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ASHLEY JIMENA

Americana Open Road Media
 The second novel by Don DeLillo, author of *White Noise* (winner of the National Book Award) and *The Silence At Logos College* in West Texas, huge young men, vacuum-packed into shoulder pads and shiny helmets, play football with intense passion. During an uncharacteristic winning season, the perplexed and distracted running back Gary Harkness has periodic fits of nuclear glee; he is fueled and shielded by his fear of and fascination with nuclear conflict. Among oddly afflicted and recognizable players, the terminologies of football and nuclear war—the language of end zones—become interchangeable, and their meaning

deteriorates as the collegiate year runs its course. In this triumphantly funny, deeply searching novel, Don DeLillo explores the metaphor of football as war with rich, original zeal.

Marry Me, Stranger Ebury Press
The Body Artist begins with normality: breakfast between a married couple, Lauren and Rey, in their ramshackle rented house on the New England coast. Recording their delicate, intimate, half-complete thoughts and words, Don DeLillo proves himself a stunningly unsentimental observer of our idiosyncratic relationships. But after breakfast, Rey makes a decision that leaves Lauren utterly alone, or seems to. As Lauren, the body artist of the title, becomes strangely detached from herself and the temporal world, the novel becomes an exploration of a highly abnormal grieving process; a fascinating

exposé of 'who we are when we are not rehearsing who we are'; and a rarefied study of trauma and creativity, absence and presence, isolation and communion.

Cosmopolis Vintage

Finalist for the Pulitzer Prize Finalist for the National Book Award Finalist for the National Book Critics Circle Award Winner of the Howell's Medal of the American Academy of Arts and Letters One of The New York Times Book Review's 10 Best Books "A great American novel, a masterpiece, a thrilling page-turner." —San Francisco Chronicle *With a new preface by Don DeLillo on the 25th anniversary of publication* Don DeLillo's mesmerizing novel was a major bestseller when it was published in 1997 and was the most widely reviewed novel of the year. It opens with a legendary baseball game played between the Brooklyn Dodgers and

the New York Giants in 1951. The home run that won the game was called the Shot Heard Round the World, and was shadowed by the terrifying news that on the same day, Russia tested its first hydrogen bomb. Underworld then tells the story of Klara Sax and Nick Shay, and of a half century of American life during the Cold War and beyond. "A dazzling, phosphorescent work of art." —Michiko Kakutani, *The New York Times* "This is a novel that draws together baseball, the Bomb, J. Edgar Hoover, waste disposal, drugs, gangs, Vietnam, fathers and sons, comic Lenny Bruce and the Cuban Missile Crisis. It also depicts passionate adultery, weapons testing, the care of aging mothers, the postwar Bronx, '60s civil rights demonstrations, advertising, graffiti artists at work, Catholic education, chess and murder. There's a viewing of a lost Eisenstein film, meditations on the Watts Tower, an evening at Truman Capote's Black & White Ball, a hot-air balloon ride, serial murders in Texas, a camping trip in the Southwest, a nun on the Internet, reflections on history, one hit (or possibly two) by the New York mob and an apparent miracle. As DeLillo says and proves, 'Everything is connected in the end.'" —Michael Dirda, *The Washington Post Book World* "Underworld is an amazing performance, a novel that encompasses some five decades of history, both the hard, bright world of public events and the more subterranean world of private emotions. It is the story of one man, one family, but it is also the story of what happened to America in the second half of the 20th century." —The *New York Times* "Astonishing...A benchmark of twentieth-century fiction, Underworld is stunningly beautiful in its generous humanity, locating the true power of history not in tyranny, collective political movements or history books, but inside each of us." —Greg Burkman, *The Seattle Times* "It's hard to imagine a way people might better understand American life in the second half of the twentieth century and beginning of the twenty-first than by reading Don DeLillo. The scale of his inquiry is global and historic... His work is astounding, made of stealthy blessings... it proves to my generation of writers that fiction can still do anything it wants." —Jennifer Egan, in her presentation of the Medal for Distinguished Contribution to American Letters "Underworld is a page-turner and a masterwork, a sublime novel and a delight to read." —Joan Mellen, *The Baltimore Sun*

End Zone Simon and Schuster
There is September 11 and then there are the days after, and finally the years.

