

Deadeye Dick Kurt Vonnegut

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Deadeye Dick Shinebox Digital Publishing

“Relentlessly fun to read.”—Dave Eggers • A collection of fourteen previously unpublished short stories from one of the most original writers in all of American fiction In this series of perfectly rendered vignettes, written just as he was starting to find his comic voice, Kurt Vonnegut paints a warm, wise, and funny portrait of life in post–World War II America—a world where squabbling couples, high school geniuses, misfit office workers, and small-town lotharios struggle to adapt to changing technology, moral ambiguity, and unprecedented affluence. Here are tales both cautionary and hopeful, each brimming with Vonnegut’s trademark humor and profound humanism. A family learns the downside of confiding their deepest secrets into a magical invention. A man finds himself in a Kafkaesque world of trouble after he runs afoul of the shady underworld boss who calls the shots in an upstate New York town. A quack psychiatrist turned “murder counselor” concocts a novel new outlet for his paranoid patients. While these stories reflect the anxieties of the postwar era that Vonnegut was so adept at capturing—and provide insight into the development of his early style—collectively, they have a timeless quality that makes them just as relevant today as when they were written. It’s impossible to imagine any of these pieces flowing from the pen of another writer; each in its own way is unmistakably, quintessentially Vonnegut. Featuring a foreword by author and longtime Vonnegut confidant Sidney Offit and illustrated with Vonnegut’s characteristically insouciant line drawings, Look at the Birdie is an unexpected gift for readers who thought his unique voice had been stilled forever—and serves as a terrific introduction to his short fiction for anyone who has yet to experience his genius. Includes these never-before-published stories: “Confido” “FUBAR” “Shout About It from the Housetops” “Ed Luby’s Key Club” “A Song for Selma” “Hall of Mirrors” “The Nice Little People” “Hello, Red” “Little Drops of Water” “The Petrified Ants” “The Honor of a Newsboy” “Look at the Birdie” “King and Queen of the Universe” “The Good Explainer” “[Look at the Birdie] brings us the late writer’s young voice as he skewers—sometimes gently, always lethally—post World War II America.”—The Boston Globe

Complete Stories Dial Press

NEW YORK TIMES BESTSELLER • “ For all those who have lived with Vonnegut in their imaginations . . . this is what he is like in person. ” – USA Today In a volume that is penetrating, introspective, incisive, and laugh-out-loud funny, one of the great men of letters of this age – or any age – holds forth on life, art, sex, politics, and the state of America ’ s soul. From his coming of age in America, to his formative war experiences, to his life as an artist, this is Vonnegut doing what he does best: Being himself. Whimsically illustrated by the author, A Man Without a Country is intimate, tender, and brimming with the scope of Kurt Vonnegut ’ s passions. Praise for A Man Without a Country “ [This] may be as close as Vonnegut ever comes to a memoir. ” – Los Angeles Times “ Like [that of] his literary ancestor Mark Twain, [Kurt Vonnegut ’ s] crankiness is good-humored and sharp-witted. . . . [Reading A Man Without a Country is] like sitting down on the couch for a long chat with an old friend. ” – The New York Times Book Review “ Filled with [Vonnegut ’ s] usual contradictory mix of joy and sorrow, hope and despair, humor and gravity. ” – Chicago Tribune “ Fans will linger on every word . . . as once again [Vonnegut] captures the complexity of the human condition with stunning calligraphic simplicity. ” – The Australian “ Thank God, Kurt Vonnegut has broken his promise that he will never write another book. In this wondrous assemblage of mini-memoirs, we discover his family ’ s legacy and his obstinate, unfashionable humanism. ” – Studs Terkel

Love, Kurt Dial Press

“ [Kurt Vonnegut] is either the funniest serious writer around or the most serious funny writer. ” —Los Angeles Times Book Review In this self-portrait by an American genius, Kurt Vonnegut writes with beguiling wit and poignant wisdom about his favorite comedians, country music, a dead friend, a dead marriage, and various cockamamie aspects of his all-too-human journey through life. This is a work that resonates with Vonnegut ’ s singular voice: the magic sound of a born storyteller mesmerizing us with truth. “ Vonnegut is at the top of his form, and it is wonderful. ” —Newsday

