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American Culture and Society since the 1930s

Only yesterday boys and girls spoke of embracing and kissing (necking) as getting

to first base. Second base was deep kissing, plus groping and fondling this and that. Third base was oral sex. Home plate was going all the way. That was yesterday. Here in the Year 2000 we can forget about necking. Today's girls and boys have never heard of anything that dainty. Today first base is deep kissing, now known as tonsil hockey, plus groping and fondling this and that. Second base is oral sex. Third base is going all the way. Home plate is being introduced by name. And how rarely our hooked-up boys and girls are introduced by name!-as Tom Wolfe has discovered from a survey of girls' File-o-Fax diaries, to cite but one of Hooking Up's displays of his famed reporting prowess. Wolfe ranges from coast to coast chronicling everything from the sexual manners and mores of teenagers to fundamental changes in the way human beings now regard themselves thanks to the hot new field of genetics and neuroscience. . . to the inner workings of television's magazine-show sting operations. Printed here in its entirety is "Ambush at Fort Bragg," a novella about sting TV in which Wolfe prefigured with eerie accuracy three cases of scandal and betrayal that would soon explode in the press. A second piece of fiction, "U. R. Here," the story of a New York artist who triumphs precisely because of his total lack of talent, gives us a case history preparing us for Wolfe's forecast ("My Three Stooges," "The Invisible Artist") of radical changes about to sweep the arts in America. As an espresso after so much full-bodied twenty-first-century fare, we get a trip to Memory Mall. Reprinted here for the first time are Wolfe's two articles about The New Yorker magazine and its editor, William Shawn, which ignited one of the great firestorms of twentieth-century

journalism. Wolfe's afterword about it all is in itself a delicious draught of an intoxicating era, the Twistin' Sixties. In sum, here is Tom Wolfe at the height of his powers as reporter, novelist, sociologist, memoirist, and-to paraphrase what Balzac called himself-the very secretary of American society in the 21st century.

The New New Journalism

Vintage Tom Wolfe, *The Bonfire of the Vanities*, the #1 bestseller that will forever define late-twentieth-century New York style. "No one has portrayed New York Society this accurately and devastatingly since Edith Wharton" (The National Review) "A page-turner . . . Brilliant high comedy." (The New Republic)

The Kingdom and the Power

"It is impossible to walk away from this novel without being sharply reminded of the fact that Norman Mailer is a writer of extraordinary ability."—Chicago Tribune Featuring a new foreword by Mailer scholar Maggie McKinley Published nearly twenty years after Norman Mailer's fiction debut, *The Naked and the Dead*, this acclaimed novel further solidified the author's stature as one of the most important figures in contemporary American literature. Rinaldo "D. J." Jethroe, Texas's most precocious teenager, recounts a brutal hunting trip he took to Alaska—in a story of

fathers and sons, myth and masculinity, character and corruption. Both entertaining and profound, *Why Are We in Vietnam?* is an exceptional, timeless work awaiting discovery by a new generation of readers. Praise for *Why Are We in Vietnam?* “A book of great integrity. All the old qualities are here: Mailer’s remarkable feeling for the sensory event, the detail, ‘the way it was,’ his power and energy.”—*The New York Review of Books* “A tour de force, a treatise on human nature.”—*The Dallas Morning News* “A brilliant piece of writing.”—*Newsweek* “Original, courageous, and provocative.”—*The New York Times*

What I Learned When I Almost Died

Spanning the years 1920 to 1956, this priceless collection shows Hemingway's work as a reporter, from correspondent for the *Toronto Star* to contributor to *Esquire*, *Colliers*, and *Look*. As fledgling reporter, war correspondent, and seasoned journalist, Hemingway provides access to a range of experiences, including vivid eyewitness accounts of the Spanish Civil War and World War II. By-Line: Ernest Hemingway offers a glimpse into the world behind the popular fiction of one of America's greatest writers.

Novaja žurnalistika i antologija novoj žurnalistiki

The phrase radical chic was coined by Tom Wolfe in 1970 when Leonard Bernstein gave a party for the Black Panthers at his duplex apartment on Park Avenue. That incongruous scene is re-created here in high fidelity as is another meeting ground between militant minorities and the liberal white establishment, in *Radical Chic & Mau-Mauing the Flak Catchers*.

Hooking Up

At Dupont University, an innocent college freshman named Charlotte Simmons learns that her intellect alone will not help her survive.

From Hipsters to Gonzo

"Next Wave collects the work of today's finest young writers--nineteen creative reporters whose work builds upon foundations laid by previous generations. Although naysayers predicted the decline of quality long-form journalism with the rise of the Internet, Next Wave is evidence that the genre is thriving--aided by the very medium that was initially portrayed as the executioner. Next Wave is fascinating and beautiful reading for enthusiasts and students of vibrant, you-are-there, literary non-fiction. Each chapter includes a photo, a bio, a personal essay, and an outstanding magazine or newspaper story from a different up-and-coming

writer. Compiled by two award-winning literary journalists/educators from the last generation, Next Wave is a celebration of today's greatest writing and a roadmap for aspiring practitioners of tomorrow, a joyful reminder that literary journalism alive and well, and that artful craftsmanship will never go out of fashion."--Publisher's website.

