

Kurt Vonnegut A Man Without A Country

“Vonnegut is George Orwell, Dr. Caligari and Flash Gordon compounded into one writer . . . a zany but moral mad scientist.”—Time Mother Night is a daring challenge to our moral sense. American Howard W. Campbell, Jr., a spy during World War II, is now on trial in Israel as a Nazi war criminal. But is he really guilty? In this brilliant book rife with true gallows humor, Vonnegut turns black and white into a chilling shade of gray with a verdict that will haunt us all. “A great artist.”—Cincinnati Enquirer “A shaking up in the kaleidoscope of laughter . . . Reading Vonnegut is addictive!”—Commonweal

Reproduction of the original: The Man Without a Country and Other Tales by Edward E. Hale

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

“The master at his quirky, provocative best.”—Cosmopolitan Deadeye Dick is Kurt Vonnegut’s funny, chillingly satirical look at the death of innocence. Amid a true Vonnegutian host of horrors—a double murder, a fatal dose of radioactivity, a decapitation, an annihilation of a city by a neutron bomb—Rudy Waltz, aka Deadeye Dick, takes us along on a zany search for absolution and happiness. Here is a tale of crime and punishment that makes us rethink what we believe . . . and who we say we are. Praise for Deadeye Dick “A moving fable . . . Vonnegut, sweet cynic and ugly duckling, continues to write gentle swan songs for our uncivil society.”—Playboy “A brilliantly unconventional novel . . . a must for all Vonnegut fans.”—Worcester Sunday Telegram “Hits the bull’s-eye . . . dolefully celebrates the randomness of life, treating private and public disasters with a kind

of reckless whimsy. . . . You don't read Kurt Vonnegut for meaning exactly. You read him for the sad-funny attitude of mind, the kind of weirdness that can interpret the world's weirdness."—USA Today "Vonnegut is beguiling as ever . . . Incredible plot constructions and inventive language continue to leap from his typewriter . . . the humor is natural and inborn; the insight usually purchased by his characters at painfully high cost. Funny how life turns out. Even funnier how Mr. Vonnegut turns life's insanities into funny, profound sense. That takes a master's touch. Mr. Vonnegut still has it."—Kansas City Star "Playful and imaginative . . . On finishing the novel, the kitchen of your mind is a cleaner and more well-lighted place than it was before."—Houston Chronicle "Endearing and enchanting . . . a wise and charming book . . . very full of life."—Glamour

The New York Times bestseller from the author of *Slaughterhouse-Five*—a "gripping" posthumous collection of Kurt Vonnegut's previously unpublished work on the subject of war and peace. A fitting tribute to a literary legend and a profoundly humane humorist, *Armageddon in Retrospect* is a collection of twelve previously unpublished writings. Imbued with Vonnegut's trademark rueful humor and outraged moral sense, the pieces range from a letter written by Vonnegut to his family in 1945, informing them that he'd been taken prisoner by the Germans, to his last speech, delivered after his death by his son Mark, who provides a warmly personal introduction to the collection. Taken together, these pieces provide fresh insight into Vonnegut's enduring literary genius and reinforce his ongoing moral relevance in today's world. Includes an Introduction by Mark Vonnegut

38-year-old Erika Kohut, a piano teacher at the Vienna Conservatory, still lives with her domineering mother. Erika has a weakness for buying clothing that she will never actually wear, secretly visits Turkish peep shows and watches sadomasochistic films. When a handsome, self-absorbed 17-year-old student attempts to seduce Erika, she resists, but the relationship between teacher and pupil spirals rapidly out of control, and Erika becomes consumed by the ecstasy of self-destruction.

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.