Falling Man is a magnificent, essential novel about the event that defines turn-of-the-century America. It begins in the smoke and ash of the burning towers and tracks the aftermath of this global tremor in the intimate lives of a few people. First there is Keith, walking out of the rubble into a life that he'd always imagined belonged to everyone but him. Then Lianne, his es-tranged wife, memory-haunted, trying to reconcile two versions of the same shadowy man. And their small son Justin, standing at the window, scanning the sky for more planes. These are lives choreographed by loss, grief and the enormous force of history. Brave and brilliant, *Falling Man* traces the way the events of September 11 have reconfigured our emotional landscape, our memory and our perception of the world. It is cathartic, beautiful, heartbreaking.

Don DeLillo Vintage

Don DeLillo, author of twelve novels and winner of the National Book Award, the PEN/Faulkner Award, the William Dean Howells Medal, and the Jerusalem Prize, has begun to rival Thomas Pynchon as the definitive postmodern novelist. Always thought-provoking and occasionally controversial, DeLillo has become the voice of the bimillennial moment. Charting DeLillo's emergence as a contemporary novelist of major stature, David Cowart discusses each of DeLillo's twelve novels, including his most recent work, *The Body Artist* (2001). Rejecting the idea that DeLillo lacks affinities across the cultural spectrum, Cowart argues that DeLillo's work invites comparison with that of wide range of antecedents, including Dunbar, Whitman, Wittgenstein, Heidegger, Freud, Lacan, Derrida, Hemingway, Joyce, Rilke, and Eliot. At the same time, Cowart explores the ways in which DeLillo's art anticipates, parallels, and contests ideas that have become the common currency of poststructuralist theory. The major site of DeLillo's engagement with postmodernism, Cowart argues, is language, which DeLillo represents as more mysterious--numinous even--than current theory allows. For DeLillo, language remains what Cowart calls "the ground of all making." *Don DeLillo: The Physics of Language* is a provocative investigation of the most compelling issues of contemporary fiction.

Cosmopolis New Directions Publishing

A brilliant billionaire asset manager, en route via white stretch limo to the local haircutter, finds his trip interrupted by a presidential motorcade, music idol's funeral, movie set, and violent political demonstration.

Amazons Pan Macmillan

From the bestselling author of *White Noise* comes a riveting exploration on wealth as a man's life gradually falls to pieces over the course of one day—now a major motion picture directed by David Cronenberg and starring Robert Pattinson. It is an April day in the year 2000 and an era is about to end. The booming times of market optimism—when the culture boiled with money and corporations seemed more vital and influential than governments— are poised to crash. Eric Packer, a billionaire asset manager at age twenty-eight, emerges from his penthouse triplex and settles into his lavishly customized white stretch limousine. Today he is a man with two missions: to pursue a cataclysmic bet against the yen and to get a haircut across town. Stalled in traffic by a presidential motorcade, a music idol's funeral and a violent political demonstration, Eric receives a string of visitors—experts on security, technology, currency, finance and a few sexual partners—as the limo sputters toward an increasingly uncertain future. *Cosmopolis*, Don DeLillo's thirteenth novel, is both intimate and global, a vivid and moving account of the spectacular downfall of one man, and of an era.

Adventures in the Skin Trade

Macmillan

Eric Packer is a twenty-eight-year-old multi-billionaire asset manager. We join him on what will become a particularly eventful April day in turn-of-the-twenty-first-century Manhattan. He's on a personal odyssey, to get a haircut. Sitting in his stretch limousine as it moves across town, he finds the city at a virtual standstill because the President is visiting, a rapper's funeral is proceeding, and a violent protest is being staged in Times Square by anti-globalist groups. Most worryingly, Eric's bodyguards are concerned that he may be a target ... An electrifying study in affectlessness, infused with deep cynicism and measured detachment; a harsh indictment of the life-denying tendencies of capitalism; as brutal a dissection of the American dream as Wolfe's *Bonfire* or Ellis's *Psycho*, *Cosmopolis* is a caustic prophecy all too quickly realized.

Every Leaf a Hallelujah Simon and Schuster

Set against the backdrop of a lush and exotic Greece, *The Names* is considered the book which began to drive "sharply upward the size of his readership" (*Los Angeles Times Book Review*). Among the cast of DeLillo's bizarre yet fully realized characters in *The Names* are Kathryn, the narrator's estranged wife; their son, the six-year-old novelist; Owen, the scientist;

and the neurotic narrator obsessed with his own neuroses. A thriller, a mystery, and still a moving examination of family, loss, and the amorphous and magical potential of language itself, *The Names* stands with any of DeLillo's more recent and highly acclaimed works. "The Names not only accurately reflects a portion of our contemporary world but, more importantly, creates an original world of its own."--Chicago Sun-Times "DeLillo sifts experience through simultaneous grids of science and poetry, analysis and clear sight, to make a high-wire prose that is voluptuously stark."--Village Voice Literary Supplement "DeLillo verbally examines every state of consciousness from eroticism to tourism, from the idea of America as conceived by the rest of the world to the idea of the rest of the world as conceived by America, from mysticism to fanaticism."--New York Times

