

Something Happened Joseph Heller

An aging writer attempts to pen one last great American novel to be remembered by--but what should he write? This book follows the journey that Eugene Pota undertakes as he sifts through the detritus of his life in an effort to settle on the subject of his final work.

An uproarious and frank memoir of illness and recovery, *No Laughing Matter* is a story of friendship and recuperation from the author of the classic *Catch-22*. It all began one typical day in the life of Joe Heller. He was jogging four miles at a clip these days, working on his novel *God Knows*, coping with the complications of an unpleasant divorce, and pigging out once or twice a week on Chinese food with cronies like Mel Brooks, Mario Puzo, and his buddy of more than twenty years, Speed Vogel. He was feeling perfectly fine that day—but within twenty-four hours he would be in intensive care at Manhattan's Mount Sinai Hospital. He would remain hospitalized for nearly six months and leave in a wheelchair. Joseph Heller had Guillain-Barré syndrome, a debilitating, sometimes fatal condition that can leave its victims paralyzed from head to toe. The clan gathered immediately. Speed—sometime artist, sometime businessman, sometime herring taster, and now a coauthor—moved into Joe's apartment as messenger, servant, and shaman. Mel Brooks, arch-hypochondriac of the Western world, knew as much about Heller's condition as the doctors. Mario Puzo, author of the preeminent gangster novel of our time, proved to be the most reluctant man ever to be dragged along on a hospital visit. These and lots of others rallied around the sickbed in a show of loyalty and friendship that not only built a wild and spirited camaraderie but helped bring Joe Heller, writer and buddy extraordinaire, through his greatest crisis. This book is an inspiring, hilarious memoir of a calamitous illness and the rocky road to recuperation—as only the author of *Catch-22* and the friend who helped him back to health could tell it. *No Laughing Matter* is as wacky, terrifying, and greathearted as any fiction Joseph Heller ever wrote.

A clerk called Coinman can't stop jingling the coins in his pocket. It's a simple addiction, but it's one that comes to rule his life. His real name is Kesar, but his lifelong habit earned him his nickname, and because he's a bit of a shrinking violet, he accepted it.

"Jason Porter could find a place on the shelf beside Richard Brautigan, George Saunders, and David Sedaris. This is a quick, odd, wonderful book, one that pinned me back on my heels and made me laugh." —Colum McCann, author of *Let the Great World Spin* Have we all sunken into a species-wide bout of clinical depression? Porter's uproarious, intelligent debut centers on Raymond Champs, an illustrator of assembly manuals for a home furnishings corporation, who is charged with a huge task: To determine whether or not the world needs saving. It comes to him in the midst of a losing battle with insomnia — everybody he knows, and maybe everybody on the planet, is suffering from severe clinical depression.

He's nearly certain something has gone wrong. A virus perhaps. It's in the water, or it's in the mosquitoes, or maybe in the ranch flavored snack foods. And what if we are all too sad and dispirited to do anything about it? Obsessed as he becomes, Raymond composes an anonymous survey to submit to his unsuspecting coworkers — "Are you who you want to be?", "Do you believe in life after death?", "Is today better than yesterday?" — because what Raymond needs is data. He needs to know if it can be proven. It's a big responsibility. People might not believe him. People, like his wife and his boss, might think he is losing his mind. But only because they are also losing their minds. Or are they? Reminiscent of Gary Shteyngart, George Saunders, Douglas Coupland and Jennifer Egan, Porter's debut is an acutely perceptive and sharply funny meditation on what makes people tick.

Not many writers introduce a phrase - let alone a whole idea - into the language. In CATCH-22, Joseph Heller invented a motif for the modern world. For that book alone he is one of the greatest American writers of the twentieth century. But where did the author who was able to create that novel come from? And what happened to those remarkable characters? CATCHAS CATCH CAN for the first time collects early works, previously unpublished stories and lost chapters of CATCH-22 to chart the development of a genius. It also explores the consequences in the later stories of the unforgettable Yossarian, and Heller's non-fiction pieces, in which the author reflects upon his childhood in Coney Island and the novel which shaped everything that was written after it.