NATIONAL BESTSELLER • Foreword by Dave Eggers These previously unpublished, beautifully rendered works of fiction are a testament to Kurt Vonnegut's unique blend of observation and imagination. Here are stories of men and machines, art and artifice, and how ideals of fortune, fame, and love take curious twists in ordinary lives. An ambitious builder of roads fritters away his free time with miniature trains—until the women in his life crash his fantasy land. Trapped in a stenography pool, a young dreamer receives a call from a robber on the run, who presents her with a strange proposition. A crusty newspaperman is forced onto a committee to judge Christmas displays—a job that leads him to a suspiciously ostentatious ex-con and then a miracle. Featuring a Foreword by Dave Eggers, *While Mortals Sleep* is a poignant reflection of our world as it is and as it could be. Includes the following stories: "Jenny" "The Epizootic" "Hundred-Dollar Kisses" "Guardian of the Person" "With His Hand on the Throttle" "Girl Pool" "Ruth" "While Mortals Sleep" "Out, Brief Candle" "Tango" "Bomar" "The Man Without No Kiddleys" "Mr. Z" "\$10,000 a Year, Easy" "Money Talks" "The Humbugs" Praise for *While Mortals Sleep* "Immensely readable and thoroughly entertaining."—*The Washington Post* "Taut, concise . . . The stories set themselves up with neat swiftness, proceed at a clip, and shut down with equal speed, [showing Vonnegut] honing his skills in structure and satire."—*Los Angeles Times* "A lovely reminder of the mischievous moral voice we lost when we lost Kurt Vonnegut."—*San Francisco Chronicle* "These stories were all good when they were written decades ago, but many strike me as great now. Never has the voice of Kurt Vonnegut, humanist and humorist, been more relevant."—*The Seattle Times* "There's something distinctly timeless about Vonnegut's vision."—*Minneapolis Star-Tribune*

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.

Look at the Birdie is 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 often 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. How do you plan the perfect murder? Belly up to the bar with Vonnegut's narrator and listen as a self-proclaimed "murder counselor" outlines his fool-proof program for getting rid of your enemies—and assuring yourself a guaranteed annuity income for life. *Look at the Birdie* and the thirteen other never-before-published pieces that comprise *Look at the Birdie* serve as an unexpected gift for devoted readers who thought that Kurt Vonnegut's unique voice had been stilled forever—and provide a terrific introduction to his short fiction for anyone who has yet to experience his genius.

The Eden Express describes from the inside Mark Vonnegut's experience in the late '60s and early '70s—a recent college grad; in love; living communally on a farm, with a famous and doting father, cherished dog, and prized jalopy—and then the nervous breakdowns in all their slow-motion intimacy, the taste of mortality and opportunity for humor they provided, and the grim despair they afforded as well. That he emerged to write this funny and true book and then moved on to find the meaningful life that for a while had seemed beyond reach is what ultimately happens in *The Eden Express*. But the real story here is that throughout his harrowing experience his sense of humor let him see the humanity of what he was going through, and his gift of language let him describe it in such a moving way that others could begin to imagine both its utter ordinariness as well as the madness we all share.

"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

Malachi Constant, "the richest man in America," gives up his indulgent lifestyle to follow an urgent calling to probe the depths of space. He participates in a Martian invasion of Earth,

mates with the wife of an astronaut adrift on the tides of time, and follows the lure of the "Sirens of Titan."

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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.

In *Unstuck in Time*, Gregory Sumner guides us, with insight and passion, through a biography of fifteen of Kurt Vonnegut's best known works, his fourteen novels starting with *Player Piano* (1952) all the way to an epilogue on his last book, *A Man Without a Country* (2005), to illustrate the quintessential American writer's profound engagement with the "American Dream" in its various forms. Sumner gives us a poignant portrait of Vonnegut and his resistance to celebrating the traditional values associated with the American Dream: grandiose ambition, unbridled material success, rugged individualism, and "winners" over "losers." Instead of a celebration of these values, we read and share Vonnegut's outrage, his brokenhearted empathy for those who struggle under the ethos of survival-of-the-fittest in the frontier mentality—something he once memorably described as "an impossibly tough-minded experiment in loneliness." Heroic and tragic, Vonnegut's novels reflect the pain of his own life's experiences, relieved by small acts of kindness, friendship, and love that exemplify another way of living, another sort of human utopia, an alternative American Dream, and the reason we always return to his books.