Cosmopolis Dramatists Play Service Inc
Don DeLillo, author of the acclaimed novel *Underworld* is the winner of the National Book Award and the PEN/Faulkner Award for Fiction. *Cosmopolis*, his 13th novel, showcases the keen literary instincts that won him widespread acclaim for his earlier works. Billionaire financial genius Eric Packer boards his superbly outfitted white limousine to make his way across New York City for a haircut. As the day passes, Eric's progress is mired by a barrage of obstructions - from a Presidential visit to anarchists protesting the World Bank.

The Names Pan Macmillan
From one of the greatest writers of our time, his first collection of short stories, written between 1979 and 2011, chronicling—and foretelling—three decades of American life Set in Greece, the Caribbean, Manhattan, a white-collar prison and outer space, these nine stories are a mesmerizing introduction to Don DeLillo's iconic voice, from the rich, startling, jazz-infused rhythms of his early work to the spare, distilled, monastic language of the later stories. In "Creation," a couple at the end of a cruise somewhere in the West Indies can't get off the island—flights canceled, unconfirmed reservations, a dysfunctional economy. In "Human Moments in World War III," two men orbiting the earth, charged with gathering intelligence and reporting to Colorado Command, hear the voices of American radio, from a half century earlier. In the title story, Sisters Edgar and Grace, nuns working the violent streets of the South Bronx, confirm the neighborhood's miracle, the apparition of a dead child, Esmeralda. Nuns, astronauts, athletes, terrorists and travelers, the characters in *The Angel Esmeralda* propel

themselves into the world and define it. DeLillo's sentences are instantly recognizable, as original as the splatter of Jackson Pollock or the luminous rectangles of Mark Rothko. These nine stories describe an extraordinary journey of one great writer whose prescience about world events and ear for American language changed the literary landscape.

Great Jones Street Penguin
A New York Times Notable Book A New York Times bestseller, "DeLillo's haunting new novel, *Zero K*—his most persuasive since his astonishing 1997 masterpiece, *Underworld*" (The New York Times), is a meditation on death and an embrace of life. Jeffrey Lockhart's father, Ross, is a billionaire in his sixties, with a younger wife, Artis Martineau, whose health is failing. Ross is the primary investor in a remote and secret compound where death is exquisitely controlled and bodies are preserved until a future time when biomedical advances and new technologies can return them to a life of transcendent promise. Jeff joins Ross and Artis at the compound to say "an uncertain farewell" to her as she surrenders her body. "We are born without choosing to be. Should we have to die in the same manner? Isn't it a human glory to refuse to accept a certain fate?" These are the questions that haunt the novel and its memorable characters, and it is Ross Lockhart, most particularly, who feels a deep need to enter another dimension and awake to a new world. For his son, this is indefensible. Jeff, the book's narrator, is committed to living, to experiencing "the mingled astonishments of our time, here, on earth." Don DeLillo's "daring...provocative...exquisite" (The Washington Post) new novel weighs the darkness of the world—terrorism, floods, fires, famine, plague—against the beauty and humanity of everyday life; love, awe, "the intimate touch of earth and sun." "One of the most mysterious, emotionally moving, and rewarding books of DeLillo's long career" (The New York Times Book Review), *Zero K* is a glorious, soulful novel from one of the great writers of our time.

The Cambridge Companion to Don DeLillo Pan Macmillan
In *Paul Simon: An American Tune*, Cornel Bonca considers Simon's vast trove of songs in the biographical and cultural context in which he wrote them: from the pop cultural revolution of the 1960s which Simon himself helped to create, the singer-songwriter movement of the 1970s, the turn toward world music in the 1980s that gave the world the monumental *Graceland*, to the intimate personal turn his music took in the millennial era.

Analyzing Simon's albums one by one, often song by song, Bonca provides a deep and artful exploration of the work of one of today's major songwriters.

Uppgunned Cambria Press
Thomas's unfinished novel of a Welsh boy's adventures in London is accompanied by twenty short stories.