SOMETHING HAPPENEDA NovelDell

A darkly comic and ambitious sequel to the American classic Catch-22. In Closing Time, Joseph Heller returns to the characters of Catch-22, now coming to the end of their lives and the century, as is the entire generation that fought in World War II: Yossarian and Milo Minderbinder, the chaplain, and such newcomers as little Sammy Singer and giant Lew, all linked, in an uneasy peace and old age, fighting not the Germans this time, but The End. Closing Time deftly satirizes the realities and the myths of America in the half century since WWII: the absurdity of our politics, the decline of our society and our great cities, the greed and hypocrisy of our business and culture -- with the same ferocious humor as Catch-22. Closing Time is outrageously funny and totally serious, and as brilliant and successful as Catch-22 itself, a fun-house mirror that captures, at once grotesquely and accurately, the truth about ourselves.

Distraught by a breakup with his long-term girlfriend, a young man leaves New York to take an unusual job in the strange desert metropolis of Dubai at the height of its self-invention as a futuristic Shangri-la where he struggles with his new position as the "family officer" of the capricious and very rich Batros family.

Bob Slocum is anxious, bored and fearful of his job. So why is it he wants nothing more than the chance to speak at the next company convention? In this darkly satirical book, Joseph Heller takes us for a turn on the maddening hamster wheel of work. Heller's workplace is a cradle of paranoia, bravado and nauseating banter, forever shadowed by that perennial question, who's really running the show here? In Heller's hands, our daily grind has never

seemed so absurd. Selected from the book *Something Happened* by Joseph Heller VINTAGE MINIS: GREAT MINDS. BIG IDEAS. LITTLE BOOKS. A series of short books by the world's greatest writers on the experiences that make us human Also in the Vintage Minis series: *Drinking* by John Cheever *Swimming* by Roger Deakin *Liberty* by Virginia Woolf *Death* by Julian Barnes

A panoramic novel set in New York City during the catastrophic blizzard of February 1978 On the night of February 6, 1978, an overwhelming nor'easter struck the city of New York. On that night, on the Upper West Side of Manhattan, in a penthouse apartment of the stately Apelles, a crowd gathered for a grand party. And on that night Mr. Albert Haynes Caldwell—a partner emeritus at Swank, Brady & Plescher; Harvard class of '26; father of three; widower; atheist; and fiscal conservative—hatched a plan to fake a medical emergency and toss himself into the Hudson River, where he would drown. Jack Livings's *The Blizzard Party* is the story of that night.

An irreverent selection of essays by the best-selling author of *Wry Martinis* traces his literary friendships, family experiences and travels in such entries as "How to Teach Your Four-Year-Old to Ski," "A Short History of the Bug Zapper" and "The Art of Sacking."

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*.

A spirited and revealing memoir by the most celebrated editor of his time After editing *The Columbia Review*, staging plays at Cambridge, and a stint in the greeting-card department of Macy's, Robert Gottlieb stumbled into a job at Simon and Schuster. By the time he left to run Alfred A. Knopf a dozen years later, he was the editor in chief, having discovered and edited *Catch-22* and *The American Way of Death*, among other bestsellers. At Knopf, Gottlieb edited an astonishing list of authors, including Toni Morrison, John Cheever, Doris Lessing, John le Carré, Michael Crichton, Lauren Bacall, Katharine Graham, Robert Caro, Nora Ephron, and Bill Clinton--not to mention Bruno Bettelheim and Miss Piggy. In *Avid Reader*, Gottlieb writes with wit and candor about succeeding William Shawn as the editor of *The New Yorker*, and the challenges and satisfactions of running America's preeminent magazine. Sixty years after joining Simon and Schuster, Gottlieb is still at it--editing, anthologizing, and, to his surprise, writing. But this account of a life founded upon reading is about more than the arc of a singular career--one that also includes a lifelong involvement with the world of dance. It's about transcendent friendships and collaborations, "elective affinities" and family, psychoanalysis and Bakelite purses, the alchemical relationship between writer and editor, the glory days of publishing, and--always--the sheer exhilaration of work. Photograph of Bob Gottlieb © by Jill Kremetz

From the lost art of show-card writing and the tumultuous days of guerrilla magazine publishing to the latest in electronic leaflet design and hot magazine covers, acclaimed graphic designer and author Steven Heller provides dozens of stunning examples of how graphic design has transformed from a subset of pop culture to a cultural driving force on its own.