"Vonnegut blended the bizarrely hypothetical with the gut-wrenchingly actual, infusing his biting wit with a bleak worldview partially created during his service in WWII and his time as a prisoner of war. Exploring each of Vonnegut's works, the author dis

Three brothers and their relations in 19th century Russia provide the base for a sweeping epic overview of human striving, folly and hope. First published in 1880, *The Brothers Karamazov* is a landmark work in every respect. Revolving around shiftless father Fyodor Pavlovich Karamazov are the fates of his three sons, each of whom has fortunes entwined with the others. The eldest son, Dimitri, seeks an inheritance from his father and becomes his rival in love. Ivan, the second son, is so at odds with the world that he is driven near to madness, while the youngest, Alexi, is a man of faith and a natural optimist. These personalities are drawn out and tested in a crucible of conflict and emotion as the author forces upon them fundamental questions of morality, faith, reason and responsibility. This charged situation is pushed to its limit by the addition of the unthinkable, murder and possible patricide. Using shifting viewpoints and delving into the minds of his characters, Dostoevsky adopted fresh techniques to tell his wide-reaching story with power and startling effectiveness. *The Brothers Karamazov* remains one of the most respected and celebrated novels in all literature and continues to reward readers beyond expectation. With an eye-catching new cover, and professionally typeset manuscript, this edition of *The Brothers Karamazov* is both modern and readable.

A special fiftieth anniversary edition of Kurt Vonnegut's masterpiece, "a desperate, painfully

honest attempt to confront the monstrous crimes of the twentieth century” (Time), featuring a new introduction by Kevin Powers, author of the National Book Award finalist *The Yellow Birds*. Selected by the Modern Library as one of the 100 best novels of all time *Slaughterhouse-Five*, an American classic, is one of the world’s great antiwar books. Centering on the infamous World War II firebombing of Dresden, the novel is the result of what Kurt Vonnegut described as a twenty-three-year struggle to write a book about what he had witnessed as an American prisoner of war. It combines historical fiction, science fiction, autobiography, and satire in an account of the life of Billy Pilgrim, a barber’s son turned draftee turned optometrist turned alien abductee. As Vonnegut had, Billy experiences the destruction of Dresden as a POW. Unlike Vonnegut, he experiences time travel, or coming “unstuck in time.” An instant bestseller, *Slaughterhouse-Five* made Kurt Vonnegut a cult hero in American literature, a reputation that only strengthened over time, despite his being banned and censored by some libraries and schools for content and language. But it was precisely those elements of Vonnegut’s writing—the political edginess, the genre-bending inventiveness, the frank violence, the transgressive wit—that have inspired generations of readers not just to look differently at the world around them but to find the confidence to say something about it. Authors as wide-ranging as Norman Mailer, John Irving, Michael Crichton, Tim O’Brien, Margaret Atwood, Elizabeth Strout, David Sedaris, Jennifer Egan, and J. K. Rowling have all found inspiration in Vonnegut’s words. Jonathan Safran Foer has described Vonnegut as “the kind of writer who made people—young people especially—want to write.” George Saunders has declared Vonnegut to be “the great, urgent, passionate American writer of our century, who offers us . . . a model of the kind of compassionate thinking that might yet save us from ourselves.” Fifty years after its initial publication at the height of the Vietnam War, Vonnegut’s portrayal of political disillusionment, PTSD, and postwar anxiety feels as relevant, darkly humorous, and profoundly affecting as ever, an enduring beacon through our own era’s uncertainties. “Poignant and hilarious, threaded with compassion and, behind everything, the cataract of a thundering moral statement.”—The Boston Globe

Comic riffs and diatribes on the America of G.W. Bush from the author of *Slaughterhouse 5* Slapstick presents an apocalyptic vision seen through the eyes of the current King of Manhattan (and last President of the United States), a wickedly irreverent look at the all-too-possible results of today’s follies. But even the end of life-as-we-know-it is transformed by Vonnegut’s pen into hilarious farce (a final slapstick that may be the Almighty’s joke on us all.) “Vonnegut’s ongoing puppet show... that fabulous is reborn.” John Updike “Both funny and sad... just about perfect!” “Los Angeles Times” “Imaginative and hilarious... a brilliant vision of our wrecked, wacked-out future.” “Hartford Courant” “The New York Times”

