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| **Fante, John (1909 – 1983)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| American author John Fante (April 8, 1909 – May 8, 1983) is best known for his Arturo Bandini novels, including *The Road to Los Angeles* (written 1933, published 1985), *Wait Until Spring, Bandini* (1938), Dreams from Bunker Hill (published 1982), and in particular *Ask the Dust* (1939). While his interwar novels and short stories were met with critical acclaim, he found far more financial success working for the film industry, where he wrote scripts for figures such as Orson Welles while socializing with other contract writers such as William Faulkner. His highly autobiographical fiction frequently showed the influence of, and made reference to, figures like Friedrich Nietzsche and H. L. Mencken. His work dealt largely with the experiences of working-class Americans of Italian descent and their interactions with other marginalized groups. |
| American author John Fante (April 8, 1909 – May 8, 1983) is best known for his Arturo Bandini novels, including *The Road to Los Angeles* (written 1933, published 1985), *Wait Until Spring, Bandini* (1938), Dreams from Bunker Hill (published 1982), and in particular *Ask the Dust* (1939). While his interwar novels and short stories were met with critical acclaim, he found far more financial success working for the film industry, where he wrote scripts for figures such as Orson Welles while socializing with other contract writers such as William Faulkner. His highly autobiographical fiction frequently showed the influence of, and made reference to, figures like Friedrich Nietzsche and H. L. Mencken. His work dealt largely with the experiences of working-class Americans of Italian descent and their interactions with other marginalized groups, particularly Filipinos, Mexicans, and Jews.  File: fante1.jpg  From: http://latimesblogs.latimes.com/jacketcopy/2009/04/john-fantes-100.html  Titled after a line from Knut Hamsun’s *Pan* (Cooper 166), *Ask the Dust* is considered emblematic of 1930s Los Angeles. The novel opens with what are perhaps Fante’s most famous lines:  One night I was sitting on the bed in my hotel room on Bunker Hill, down in the very middle of Los Angeles. It was an important night in my life, because I had to make a decision about the hotel. Either I paid up or I got out: that was what the note said, the note the landlady had put under my door. A great problem, deserving acute attention. I solved it by turning out the lights and going to bed. (7)  Fante’s works have enjoyed a recent critical and popular resurgence, in large part due to celebration of the author by later figures such as Charles Bukowski – who mentioned Fante in novels, poems, and interviews – and successful reissues from Black Sparrow Press in the 1980s.  Link: https://www.youtube.com/watch?v=GPFESxDPDN8&feature=relmfu  Stephen Cooper talks about his work on John Fante Key WorksNovels *Ask the Dust*. New York: Stackpole Sons (1939)  *Dago Red*. New York: Viking Press (1940)  *The Road to Los Angeles*. Santa Barbara: Black Sparrow Press (1985)  *Wait Until Spring, Bandini*. New York: Stackpole Sons (1938) Selected Screenplays *Full of Life*.[[1]](#footnote-1) Columbia, 1956.  *Jeanne Eagels*.[[2]](#footnote-2) Columbia, 1957.  *Walk on the Wild Side*.[[3]](#footnote-3) Columbia, 1962 |
| Further reading:  (Cooper)  (Cooper and David, John Fante: A Critical Gathering) |

1. http://www.imdb.com/title/tt0049240/ [↑](#footnote-ref-1)
2. http://www.imdb.com/title/tt0050560/ [↑](#footnote-ref-2)
3. http://www.imdb.com/title/tt0056671/ [↑](#footnote-ref-3)