The demented Army Air Force of *Catch-22*, the lethal business world of *Something Happened*, the dysfunctional family of *Good as Gold*--all these, we have assumed, had their roots in Joseph Heller's own past. Now, more than thirty-five years after the explosion of *Catch-22* into the world's consciousness, Heller gives us his life. Here is his Coney Island childhood, down the block from the world's most famous amusement

park. It was the height of the Depression, it was a fatherless family, yet little Joey Heller had a terrific time--on the boardwalk, in the ocean (dangerously out of his depth), playing follow-the-leader in and out of local bars, even in school. Then a series of jobs, from delivering telegrams (on his first bike) to working in a navy yard--until Pearl Harbor, the air force, Italy. And after the war, college (undreamed-of before the G.I. Bill), teaching, Madison Avenue, marriage, and--always--writing. And finally the spectacular success of *Catch-22*, launching one of the great literary careers. The strengths of *Now and Then* lie in the energy, humor, and mischief that have characterized all of Heller's work, along with the dark undertones that lie beneath them. He brings back a Coney Island that is not only a symbol of fun and fantasy around the world but a vision of what seems today to have been a golden age of carefree innocence. For the first time, he writes about the people and the events, both tragic and hilarious, he was eventually to translate, in *Catch-22*, into such memorable characters as Hungry Joe, Orr, Major--de Coverley, Natel's whore, and (of course) Yossarian, and such moving and frightening scenes as the death of Snowden. *Now and Then* is both an account of a remarkable life and a glimpse into the creative process of a major American writer.

"The ultimate literary bucket list." —THE WASHINGTON POST Celebrate the pleasure of reading and the thrill of discovering new titles in an extraordinary book that's as compulsively readable, entertaining, surprising, and enlightening as the 1,000-plus titles it recommends. Covering fiction, poetry, science and science fiction, memoir, travel writing, biography, children's books, history, and more, *1,000 Books to Read Before You Die* ranges across cultures and through time to offer an eclectic collection of works that each deserve to come with the recommendation, You have to read this. But it's not a proscriptive list of the "great works"—rather, it's a celebration of the glorious mosaic that is our literary heritage. Flip it open to any page and be transfixed by a fresh take on a very favorite book. Or come across a title you always meant to read and never got around to. Or, like browsing in the best kind of bookshop, stumble on a completely unknown author and work, and feel that tingle of discovery. There are classics, of course, and unexpected treasures, too. Lists to help pick and choose, like *Offbeat Escapes*, or *A Long Climb, but What a View*. And its alphabetical arrangement by author assures that surprises await on almost every turn of the page, with Cormac McCarthy and *The Road* next to Robert McCloskey and *Make Way for Ducklings*, Alice Walker next to Izaak Walton. There are nuts and bolts, too—best editions to read, other books by the author, "if you like this, you'll like that" recommendations, and an interesting endnote of adaptations where appropriate. Add it all up, and in fact there are more than six thousand titles by nearly four thousand authors mentioned—a life-changing list for a lifetime of reading. "948 pages later, you still want more!" —THE WASHINGTON POST

The New York Times bestselling writer Tracy Daugherty illuminates his most vital subject yet in this first biography of the *Catch-22* author Joseph Heller. Joseph Heller was a Coney Island kid, the son of Russian immigrants, who went on to great fame and fortune. His most memorable novel took its inspiration from a mission he flew over France in WWII (his plane was filled with so much shrapnel it was a wonder it stayed in the air). Heller wrote seven novels, all of which remain in print. *Something Happened* and *Good as Gold*, to name two, are still considered the epitome of satire. His life was filled with women and romantic indiscretions, but he was perhaps more famous for his

friendships—he counted Mel Brooks, Zero Mostel, Carl Reiner, Kurt Vonnegut, Norman Mailer, Mario Puzo, Dustin Hoffman, Woody Allen, and many others among his confidantes. In 1981 Heller was diagnosed with Guillain-Barré Syndrome, a debilitating syndrome that could have cost him his life. Miraculously, he recovered. When he passed away in 1999 from natural causes, he left behind a body of work that continues to sell hundreds of thousands of copies a year. Just One Catch is the first biography of Yossarian's creator.