Those who know Kurt Vonnegut as one of America’s most beloved and influential writers will be surprised and delighted to discover that he was also a gifted graphic artist. This book brings together the finest examples of his funny, strange, and moving drawings in an inexpensive, beautifully produced gift volume for every Vonnegut fan. Kurt Vonnegut’s daughter Nanette introduces this volume of his never before published drawings with an intimate remembrance of her father. Vonnegut always drew, and many of his novels contain sketches. *Breakfast of Champions* (1973) included many felt-tip pen drawings, and he had a show in 1983 of his drawings at New York’s Margo Feiden Gallery, but really got going in the early 1990s when he became acquainted with the screenprinter Joe Petro III, who became his partner in making his colorful drawings available as silkscreens. With a touch of cubism, mixed with a Paul Klee gift for caricature, a Calder-like ability to balance color and line, and more than a touch of sixties psychedelic sensibility, Vonnegut’s aesthetic is as idiosyncratic and defiant of tradition as his books. While writing came to be more onerous in his later years, making art became his joyful primary activity, and he made drawings up until his death in 2007. This volume, and a planned touring exhibition of the drawings, will introduce Vonnegut’s legion of fans to an entirely new

side of his irrepressible creative personality.

A Man Without a Country is Kurt Vonnegut's hilariously funny and razor-sharp look at life ("If I die—God forbid—I would like to go to heaven to ask somebody in charge up there, 'Hey, what was the good news and what was the bad news?"), art ("To practice any art, no matter how well or badly, is a way to make your soul grow. So do it."), politics ("I asked former Yankees pitcher Jim Bouton what he thought of our great victory over Iraq and he said, 'Mohammed Ali versus Mr. Rogers.'"), and the condition of the soul of America today ("What has happened to us?"). Based on short essays and speeches composed over the last five years and plentifully illustrated with artwork by the author throughout, A Man Without a Country gives us Vonnegut both speaking out with indignation and writing tenderly to his fellow Americans, sometimes joking, at other times hopeless, always searching.

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.

"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

"Marvelous . . . [Vonnegut] wheels out all the complaints about America and makes them seem fresh, funny, outrageous, hateful and lovable."—The New York Times In Breakfast of Champions, one of Kurt Vonnegut's most beloved characters, the aging writer Kilgore Trout, finds to his horror that a Midwest car dealer is taking his fiction as truth. What follows is murderously funny satire, as Vonnegut looks at war, sex, racism, success, politics, and pollution in America and reminds us how to see the truth. "Free-wheeling, wild and great . . . uniquely Vonnegut."—Publishers Weekly

A Man Without a Country is an essay collection published in 2005 by the author Kurt Vonnegut. The extremely short essays that make up this book deal with topics ranging from the importance of humor, to problems with modern technology, to Vonnegut's opinions on the differences between men and women. Most prevalent in the text, however, are those essays that elucidate Vonnegut's opinions on politics, and the issues in modern American society, often from a decidedly humanistic perspective. In January 2007, Vonnegut indicated that he intended this to be his final work, a statement that proved to be correct with his death in April 2007. Later published works of Vonnegut's were all published posthumously, and consisted almost entirely of previously unpublished material from early in his career.

A New York Times Notable Book for 2011 A Washington Post Notable Nonfiction Book for 2011 The first authoritative biography of Kurt Vonnegut Jr., a writer who changed the conversation of American literature. In 2006, Charles Shields reached out to Kurt

Vonnegut in a letter, asking for his endorsement for a planned biography. The first response was no ("A most respectful demurring by me for the excellent writer Charles J. Shields, who offered to be my biographer"). Unwilling to take no for an answer, propelled by a passion for his subject, and already deep into his research, Shields wrote again and this time, to his delight, the answer came back: "O.K." For the next year—a year that ended up being Vonnegut's last—Shields had access to Vonnegut and his letters. And *So It Goes* is the culmination of five years of research and writing—the first-ever biography of the life of Kurt Vonnegut. Vonnegut resonates with readers of all generations from the baby boomers who grew up with him to high-school and college students who are discovering his work for the first time. Vonnegut's concise collection of personal essays, *Man Without a Country*, published in 2006, spent fifteen weeks on the New York Times bestseller list and has sold more than 300,000 copies to date. The twenty-first century has seen interest in and scholarship about Vonnegut's works grow even stronger, and this is the first book to examine in full the life of one of the most influential iconoclasts of his time.

