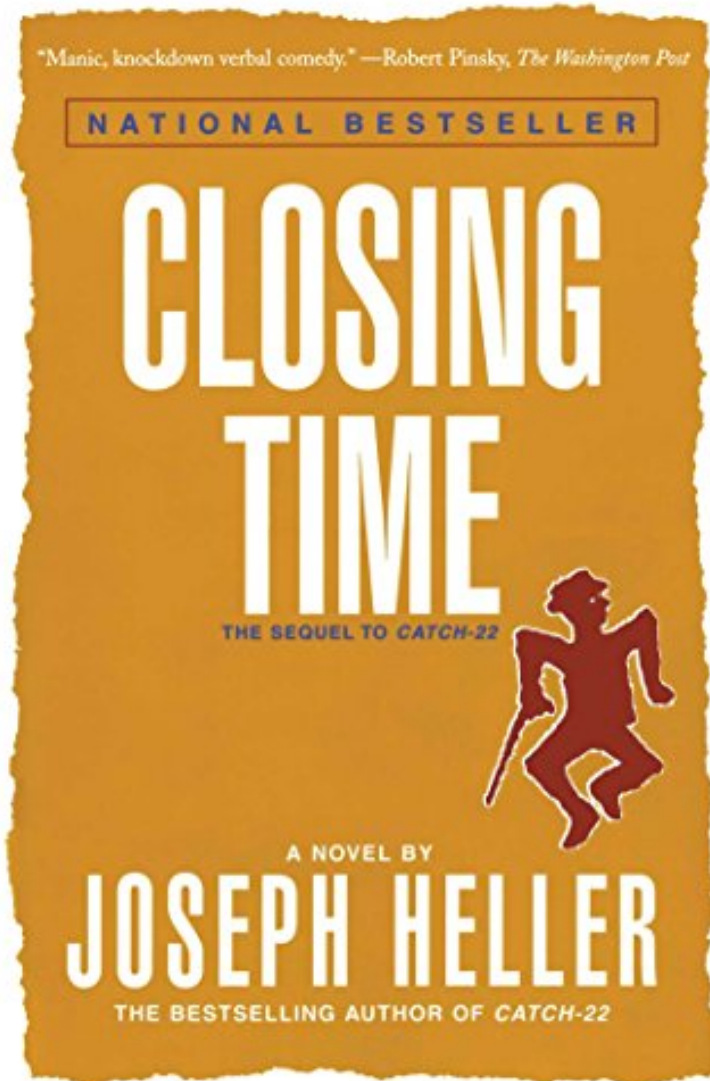


Closing Time: The Sequel to Catch-22

Joseph Heller

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#122449 in Books Joseph Heller 1995-09-15 1995-09-15 Original language: English PDF # 1 8.94 x 1.10 x 5.871, .87 #File Name: 0684804506464 pages Closing Time | File size: 23.Mb

Joseph Heller : Closing Time: The Sequel to Catch-22 before purchasing it in order to gage whether or not it would be worth my time, and all praised Closing Time: The Sequel to Catch-22:

3 of 3 people found the following review helpful. Truly brilliant- Joseph Heller revives some of the characters from ...By Scott Benowitz Truly brilliant- Joseph Heller revives some of the characters from his classic from 1961 to illustrate some very specific points about how the U.S. federal government has a habit of never learning from its own mistakes, specifically with regard to extremely reckless overspending on defense. In "Closing Time," Joseph Heller

brings in characters from other authors too, and he also successfully manages to weave in themes from Wagner operas. Only a handful of authors in the entire world would likely be able to weave these elements together gracefully, if most people tried to write a book which borrows characters from some of their contemporaries plus characters from 19th century operas, it would likely deteriorate into a complete disaster notably quickly, but Joseph Heller manages to do so VERY gracefully here. I want to say more here but I really can't without revealing too much of the plot to the story here...1 of 1 people found the following review helpful. Great book, great authorBy CSmithI loved Catch 22 and was excited to read this sequel. Although not as great as Catch 22, Joseph Heller proves once again he is a fantastic author. This book continues with the complex, multi-dimensional characters and follows them after the end of the war. It is interesting to see what the future holds and how the friendships so critical to Catch 22 play out post-war.0 of 0 people found the following review helpful. a gorgeous second partBy amatecoThis work confirms how great was Heller as writer. The ability to sustain the story towards the end is what makes this writer enjoyable even in his most bitter satire.The characters are alive showing the best and worse in each human being. The sense of friendship , solidarity and surrealism are possible only through the magical pen of Heller. I read both and I will read them again . The more the work is read the more rich becomeIf I were in front of the screen choosing a book it would be this especially if I read Catch 22, because it is important the basis to understand "Closing Time"

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.

From Publishers WeeklyHeller's sequel to his classic first novel, Catch-22, finds Yossarian and company again surrounded by greed, violence and insanity, this time in contemporary New York. Copyright 1995 Reed Business Information, Inc.From Library JournalJust like the original Catch-22, this sequel opens with Yossarian in a hospital bed, flirting with the nurses. Now in his seventies, Yossarian is depressed by his perfect health: things can only get worse. He lives alone in a Manhattan apartment not far from most of his old war buddies, including Milo Minderbinder, a defense contractor straight out of Dr. Strangelove. Yossarian and company mourn the decline of New York City and American culture in general and look back longingly to the golden age of prewar Coney Island. The symbolic center of the book is a surreal wedding extravaganza held at the Port Authority Bus Terminal and hosted by Minderbinder, who recruits highly paid actors to portray derelicts and prostitutes. This work attempts the same sort of giddy black humor that made its predecessor a classic, but the underlying mood is somber, almost elegiac. A profoundly disturbing novel, if not quite up to the standard of Catch-22; recommended for all fiction collections.Edward B. St. John, Loyola Law Sch. Lib., Los AngelesCopyright 1994 Reed Business Information, Inc.From BooklistA sequel to Catch-22? Not possible, not desirable, and bound to fail. That said, Closing Time remains a brilliant book--broadly, about the end of culture, the end of the U.S. as a wonderful place for ordinary working stiffs, and death itself. Like the original novel, it opens with Yossarian in a hospital; there's nothing wrong with him except that he's old and no longer enjoys life. Someone is tapping his phone, and somehow that's connected with Milo Minderbinder and Chaplain Tappman. Milo, a defense contractor, is trying to sell the Pentagon a silent bomber that will do anything they want it to--of course it will, since the bomber will never be made or even drawn. Meanwhile, the chaplain becomes a military secret because he has begun to pass heavy water, and if the process can be patented it's worth millions. The president, very nice and incredibly stupid, also appears; he loves video games and inadvertently plunges the world into nuclear war. This plot line is loosely tied to a vast underground industrial complex that resulted when George C. Tilyou, a "Coney Island entrepreneur," became the first person in history to take his wealth with him, somehow sinking it, piece by piece, beneath the city. Maybe his empire has become part of secret, military goings-on, and maybe it's hell, and maybe they are the same. Can you oppose the very end of the earth? Heller's characters, at the end themselves, sort of do, but one really should read this novel as an expression toward the end of a grand career, a summing up. Heller is savage as ever, and--particularly in his brutal portrait of the decline of New York City--mournful. John Mort