A lyrical exploration of memory and imagination. "My sleep began in the spring of 1914. I slept through both World Wars and the tainted calm between. It was as if I had been cursed by an evil fairy, pricked by an enchanted spinning wheel; an impenetrable briar had gripped my mind." Thus begins Rikki Ducornet's brilliant lyric novel about Nicolas who, as a result of witnessing his mother's murder, falls into a decades-long coma. Awakened in a seaport town in France, he reconstructs his past through story-telling and myth, resulting in an astonishing exploration of memory and imagination.

In the wake of his father's unexpected death, thirteen-year-old Billy Romero feels he has no one to talk to until his English teacher, the young and beautiful Miss Gate, offers support and friendship, but soon he is wondering if something more is going on.

Faye Schulman was an ordinary teenager when the Nazis invaded her small town on the Russian-Polish border. She had a large, loving family, good friends and neighbours, most of whom were soon lost in the horrors of the Holocaust. But Faye survived, and the photographs she took testify to her experiences and the persecution she witnessed. Decorated for heroism, Schulman, now in her mid-seventies, tells an extraordinary story not just of survival but of struggle and resistance against oppression. In this amazing book Schulman talks about escaping from the Nazis, finding a partisan unit and proving her worth. She and her photographs speak eloquently about the experience of living and surviving for years in the woods, of learning to nurse the ill and wounded, and of taking up arms against those who brutally decimated her world.

The National Book Award finalist and debut novel by the bestselling author of *The Dinner Party*: "A readymade classic of the office-novel genre. . . . A truly affecting novel about work, trust, love, and loneliness." --Seattle Times No one knows us quite the same way as the men and women who sit beside us in department meetings and crowd the office refrigerator with their labeled yogurts. Every office is a family of sorts, and the ad agency Joshua Ferris brilliantly depicts in his debut novel is family at its strangest and best, coping with a business downturn in the time-honored way: through gossip, pranks, and increasingly frequent coffee breaks. With a demon's eye for the details that make life worth noticing, Joshua Ferris tells a true and funny story about survival in life's strangest environment--the one we pretend is normal five days a week.

Created by Harvard students for students everywhere, SparkNotes books contain complete plot summaries and analyses, key facts about the featured work, analysis of the major characters, suggested essay topics, themes, motifs, and symbols, and explanations of important quotations.

A trio of classic works from a master American novelist features the author's first novel, *Revolutionary Road*, the story of a disintegrating marriage; *The Easter Parade*, about two sisters whose parents' divorce affects their entire lives; and *Eleven Kinds of Loneliness*, a collection of short stories. 17,500 first printing.

A landmark collection that brings together Truman Capote's life's work in the form he

called his “great love,” *The Complete Stories* confirms Capote’s status as a master of the short story. Ranging from the gothic South to the chic East Coast, from rural children to aging urban sophisticates, all the unforgettable places and people of Capote’s oeuvre are here, in stories as elegant as they are heartfelt, as haunting as they are compassionate. Reading them reminds us of the miraculous gifts of a beloved American original.

He was going to lose the house and everything in it. The rare pleasure of a bath, the copper pots hanging above the kitchen island, his family—again he would lose his family. He stood inside the house and took stock. Everything in it had been taken for granted. How had that happened again? He had promised himself not to take anything for granted and now he couldn't recall the moment that promise had given way to the everyday. Tim Farnsworth is a handsome, healthy man, aging with the grace of a matinee idol. His wife Jane still loves him, and for all its quiet trials, their marriage is still stronger than most. Despite long hours at the office, he remains passionate about his work, and his partnership at a prestigious Manhattan law firm means that the work he does is important. And, even as his daughter Becka retreats behind her guitar, her dreadlocks and her puppy fat, he offers her every one of a father's honest lies about her being the most beautiful girl in the world. He loves his wife, his family, his work, his home. He loves his kitchen. And then one day he stands up and walks out. And keeps walking. *THE UNNAMED* is a dazzling novel about a marriage and a family and the unseen forces of nature and desire that seem to threaten them both. It is the heartbreaking story of a life taken for granted and what happens when that life is abruptly and irrevocably taken away.