In her first novel since *The Quick and the Dead* (a finalist for the Pulitzer Prize), the legendary writer takes us into an uncertain landscape after an environmental apocalypse, a world in which only the man-made has value, but some still wish to salvage the authentic. "She practices ... camouflage, except that instead of adapting to its environment, Williams's imagination, by remaining true to itself, reveals new colorations in the ecology around her." —A.O. Scott, *The New York Times Book Review*

Khristen is a teenager who, her mother believes, was marked by greatness as a baby when she died for a moment and then came back to life. After Khristen's failing boarding school for gifted teens closes its doors, and she finds that her mother has disappeared, she ranges across the dead landscape and washes up at a "resort" on the shores of a mysterious, putrid lake the elderly residents there call "Big Girl." In a rotting honeycomb of rooms, these old ones plot actions to punish corporations and people they consider culpable in the destruction of the final scraps of nature's beauty. What will Khristen and Jeffrey, the precocious ten-year-old boy she meets there, learn from this "gabby seditious lot, in the worst of health but with kamikaze hearts, an army of the aged and ill, determined to refresh, through crackpot violence, a plundered earth"? Rivetingly strange and beautiful, and delivered with Williams's searing, deadpan wit, *Harrow* is their intertwined tale of paradise lost and of their reasons—against all reasonableness—to try and recover something of it.

Few authors have had as much influence on the youth of America than Kurt Vonnegut, Jr. He brought morality and humanism to the forefront of millions of minds and into the mind of one man in particular. Author, documentary filmmaker, and longtime Huffington Post contributor, Bryan Young has been a lifelong fan and student of Vonnegut's. *God Bless You, Mr. Vonnegut* is his love letter to the late writer, collecting essays, short stories, and other material written over the last ten years, all of it about, or directly inspired by, Vonnegut. From Huffington Post: Young displays here both his depth as a writer and passion for the art itself—much of which he traces back to Kurt Vonnegut. In a chapter devoted to teachers, Young recounts both experiences in his own public schooling and his feelings for Vonnegut as a passive teacher of sorts. Young also touches on the incredibly personal and political, recounting painful dealings with the US "health care system." There's a little bit of everything in here. And something for

everyone. And at \$3.99, it's hard to go wrong.

A Man Without A Country is Kurt Vonnegut's hilariously funny and razor-sharp look at life, art, politics, himself and the condition of the soul of America today. Written over the last five years in the form of a loose memoir, with the examples of Mark Twain, Jesus Christ, Abraham Lincoln, and a saintly doctor named Ignaz Semmelweis powerfully in mind, *A Man without a Country* is an intimate and tender communication from one individual to his fellow humans - sometimes kidding, at other times despairing, always searching. It is illustrated throughout with Vonnegut's trademark artwork.

"[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

"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

Like *Shaking Hands with God* details a collaborative journey on the art of writing undertaken by two distinguished writers separated by age, race, upbringing, and education, but sharing common goals and aspirations. Rarely have two writers spoken so candidly about the intersection where the lives they live meet the art they practice. That these two writers happen to be Kurt Vonnegut and Lee Stringer makes this a historic and joyous occasion. The setting was a bookstore in New York City, the date Thursday, October 1, 1998. Before a crowd of several hundred, Vonnegut and Stringer took up the challenge of writing books that would make a difference and the concomitant challenge of living from day to day. As Vonnegut said afterward, "It was a magical evening." A book for anyone interested in why the simple act of writing things down can be more important than the amount of memory in our computers.