Kurt Vonnegut and the American Novel Rosetta Books

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 25. Chapters: Breakfast of Champions, Cat's Cradle, Deadeye Dick, Galapagos (novel), God Bless You, Mr. Rosewater, Hocus Pocus (novel), Jailbird (novel), Mother Night, Player Piano, Slapstick (novel), Slaughterhouse-Five, The Sirens of Titan, Timequake. Excerpt: Slaughterhouse-Five, or The Children's Crusade: A Duty-Dance with Death (1969) is a satirical novel by Kurt Vonnegut about World War II experiences and journeys through time of a soldier called Billy Pilgrim. Ranked the 18th greatest English language novel of the 20th century by Modern Library, it is generally recognized as Vonnegut's most influential and popular work. Chaplain's Assistant Billy Pilgrim is a disoriented, fatalistic, and ill-trained American soldier. He does not like wars and is captured by the Germans during the Battle of the Bulge. The Germans put Billy and his fellow prisoners in a disused slaughterhouse (although there are animal carcasses hanging in the underground shelter) in Dresden. Their building is known as "Slaughterhouse number 5." During the bombing, the POWs and German guards alike hide in a deep cellar. Because of their safe hiding place, they are some of the few survivors of the city-destroying firestorm. Billy has become "unstuck in time" and experiences past and future events out of sequence and repetitively, following a nonlinear narrative. He is kidnapped by extraterrestrial aliens from the planet Tralfamadore. They exhibit him in a zoo with B-movie starlet Montana Wildhack as his mate. The Tralfamadorians, who can see in four dimensions, have already seen every instant of their lives. They say they cannot choose to change anything about their fates, but can choose to concentrate upon any moment in their lives, and Billy becomes convinced of the veracity of their theories. As Billy travels, or...

Deadeye Dick Delacorte Press

“ Ranks with Vonnegut ’ s best and goes one step beyond . . . joyous, soaring fiction. ” —The Atlanta Journal and

Constitution Broad humor and bitter irony collide in this fictional autobiography of Rabo Karabekian, who, at age seventy-one, wants to be left alone on his Long Island estate with the secret he has locked inside his potato barn. But then a voluptuous young widow badgers Rabo into telling his life story—and Vonnegut in turn tells us the plain, heart-hammering truth about man ’ s careless fancy to create or destroy what he loves. Praise for Bluebeard “ Vonnegut is at his edifying best. ” —The Philadelphia Inquirer “ The quicksilver mind of Vonnegut is at it again. . . . He displays all his talents—satire, irony, ridicule, slapstick, and even a shaggy dog story of epic proportions. ” —The Cincinnati Post “ [Kurt Vonnegut is] a voice you can trust to keep poking holes in the social fabric. ” —San Francisco Chronicle “ It has the qualities of classic Bosch and Slaughterhouse Vonnegut. . . . Bluebeard is uncommonly feisty. ” —USA Today “ Is Bluebeard good? Yes! . . . This is vintage Vonnegut—good wine from his best grapes. ” —The Detroit News “ A joyride . . . Vonnegut is more fascinated and puzzled than angered by the human stupidities and contradictions he discerns so keenly. So hop in his rumble seat. As you whiz along, what you observe may provide some new perspectives. ” —Kansas City Star

Kurt Vonnegut Drawings Bloomsbury Publishing

With the success of Slaughterhouse-Five (1969), Kurt Vonnegut cemented his reputation as America ’ s funniest and most original satirist. This third volume of the definitive edition of his fiction collects four novels written in the 1970s and ’ 80s, when Vonnegut was at the height of his storytelling powers. Slapstick (1976) takes the form of the post-apocalyptic memoirs of Wilbur Daffodil-11 Swain, architect of a brilliant scheme to rid mankind of loneliness. Jailbird (1979) is a political fable of our time, the biography of a good man who becomes embroiled in several of the worst political scandals of the American Century. Deadeye Dick (1982) depicts a talentless playwright ’ s struggle to atone for the crimes of his youth, and the sins of his country. Gal á pagos (1985), a favorite of the author ’ s among his books, tells the story of how and why a million years ago—during the global ecological disaster of 1986—humankind embarked on an unlikely evolution. The volume is rounded out with an assortment of Vonnegut rarities: speeches, essays, and commentary from the period that touch upon the themes, incidents, and particulars of the novels. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation ’ s literary heritage by publishing, and keeping permanently in print, America ’ s best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Sun Moon Star National Geographic Books