Joseph Heller's powerful, wonderfully funny, deeply moving novel is the story of David -- yes, King David -- but as you've never seen him before. You already know David as the legendary warrior king of Israel, husband of Bathsheba, and father of Solomon; now meet David as he really was: the cocky Jewish kid, the plagiarized poet, and the Jewish father. Listen as David tells his own story, a story both relentlessly ancient and surprisingly modern, about growing up and growing old, about men and women, and about man and God. It is quintessential Heller.

“Jonah Lehrer has a lot to offer the world....The book is interesting on nearly every page....Good writers make writing look easy, but what people like Lehrer do is not easy at all.” —David Brooks, *The New York Times Book Review* Science writer Jonah Lehrer explores the mysterious subject of love. Weaving together scientific studies from clinical psychologists, longitudinal studies of health and happiness, historical accounts and literary depictions, child-rearing manuals, and the language of online dating sites, Jonah Lehrer’s *A Book About Love* plumbs the most mysterious, most formative, most important impulse governing our lives. Love confuses and compels us—and it can destroy and define us. It has inspired our greatest poetry, defined our societies and our beliefs, and governs our biology. From the way infants attach to their parents, to the way we fall in love with another person, to the way some find a love for God or their pets, to the way we remember and mourn love after it ends, this book focuses on research that attempts, even in glancing ways, to deal with the long-term and the everyday. The most dangerous myth of love is that it’s easy, that we fall into the feeling and then the feeling takes care of itself. While we can easily measure the dopamine that causes the initial feelings of “falling” in love, the partnerships and devotions that

last decades or longer remain a mystery. This book is about that mystery. Love, Lehrer argues, is not built solely on overwhelming passion, but, fascinatingly, on a set of skills to be cultivated over a lifetime.

Dr. Bruce Gold, a forty-eight-year-old Jewish professor of English, faces the possibilities of being appointed to a high State Department position and being disowned by his family

In this heartwarming collection edited by Joseph Heller's daughter, dozens of contributors imagine one last lunch with someone they cherished A few years ago, Erica Heller realized how universal the longing is for one more moment with a lost loved one. It could be a parent, a sibling, a mentor, or a friend, but who wouldn't love the opportunity to sit down, break bread, and just talk? Who wouldn't jump at the chance to ask those unasked questions, or share those unvoiced feelings? In *One Last Lunch*, Heller, an acclaimed memoirist herself, has asked friends and family of authors, artists, musicians, comedians, actors, and others, to recount one such fantastic repast. Muffie Meyer and her documentary subject Little Edie Beale go to a deli in Montreal. Kirk Douglas asks his father what he thought of him becoming an actor. Sara Moulton dines with her friend Julia Child. The Anglican priest George Pitcher has lunch with Jesus. These richly imagined stories are endlessly revealing, about the subject, the writer, the passage of time, regret, gratitude, and the power of enduring love. THROUGHOUT ERICA HELLER'S LIFE, when people learned that Joseph Heller was her father, they often remarked, "How terrific!" But was there a catch? Like his most famous work, her father was a study in contradictions: eccentric, brilliant, and voracious, but also mercurial, competitive, and stubborn, with a love of mischief that sometimes cut too close to the bone. Being raised by such a larger-than-life personality could be claustrophobic, even at the sprawling Upper West Side apartments of the Aphorp, which the Hellers called home—in one way or another—for forty-five years. *Yossarian Slept Here* is Erica Heller's wickedly funny but also poignant and incisive memoir about growing up in a family—her iconic father; her wry, beautiful mother, Shirley; her younger brother, Ted; her relentlessly inventive grandmother Dottie—that could be by turns caring, infuriating, and exasperating, though anything but dull. From the forbidden pleasures of ordering shrimp cocktail when it was beyond the family's budget to spending a summer, as her father's fame grew, at the Beverly Hills Hotel, Erica details the Hellers' charmed—and charmingly turbulent—trajectory. She offers a rare glimpse of meetings with the Gourmet Club, where her father would dine weekly with Mel Brooks, Zero Mostel, and Mario Puzo, among others (and from which all wives and children were strictly verboten). She introduces us to many extraordinary residents of the Aphorp, some famous—George Balanchine, Sidney Poitier, and Lena Horne, to name a few—and some not famous, but all quite memorable. Yet she also manages to limn the complex bonds of loyalty and guilt, hurt and healing, that define every family. Erica was among those present at her father's bedside as he struggled to recover from Guillain-Barré syndrome and