*Wampeters, Foma & Granfalloon*s is a rare opportunity to experience Kurt Vonnegut speaking in his own voice about his own life, his views of the world, his writing, and the writing of others. An indignant, outrageous, witty, deeply felt collection of reviews,

essays, and speeches, this is a window not only into Vonnegut's mind but also into his heart. "A book filled with madness and truth and absurdity and self-revelation . . . [Vonnegut is] a great cosmic comedian and rattler of human skeletons, an idealist disguised as a pessimist."—St. Louis Post-Dispatch Includes the following essays, speeches, and works: "Science Fiction" "Brief Encounters on the Inland Waterway" "Hello, Star Vega" "Teaching the Unteachable" "Yes, We Have No Nirvanas" "Fortitude" "There's a Maniac Loose Out There" "Excelsior! We're Going to the Moon! Excelsior!" "Address to the American Physical Society" "Good Missiles, Good Manners, Good Night" "Why They Read Hesse" "Oversexed in Indianapolis" "The Mysterious Madame Blavatsky" "Biafra: A People Betrayed" "Address to Graduating Class at Bennington College, 1970" "Torture and Blubber" "Address to the National Institute of Arts and Letters, 1971" "Reflections on my Own Death" "In a Manner that Must Shame God Himself" "Thinking Unthinkable, Speaking Unspeakable" "Address at Rededication of Wheaton College Library, 1973" "Invite Rita Rait to America!" "Address to P.E.N. Conference in Stockholm, 1973" "A Political Disease" "Playboy Interview"

Here for the first time is the complete short fiction of one of the twentieth century's foremost imaginative geniuses. More than half of Vonnegut's output was short fiction, and never before has the world had occasion to wrestle with it all together. Organized thematically—"War," "Women," "Science," "Romance," "Work Ethic versus Fame and Fortune," "Behavior," "The Band Director" (those stories featuring Lincoln High's band director and nice guy George Hemholtz), and "Futuristic"—these ninety-eight stories were written from 1941 to 2007, and include those Vonnegut published in magazines and collected in *Welcome to the Monkey House*, *Bagombo Snuff Box*, and other books; here for the first time five previously unpublished stories; as well as a handful of others that were published online and read by few. During his lifetime Vonnegut published fewer than half of the stories he wrote, his agent telling him in 1958 upon the rejection of a particularly strong story, "Save it for the collection of your works which will be published someday when you become famous. Which may take a little time." Selected and introduced by longtime Vonnegut friends and scholars Dan Wakefield and Jerome Klinkowitz, *Complete Stories* puts Vonnegut's great wit, humor, humanity, and artistry on full display. An extraordinary literary feast for new readers, Vonnegut fans, and scholars alike.

A collection of graduation speeches by the acclaimed author of such works as *A Man Without a Country* conveys his recommendations on how to make a difference in the world, his considerable humor and his thoughts about the religious and cultural figures who most inspired his career.

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, Günter 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 ironical, 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*

The waters of renewal sometimes course through the unlikeliest of settings. In the short story, "FUBAR," we're taken to a desolate building in a drab industrial complex, where a lonely office worker gains a fresh perspective on life thanks to the intervention of his free-spirited new female assistant. "FUBAR" and the thirteen other never-before-published pieces that comprise *Look at the Birdie* serve as an unexpected gift for devoted readers who thought that Kurt Vonnegut's unique voice had been stilled forever—and provide a terrific introduction to his short fiction for anyone who has yet to experience his genius.

Bob Slocum was living the American dream. He had a beautiful wife, three lovely children, a nice house...and all the mistresses he desired. He had it all -- all, that is, but happiness. Slocum was discontent. Inevitably, inexorably, his discontent deteriorated into desolation until...something happened. *Something Happened* is Joseph Heller's wonderfully inventive and controversial second novel satirizing business life and American culture. The story is told as if the reader was overhearing the patter of Bob Slocum's brain -- recording what is going on at the office, as well as his fantasies and memories that complete the story of his life. The result is a novel as original and

memorable as his Catch-22.

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