Renewing the Christian voice, conscience, and imagination so that we can become compelling witnesses of the Gospel in today's culture. Christianity has an image problem. While the culture we inhabit presents us with an increasingly anti-Christian and disenchanting position, the church in the West has not helped its case by becoming anti-intellectual, fragmented, and out of touch with the relevancy of Jesus to all aspects of contemporary life. The muting of the Christian voice, its imagination, and its collective conscience have diminished the prospect of having a genuine missionary encounter with others today. Cultural apologetics attempts to demonstrate not only the truth of the Gospel but also its desirability by reestablishing Christianity as the answer that satisfies our three universal human longings—truth, goodness, and beauty. In Cultural Apologetics, philosopher and professor Paul Gould sets forth a fresh and uplifting model for cultural engagement—rooted in the biblical account of Paul's speech in Athens—which details practical steps for establishing Christianity as both true and beautiful, reasonable and satisfying. You'll be introduced to: The idea of cultural apologetics as distinct from traditional apologetics. The path from disenchantment with how we understand reality to re-enchantment with the reality of the spiritual nature of things. The practical tools of good cultural engagement: conscience, reason, and imagination. Equip yourself to see, and help others see, the world as it is through the lens of the Spirit—deeply beautiful, mysterious, and sacred. With creative insights, Cultural Apologetics prepares readers to share a vision of the Christian faith that is both plausible and desirable, offering clarity for those who have become disoriented in the haze of modern Western culture.

Kurt Vonnegut: Novels 1976-1985 (LOA #252) Zondervan Academic

The only children ’ s book by the author of Slaughterhouse-Five “ spins the Nativity tale in a cerebral, humanist direction ” (The New York Times Book Review). Sun Moon Star is the story of the birth of Jesus—as told by Kurt Vonnegut. This children ’ s book takes the newborn Jesus ’ perspective, offering beautiful and insightful descriptions of the world from someone newly born into it. In this book, we follow Jesus and meet the people most important to his life—presented in new and surprising ways. A powerful departure from Vonnegut ’ s more adult work, Sun Moon Star gives readers a rare glimpse of the writer ’ s talent in a format that ’ s unique and unexpected. This book ’ s well-crafted simplicity is sure to make it a favorite—with both children and adult readers who are Vonnegut fans.

“ Vonnegut tells the story of the Nativity in his own original style that ’ s both delightful and charming. Complete with illustrations, this is a read suitable for both children and adults alike. ” —The Bookbag, UK “ It ’ s Vonnegut ’ s descriptions of the sheer newness of human experience (the child ’ s ‘ fourth dream was simply green. It had never been/ green/ before ’) that make this an intriguing and memorable perspective on the Incarnation. ” —Publishers Weekly

Kurt Vonnegut Univ of South Carolina Press

“ Ranks with Vonnegut ’ s best and goes one step beyond . . . joyous, soaring fiction. ” —The Atlanta Journal and Constitution Broad humor and bitter irony collide in this fictional autobiography of Rabo Karabekian, who, at age seventy-one, wants to be left alone on his Long Island estate with the secret he has locked inside his potato barn. But then a voluptuous young widow badgers Rabo into telling his life story—and Vonnegut in turn tells us the plain, heart-hammering truth about man ’ s careless fancy to create or destroy what he loves. Praise for Bluebeard

“ Vonnegut is at his edifying best. ” —The Philadelphia Inquirer “ The quicksilver mind of Vonnegut is at it again. . . He displays all his talents—satire, irony, ridicule, slapstick, and even a shaggy dog story of epic proportions. ” —The Cincinnati Post “ [Kurt Vonnegut is] a voice you can trust to keep poking holes in the social fabric. ” —San Francisco Chronicle