then cared for her mother when Shirley was diagnosed with terminal cancer after the thirty-eight-year marriage and intensely passionate partnership with Joe had ended. Witty and perceptive, and displaying the descriptive gifts of a born storyteller, this authentic and colorful portrait of life in the Heller household unfolds alongside the saga of the family's moves into four distinctive apartments within the Apthorp, each representing a different phase of their lives together—and apart. It is a story about achieving a dream; about fame and its aftermath; about lasting love, squandered opportunities, and how to have the best meal in Chinatown.

In New York Times bestselling author Joseph Finder's electrifying new thriller, private investigator Nick Heller infiltrates a powerful wealthy family hiding something sinister. Nick Heller is at the top of his game when he receives some devastating news: his old army buddy Sean has died of an overdose. Sean, who once saved Nick's life, got addicted to opioids after returning home wounded from war. Then at Sean's funeral, a stranger approaches Nick with a job, and maybe also a way for Nick to hold someone accountable. The woman is the daughter of a pharmaceutical kingpin worth billions. Now she wants to become a whistleblower, exposing her father and his company for burying evidence that its biggest money-maker was dangerously addictive. It was a lie that killed hundreds of thousands of people, including Sean. All Nick has to do is find the document that proves the family knew the drug's dangers. But Nick soon realizes that the sins of the patriarch are just the beginning. Beneath the surface are barely concealed cabals and conspiracies: a twisting story of family intrigue and lethal corporate machinations. In a deadly game of chess that pits Nick against a family dynasty, against brothers and sisters with schemes of their own, Nick learns how far his enemy is willing to go to protect its name and its wealth.

You mean this place we go to five days a week has a history? Cubed reveals the unexplored yet surprising story of the places where most of the world's work-our work-gets done. From "Bartleby the Scrivener" to The Office, from the steno pool to the open-plan cubicle farm, Cubed is a fascinating, often funny, and sometimes disturbing anatomy of the white-collar world and how it came to be the way it is—and what it might become. In the mid-nineteenth century clerks worked in small, dank spaces called ocounting-houses.o These were all-male enclaves, where work was just paperwork. Most Americans considered clerks to be questionable dandies, who didn't do oreal work.o But the joke was on them- as the great historical shifts from agricultural to industrial economies took place, and then from industrial to information economies, the organization of the workplace evolved along with them-and the clerks took over. Offices became rationalized, designed for both greater efficiency in the accomplishments of clerical work and the enhancement of worker productivity. Women entered the office by the millions, and revolutionized the social world from within. Skyscrapers filled with office space came to tower over cities everywhere. Cubed opens our eyes to what is a truly "secret history" of changes so obvious and ubiquitous that we've

hardly noticed them. From the wood-paneled executive suite to the advent of the cubicles where 60% of Americans now work (and 93% of them dislike it) to a not-too-distant future where we might work anywhere at any time (and perhaps all the time), Cubed excavates from popular books, movies, comic strips (Dilbert!), and a vast amount of management literature and business history, the reasons why our workplaces are the way they are-and how they might be better.

Bob Slocum was a promising executive. He had an attractive wife, three children, a nice house, and as many mistresses as he desired. His life was settled and ordered; he had conformed and society demanded he be happy - or at least pretend to be. But the pretence was becoming more and more difficult, as Slocum's discontent grew into an overwhelming sense of desolation, frustration and fear. And then something happened. . .

Conjured back to life by Rembrandt's famous "Aristotle Contemplating the Bust of Homer," Aristotle surveys history and profiles historical personalities, ultimately concluding that not much has changed in 2,500 years

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