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## The pigman paul zindel pdf

1. How long did it take you to write Pigman? It took me six months to write Piggy. 2. When did you start writing your first book? I started writing for the school paper in high school. My first book wasn't written until I was 30. 3. How autobiographical is The Pigman? The PIG MAN is so autobiographical. I wrote a résumé about it, PIGMAN & ME. For any character to come to life, you have to put something in them, so piggy, and John, and a piece of Lorraine, it's really me. I loved telling jokes, I used to do pranks, and I wondered about everything from life to death. I played in cemeteries, tasted chocolate-covered ants and loved talking to animals at the zoo. My son, David, likes to do a lot of crazy things that I did. He started talking to a monkey at a Berlin zoo and started yelling at him. Even pigman's graffiti comes from my own experience. It was written on one of the classroom tables where I taught. HELP ME EKKES! A rotten science teacher gave me a drug to turn me into a tiny little mosquito! 4. What childhood experiences have affected you to write this book? The childhood experiences that influenced me to write this book were well documented and reported in PIGMAN & ME. The book begins, WARNING every kid who reads this book!!!! 853 terrible things happened to me when I was a teenager. That's when I met my Piggy, whose real name was Nonno Frankie, who taught me a lot of things. 5. What is the sequel to The Pigman about? The second book, Pigman's Legacy, is about John and Lorraine who walk past Pigman's old house after he dies and see someone in the window. At first they think it's a ghost, but then they go in and have another wild adventure with a scary old guy! The PIGMAN & ME is a memoir that I wrote and I think you really want that one because the story is true. It's a couple of years in my life when I was a kid and all the crazy things that happened to me. If you read this, you'll understand why I became a writer. 6. Why title the book The Pigman? I titled the book the PIGMAN because some actor in Houston told me about a man in Boston who collected pigs. I thought it was a very unusual thing, and I never forgot. I was going to call you, Excuse me, you're going to step on my eyes. My publisher preferred my title, The Pig Man, so a few years later, I used the other title on another book. 7. Do you own or collect pigs? I don't collect pigs. I started collecting paper pieces. I guess I don't collect material because someone rips them off these days. I invest my emotions in living people. That's tricky. I have a big paper piece of paper from Sigmund Freud's house in Vienna and another from Stonehenge. 8th It was like growing up? I was like John's diabolical side. I didn't drink or smoke like him. I got this part from a boy who trespassed on a 50-bedroom empty mansion that I cared about. I saw the boy, ran out, stopped him, and asked him why he was trespassing. His name was John. She said that she had to make the short cut back at the weekly probation session, where she asked him questions such as: John, if you watch TV and the audience laughs, do you think the audience laughs at you? I found him to be a nice kid with a lot of problems, and he became the boy of Pigman. 9. Were John and Lorraine like the people he knew? So that was John (the previous answer). Lorraine was based on a girl in one of the chemistry classes I taught when I was a teacher at Tottenville High School in Staten Island in the 1960s. He was so sensitive, he always burst into tears when someone talked about war or death. I thought he was a good man to be in a story with John. In real life, the kids I based on John and Lorraine never knew each other... Until I introduced them once, but that was the last time they saw each other. John got married, moved to Washington, D.C., and became a cop. Lorraine got a job and worked in Manhattan. Of course, it was all once upon a time and I'm sure it's been many adventures since. If I ever see them again, I'm going to make you new. 10. Did you have a best friend like Lorraine when you were younger? Yes. He jumped out of the trees with me and dug terrariums. I wrote about it in Pigman & ME. Because that's what he was in reality, a diabolical child, flawed and with a lot of admiration. This is what most kids had as applied chemistry classes I taught at Tottenville High School. They were known as troublemakers, but I found many redeem them and enjoy, have a lot to worry about and applaud a lot. I think that's what being a teenager is all about. 12. Do John and Lorraine's parents symbolize your own parents? Lorraine's mother was built on my mother. I also put her in the game Effect of Gamma Rays on MAN-IN-THE-MOON MARIGOLDS that was made into a film starring Joanne Woodward and directed by her husband, Paul Newman. 13. Is John's father based on his own father? Not. My father left when I was two, so I never knew my father well enough to write about him. He based it on a man who worked at the New York Stock Exchange. You should see this sometime. You really need to freak out, and you want to die early to do this kind of work. I based John's parents on the parents of the boy I met at the castle. 14. Did John and Lorraine have nothing but friendship? I left open how far John and Lorraine would go. I think they loved each other, and that their friendship became complete, imaginative. 15th It was you like saying that everything you wrote should have a happy ending. What do you think is happy about the end of Pigman? A happy ending for me is an ending in which we learn something, the answer to a life problem can be seen. Acquiring knowledge is bliss in itself, and two children learn that they have to take responsibility for their actions in life, a joyful ending. This would be the end of a lot of pain they found themselves getting into. 16. Were you as imaginative as John? yes, but I wasn't that physical, and I didn't drink beer. John, fiction and reality are more brave than I am. 17. Who do you think is the most guilty of the wife/husband/lover/killer/boat story in The Pigman? I think the assassin is the most guilty. I always blame the people who do the deeds. 