“ It has the qualities of classic Bosch and Slaughterhouse Vonnegut. . . . Bluebeard is uncommonly feisty. ” —USA Today “ Is Bluebeard good? Yes! . . . This is vintage Vonnegut—good wine from his best grapes. ” —Detroit News “ A joyride . . . Vonnegut is more fascinated and puzzled than angered by the human stupidities and contradictions he discerns so keenly. So hop in his rumble seat. As you whiz along, what you observe may provide some new perspectives. ” —Kansas City Star

Jailbird Vintage

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY Newsweek/The Daily Beast • The Huffington Post • Kansas City Star • Time Out New York • Kirkus Reviews This extraordinary collection of personal correspondence has all the hallmarks of Kurt Vonnegut ’ s fiction. Written over a sixty-year period, these letters, the vast majority of them never before published, are funny, moving, and full of the same uncanny wisdom that has endeared his work to readers worldwide.

Included in this comprehensive volume: the letter a twenty-two-year-old Vonnegut wrote home immediately upon being freed from a German POW camp, recounting the ghastly firebombing of Dresden that would be the subject of his masterpiece Slaughterhouse-Five; wry dispatches from Vonnegut ’ s years as a struggling writer slowly finding an audience and then dealing with sudden international fame in middle age; righteously angry letters of protest to local school boards that tried to ban his work; intimate remembrances penned to high school classmates, fellow veterans, friends, and family; and letters of commiseration and encouragement to such contemporaries as Gail Godwin, Gü nter Grass, and Bernard Malamud. Vonnegut ’ s unmediated observations on science, art, and commerce prove to be just as inventive as any found in his novels—from a crackpot scheme for manufacturing “ atomic ” bow ties to a tongue-in-cheek proposal that publishers be allowed to trade authors like baseball players. (“ Knopf, for example, might give John Updike ’ s contract to Simon and Schuster, and receive Joan Didion ’ s contract in return. ”) Taken together, these letters add considerable depth to our understanding of this one-of-a-kind literary icon, in both his public and private lives. Each letter brims with the mordant humor and openhearted humanism upon which he built his legend. And virtually every page contains a quotable nugget that will make its way into the permanent Vonnegut lexicon. • On a job he had as a young man: “ Hell is running an elevator throughout eternity in a building with only six floors. ” • To a relative who calls him a “ great literary figure ” : “ I am an American fad—of a slightly higher order than the hula hoop. ” • To his daughter Nanny: “ Most letters from a parent contain a parent ’ s own lost dreams disguised as good advice. ” • To Norman Mailer: “ I am cuter than you are. ” Sometimes biting and ironic, sometimes achingly sweet, and always alive with the unique point of view that made him the true cultural heir to Mark Twain, these letters comprise the autobiography Kurt Vonnegut never wrote. Praise for Kurt Vonnegut: Letters “ Splendidly assembled . . . familiar, funny, cranky . . . chronicling [Vonnegut ’ s] life in real time. ” —Kurt Andersen, The New York Times Book Review “ [This collection is] by turns hilarious, heartbreaking and mundane. . . . Vonnegut himself is a near-perfect example of the same flawed, wonderful humanity that he loved and despaired over his entire life. ” —NPR “ Congenial, whimsical and often insightful missives . . . one of [Vonnegut ’ s] very best. ” —Newsday “ These letters display all the hallmarks of Vonnegut ’ s fiction—smart, hilarious and heartbreaking. ” —The New York Times Book Review

Timequake RosettaBooks

“ [Vonnegut] at his wildest best. ” —The New York Times Book Review Eliot Rosewater—drunk, volunteer fireman, and President of the fabulously rich Rosewater Foundation—is about to attempt a noble experiment with human nature . . . with a little help from writer Kilgore Trout. God Bless You, Mr. Rosewater is Kurt Vonnegut ’ s funniest satire, an etched-in-acid portrayal of the greed, hypocrisy, and follies of the flesh we are all heir to. “ A brilliantly funny satire on almost everything. ” —Conrad Aiken “ [Vonnegut was] our finest black humorist. . . . We laugh in self-defense. ” —The Atlantic Monthly

Novels by Kurt VonNegut Delacorte Press

A definitive look at the symbiotic relationship between Vonnegut's writing and American culture. Kurt Vonnegut's death in 2007 marked the passing of a major force in American life and letters. Jerome Klinkowitz, one of the earliest and most prolific authorities on Vonnegut, examines the long dialogue between the author and American culture—a conversation that produced fourteen novels and hundreds of short stories and essays. Kurt Vonnegut's America integrates discussion of the fiction, essays, and lectures with personal exchanges and biographical sketches to map the complex symbiotic relationship between Vonnegut's work and the cultural context from which it emerged—and which it in turn helped shape. Following an introduction characterizing Vonnegut as Klinkowitz came to know him over the course of their friendship, this study charts the impact of Vonnegut on American society and of that society on Vonnegut for more than a half-century to illustrate how each informed the other.

