him alone, all Dee Dee can do is wrestle with his conscience and hope the drugs aren't bad. Written in a fierce chaotic prose uniquely his own, Dee Dee also offers a brutally honest,