18. Have you ever studied psychology? He often refers to it in Pig man. Yes. A few courses in college and many reading Freud, Jung, and some other real fools. 19. Did you know a man like Mr. Pignati? One time, an old man came to buy a used car. The man kept talking about his wife, except that I later learned that his wife had recently died and that he couldn't admit that he was dead. There was also this wonderful and kind Italian grandfather I lived with for a few years when I was a boy. His name was Nonno Frankie, and he always came to visit our house and brought wonderful, surprising things with him. He made jokes and gave you advice to never fight ugly kids, they have nothing to lose! Years later, I saw Nonno Frankie, but I didn't know at the time how much it affected me. I've got everything locked away. He lived in a rented room next to where my sister was assistant director, P.S. 18, Staten Island. He was nice, old and robust, and then he disappeared from our lives as we got caught up in the rat race between college and work. 20. Do you have a grain of you Mr. Pignati? Yes. The author must include a piece in each character if he wants the character to come to life. 21. Where did Bobo come up on Babo? Why did you put it in the story? Why was it so important to Bobo? I did Bobo because I like monkeys... and all the beasts. I like to keep snakes, spiders, baby tigers, lions, and swim with dolphins. Gorillas have always fascinated me since King Kong. When I go to a new town, I always visit their zoo first. Of course, they're not really called zoos anymore - they're often quite wonderful habitats. Someone pointed out that almost every time I tell a story, an animal dies. Many of my pets died growing up. 22. What does Bobo's death represent? I don't know if Bobo's death was a symbol. I don't think everything in a story should be a symbol. I think most storytellers just tell stories, and if a symbol shows up, fine. If Maybe it's just an interesting thing that happened. I like animals, especially wild animals. I know animals make wonderful friends for lonely people. I think if Bobo was a symbol of anything, it was a sad fact that some people would find even an animal in the zoo with the best living friend there in the world. Life is like that sometimes. When Bobo died, it was Mr. Pignati's last relationship, which he thought was a good friend. Back on top of Paul Zindel Born on Staten Island, New York, Zindel was raised by a mother who pursued a variety of strange and mostly unsuccessful jobs and took terminally ill patients to supplement family income. Due to her eccentricity and unease, the mother moved the family from one apartment to another, making it difficult for Zindel to form lasting friendships. As a result, he lived in the world of the boy's imagination and developed interest in both science and writing. Zindel graduated from Wagner College in Staten Island with a degree in chemistry, both bachelors and master's degrees. During this period, he also took a creative writing course offered by the playwright Edward Albee. After college, he briefly worked as a technical writer for a chemical company, and as a chemistry and physics teacher at a Staten Island high school, he discovered a more satisfying profession. During this period, in the early 1960s, Zindel was able to exploit his playwright potential, drawing on his own background and the experience of his young students. The Gamma Rays effect of the Man-in-the-Moon Marigolds premiere at the Alley Theater in Houston in 1965 was presented in a compressed version of television the following year and finally opened off-Broadway at the Mercer-O'Casey Theater in 1970. Since the fire at the theater, the play has moved to a new cast, the New Theater on Broadway, where it ran a total of 819 performances. In addition to being hugely popular, Gamma Rays earned a 1970 obid award as the best play of the season, the New York Drama Critics Circle Award for Best American Play, and the Vernon Rice Drama Desk Award for Most Promising Playwright. In 1971, the play received the Pulitzer Prize for drama. The Gamma Rays are the story of a desperate, half-mad widow, Beatrice Hunsdorfer; teenage daughters Ruth and Tillie; And Nanny, a deprived old woman who gets on with them. The family lives in chaos, and Beatrice takes petty revenge on everyone. The nanny was abandoned by her daughter. Ruth's got a mess, and she's having seizures. Tillie, however, is interested in science and enters the calendula experiment at the science fair; by extending calendula seeds to radiation, it shows that some produce normal plants, others produce mutations with beautiful double flowers, while others die. The metaphor, of course, is that Tillie from her chaotic surroundings, like a beautiful and whole person, a human double bloom. Other pieces by Zindel include And Miss Reardon Drinks a Little (1971), The Secret Affairs of Mildred Wild (1973), Let Me Hear You Whisper (1973) and Ladies at the Alamo (1975). While these pieces continue to show Zindel's skill in writing an excellent role for women, none of them fit the critical and popular success of Gamma Rays. Since the late 1960s, Zindel has written several novels for young adults. The Pigman (1968), which was about a lonely widow and two devastating teenagers, sold more than 1 million copies. Other novels: My Darling, My Hamburger (1969), I Never Loved Your Mind (1970), Pardon Me, You're Stepping on My Eyeball (1976), Confessions of a Teenage Baboon (1977) and The Undertaker Gone Bananas (1978). Like the Gamma Rays, these works display not only a penchant for grotesque humor, but gruesome awareness of the problems of teenagers. Zindel's works, which include several scripts, explore themes of loneliness, relaxation and eccentricity. His best works are humorous, thoughtful and gay; it demonstrates the strengthening of life that has come out of desperate and grotesque conditions. She is particularly renowned for her excellent female roles, which helped sustain her as the best-selling playwright in school and community groups. Groups.

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