Among his artistic peers, Vonnegut was uniquely gifted at anticipating and articulating the changing course of American culture. Kurt Vonnegut's America shows us that Vonnegut achieved greatness by passing his own test—opening the eyes of his audience to help them better understand their roles and possibilities in the common culture they both shared and crafted.

Look at the Birdie Dial Press Trade Paperback

Think adolescence is hell? You have no idea... Welcome to Dante's Inferno, by way of The Breakfast Club, from the mind of American fiction's most brilliant troublemaker. "Death, like life, is what you make out of it." So says Madison, the whip-tongued 11-year-old narrator of Damned, Chuck Palahniuk's subversive homage to the young adult genre. Madison is abandoned at her Swiss boarding school over Christmas while her parents are off touting their new film projects and adopting more orphans. Over the holidays she dies of a marijuana overdose--and the next thing she knows, she's in Hell. This is the afterlife as only Chuck Palahniuk could imagine it: a twisted inferno inspired by both the most extreme and mundane of human evils, where The English Patient plays on repeat and roaming demons devour sinners limb by limb. However, underneath Madison's sad teenager affect there is still a child struggling to accept not only the events of her dysfunctional life, but also the truth about her death. For Madison, though, a more immediate source of comfort lies in the motley crew of young sinners she meets during her first days in Hell. With the help of Archer, Babette, Leonard, and Patterson, she learns to navigate Hell--and discovers that she'd rather be mortal and deluded and stupid with those she loves than perfect and alone.

Venus Plus X Dial Press

A never-before-seen collection of deeply personal love letters from Kurt Vonnegut to his first wife, Jane, compiled and edited by their daughter “ A glimpse into the mind of a writer finding his voice. ” —The Washington Post “ If ever I do write anything of length—good or bad—it will be written with you in mind. ” Kurt Vonnegut ’ s eldest daughter, Edith, was cleaning out her mother ’ s attic when she stumbled upon a dusty, aged box. Inside, she discovered an unexpected treasure: more than two hundred love letters written by Kurt to Jane, spanning the early years of their relationship. The letters begin in 1941, after the former schoolmates reunited at age nineteen, sparked a passionate summer romance, and promised to keep in touch when they headed off to their respective colleges. And they did, through Jane ’ s conscientious studying and Kurt ’ s struggle to pass chemistry. The letters continue after Kurt dropped out and enlisted in the army in 1943, while Jane in turn graduated and worked for the Office of Strategic Services in Washington, D.C. They also detail Kurt ’ s deployment to Europe in 1944, where he was taken prisoner of war and declared missing in action, and his eventual safe return home and the couple ’ s marriage in 1945. Full of the humor and wit that we have come to associate with Kurt Vonnegut, the letters also reveal little-known private corners of his mind. Passionate and tender, they form an illuminating portrait of a young soldier ’ s life in World War II as he attempts to come to grips with love and mortality. And they bring to light the origins of Vonnegut the writer, when Jane was the only person who believed in and supported him supported him, the young couple having no idea how celebrated he would become. A beautiful full-color collection of handwritten letters, notes, sketches, and comics, interspersed with Edith ’ s insights and family memories, Love, Kurt is an intimate record of a young man growing into himself, a fascinating account of a writer finding his voice, and a moving testament to the life-altering experience of falling in love.