The Day Room Tempo: A Rowman & Littlefield Music Series on Rock, Pop, and Culture
A stunning novel by the bestselling National Book Award-winning author of *White Noise* and *Underworld*. Since the publication of his first novel *Americana*, Don DeLillo has lived in the skin of our times. He has found a voice for the forgotten souls who haunt the fringes of our culture and for its larger-than-life, real-life figures. His language is defiantly, radiantly American. In *The Body Artist* his spare, seductive twelfth novel, he inhabits the muted world of Lauren Hartke, an artist whose work defies the limits of the body. Lauren is living on a lonely coast, in a rambling rented house, where she encounters a strange, ageless man, a man with uncanny knowledge of her own life. Together they begin a journey into the wilderness of time, love and human perception. *The Body Artist* is a haunting, beautiful and profoundly moving novel from one of the finest writers of our time.

The Self-Reflexive Art of Don DeLillo Simon and Schuster
A raw, unflinching, convention-defying memoir of substance abuse, depression, and guilt In his genre-bending memoir, Rick Moody, author of *The Ice Storm*, delves into not only his own tormenting struggle with depression and alcoholism but also the pathos inherent in American society. Beginning with his childhood and widening his gaze to his ancestral past, Moody elegantly details the events that led him to admit himself to a psychiatric hospital. Seeking explanations for his inner demons, Moody traces his lineage back to Joseph "Handkerchief" Moody. In early-eighteenth-century Maine, Joseph accidentally killed his childhood friend and wore a handkerchief over his face for the rest of his life as a self-imposed punishment. His story stirs within Moody a drive to understand his own failings through a study of American violence from colonial times to the 1999 massacre at Columbine High School. Remarkably broad in scope and full of Moody's witticisms and brilliantly crafted prose, *The Black Veil* is an extraordinary exploration of both personal and cultural shame that transcends the expectations of a memoir. This ebook features an illustrated biography of Rick Moody including rare

images from the author's personal collection.

Don DeLillo, Jean Baudrillard, and the Consumer Conundrum Yale University Press

From the author of *White Noise* (winner of the National Book Award) and *The Silence*, a novel that "reflects our era's nightmares and hallucinations with all appropriate lurid, tawdry shades" (*The Cleveland Plain Dealer*) Bucky Wunderlick, rock star and budding messiah, has hit a spiritual wall. Unfulfilled by the excess of fame and fortune his revolutionary image has wrought, he bolts from his band mid-tour to hole up in a dingy East Village apartment and separate himself from the paranoid machine that propels the culture he has helped create. As faithful fans await messages, Bucky encounters every sort of roiling farce he is trying to escape. *Great Jones Street* is a penetrating look at rock and roll's merger of art, commerce and urban decay.

The Body Artist Picador

THE STORY: The play opens in a brightly lit hospital room occupied by two men. One, the amiable Budge, does Tai Chi exercises

while trying, without much success, to strike up a conversation with his taciturn roommate, Wyatt. Then, slowly but inexorably, t

Underworld Penguin UK

From the best-selling coauthor of *The Disaster Artist* and "one of America's best and most interesting writers" (Stephen King), a new collection of stories that range from laugh-out-loud funny to disturbingly dark—unflinching portraits of women and men struggling to bridge the gap between art and life. A young and ingratiating assistant to a movie star makes a blunder that puts his boss and a major studio at grave risk. A long-married couple hires an escort for a threesome in order to rejuvenate their relationship. An assistant at a prestigious literary journal reconnects with a middle school frenemy and finds that his carefully constructed world of refinement cannot protect him from his past. A Bush administration lawyer wakes up on an abandoned airplane, trapped in a nightmare of his own making. In these and other stories, Tom Bissell vividly renders the complex worlds of characters on the brink of artistic

and personal crises—writers, video-game developers, actors, and other creative types who see things slightly differently from the rest of us. With its surreal, poignant, and sometimes squirm-inducing stories, *Creative Types* is a brilliant new offering from one of the most versatile and talented writers working in America today. [The Silence](#) Simon and Schuster
Don DeLillo has spent his career reflecting upon the creative processes of artists. In recent years he has become increasingly drawn to spectators and how they project and indulge their own private obsessions through art. *The Self-Reflexive Art of Don DeLillo* is the first book devoted to this dimension of DeLillo's art. It is also the first book to identify and analyze a signature DeLillo motif: the embedded author. In multiple novels, short stories, and plays, DeLillo inserts a character subtly implied as the creator of the very narrative we are reading or watching. Spanning his entire career but focusing primarily on his work from *Underworld* (1997) to *Zero K* (2016), *The Self-Reflexive Art of Don DeLillo* breaks important new ground in DeLillo studies.