Palm Sunday Univ of South Carolina Press

“ A rich, generous book about writing and reading and Kurt Vonnegut as writer, teacher, and friend . . . Every page brings pleasure and insight. ” —Gail Godwin, New York Times bestselling author Here is an entirely new side of Kurt Vonnegut, Vonnegut as a teacher of writing. Of course he ’ s given us glimpses before, with aphorisms and short essays and articles and in his speeches. But never before has an entire book been devoted to Kurt Vonnegut the teacher. Here is pretty much everything Vonnegut ever said or wrote having to do with the writing art and craft, altogether a healing, a nourishing expedition. His former student, Suzanne McConnell, has outfitted us for the journey, and in these 37 chapters covers the waterfront of how one American writer brought himself to the pinnacle of the writing art, and we can all benefit as a result. Kurt Vonnegut was one of the few grandmasters of American literature, whose novels continue to influence new generations about the ways in which our imaginations can help us to live. Few aspects of his contribution have not been plumbed—fourteen novels, collections of his speeches, his essays, his letters, his plays—so this fresh view of him is a bonanza for writers and readers and Vonnegut fans everywhere. “ Part homage, part memoir, and a 100% guide to making art with words, Pity the Reader: On Writing with Style is a simply mesmerizing book, and I cannot recommend it highly enough! ” —Andre Dubus III, #1 New York Times bestselling author “ The blend of memory, fact, keen observation, spellbinding descriptiveness and zany characters that populated Vonnegut ’ s work is on full display here. ” —James McBride, National Book Award-winning author

God Bless You, Mr. Rosewater Dial Press

“ A free-wheeling vehicle . . . an unforgettable ride! ” —The New York Times Cat ’ s Cradle is Kurt Vonnegut ’ s satirical commentary on modern man and his madness. An apocalyptic tale of this planet ’ s ultimate fate, it features a midget as the protagonist, a complete, original theology created by a calypso singer, and a vision of the future that is at once blackly fatalistic and hilariously funny. A book that left an indelible mark on an entire generation of readers, Cat ’ s Cradle is one of the twentieth century ’ s most important works—and Vonnegut at his very best. “ [Vonnegut is] an unimitative and inimitable social satirist. ” —Harper ’ s Magazine “ Our finest black-humorist . . . We laugh in self-defense. ” —Atlantic Monthly Cat's Cradle Penguin

A New York Times Notable Book from the acclaimed author of Slaughterhouse-Five, Breakfast of Champions, and Cat's Cradle. At 2:27pm on February 13th of the year 2001, the Universe suffered a crisis in self-confidence. Should it go on expanding indefinitely? What was the point? There's been a timequake. And everyone—even you—must live the decade between February 17, 1991 and February 17, 2001 over again. The trick is that we all have to do exactly the same things as we did the first time—minute by minute, hour by hour, year by year, betting on the wrong horse again, marrying the wrong person again. Why? You'll have to ask the old science fiction writer, Kilgore Trout. This was all his idea.

Bluebeard Seven Stories Press

Kurt Vonnegut's first and last works come together for the first time in print, in a collection aptly titled after his famous phrase, We Are What We Pretend To Be.

Kurt Vonnegut Rosetta Books

From Slapstick's "Turkey Farm" to Slaughterhouse-Five's eternity in a Tralfamadorean zoo cage with Montana

Wildhack, the question of the afterlife never left Kurt Vonnegut's mind. In *God Bless You, Dr. Kevorkian*, Vonnegut skips back and forth between life and the Afterlife as if the difference between them were rather slight. In thirty odd "interviews," Vonnegut trips down "the blue tunnel to the pearly gates" in the guise of a roving reporter for public radio, conducting interviews: with Salvatore Biagini, a retired construction worker who died of a heart attack while rescuing his schnauzer from a pit bull, with John Brown, still smoldering 140 years after his death by hanging, with William Shakespeare, who rubs Vonnegut the wrong way, and with socialist and labor leader Eugene Victor Debs, one of Vonnegut's personal heroes. What began as a series of ninety-second radio interludes for WNYC, New York City's public radio station, evolved into this provocative collection of musings about who and what we live for, and how much it all matters in the end. From the original portrait by his friend Jules Feiffer that graces the cover, to a final entry from Kilgore Trout, *God Bless You, Dr. Kevorkian* remains a joy.

Venus on the Half-Shell Vanguard Press

A unique view of Hemingway, the man and the writer, through the women he loved and who loved him.