Telling True Stories

"America's nerviest journalist" (Newsweek) trains his satirical eye on Modern Art in this "masterpiece" (The Washington Post) Wolfe's style has never been more dazzling, his wit never more keen. He addresses the scope of Modern Art, from its founding days as Abstract Expressionism through its transformations to Pop, Op, Minimal, and Conceptual. The Painted Word is Tom Wolfe "at his most clever, amusing, and irreverent" (San Francisco Chronicle).

A Man in Full

Mauve Gloves and Madmen, Clutter and Vine

The Purple Decades

Offers an examination of the works of the American author.

Tom Wolfe

Historical and international in scope, a unique anthology traces the course of literary journalism and nonfiction prose from its origins in the eighteenth century to today, from Daniel Defoe to Joseph Mitchell to Richard Ben Cramer. 15,000 first printing.

Back to Blood

The classic inside story of The New York Times, the most prestigious, and perhaps the most powerful, of all American newspapers. Bestselling author Talese lays bare the secret internal intrigues behind the tradition of front page exposes in a story as gripping as a work of fiction and as immediate as today's headlines.

Other Voices

Why Are We in Vietnam?

. . . In *Cold Blood*, *The Electric Kool-Aid Acid Test*, *Fear and Loathing in Las Vegas*, *Slouching Towards Bethlehem*, *The Armies of the Night* . . . Starting in 1965 and spanning a ten-year period, a group of writers including Tom Wolfe, Jimmy Breslin, Gay Talese, Hunter S. Thompson, Joan Didion, John Sack, and Michael Herr emerged and joined a few of their pioneering elders, including Truman Capote and Norman Mailer, to remake American letters. The perfect chroniclers of an age of frenzied cultural change, they were blessed with the insight that traditional tools of reporting would prove inadequate to tell the story of a nation manically hopscotching from hope to doom and back again—from war to rock, assassination to drugs, hippies to Yuppies, Kennedy to the dark lord Nixon. Traditional just-the-facts reporting simply couldn't provide a neat and symmetrical order to this chaos. Marc Weingarten has interviewed many of the major players to provide a startling behind-the-scenes account of the rise and fall of the most revolutionary literary outpouring of the postwar era, set against the backdrop of some of the most turbulent—and significant—years in contemporary American life. These are the stories behind those stories, from Tom Wolfe's white-suited adventures in the counterculture to Hunter S. Thompson's drug-addled invention of gonzo to Michael Herr's redefinition of war reporting in the hell of Vietnam. Weingarten also tells the deeper backstory, recounting the rich and surprising history of the editors and the magazines who made the movement possible, notably the three greatest editors of

the era—Harold Hayes at Esquire, Clay Felker at New York, and Jann Wenner at Rolling Stone. And finally Weingarten takes us through the demise of the New Journalists, a tragedy of hubris, miscalculation, and corporate menacing. This is the story of perhaps the last great good time in American journalism, a time when writers didn't just cover stories but immersed themselves in them, and when journalism didn't just report America but reshaped it. "Within a seven-year period, a group of writers emerged, seemingly out of nowhere—Tom Wolfe, Jimmy Breslin, Gay Talese, Hunter S. Thompson, Joan Didion, John Sack, Michael Herr—to impose some order on all of this American mayhem, each in his or her own distinctive manner (a few old hands, like Truman Capote and Norman Mailer, chipped in, as well). They came to tell us stories about ourselves in ways that we couldn't, stories about the way life was being lived in the sixties and seventies and what it all meant to us. The stakes were high; deep fissures were rending the social fabric, the world was out of order. So they became our master explainers, our town criers, even our moral conscience—the New Journalists." —from the Introduction

The Bonfire of the Vanities

Interested in journalism and creative writing and want to write a book? Read inspiring stories and practical advice from America's most respected journalists. The country's most prominent journalists and nonfiction authors gather each year at Harvard's Nieman Conference on Narrative Journalism. Telling True Stories

presents their best advice—covering everything from finding a good topic, to structuring narrative stories, to writing and selling your first book. More than fifty well-known writers offer their most powerful tips, including: • Tom Wolfe on the emotional core of the story • Gay Talese on writing about private lives • Malcolm Gladwell on the limits of profiles • Nora Ephron on narrative writing and screenwriters • Alma Guillermoprieto on telling the story and telling the truth • Dozens of Pulitzer Prize-winning journalists from the Atlantic Monthly, New Yorker, New York Times, Los Angeles Times, Washington Post and more . . . The essays contain important counsel for new and career journalists, as well as for freelance writers, radio producers, and memoirists. Packed with refreshingly candid and insightful recommendations, *Telling True Stories* will show anyone fascinated by the art of writing nonfiction how to bring people, scenes, and ideas to life on the page.

The Art of Fact

Looking for new forms of status and power, the author travels from La Jolla to London in search of the 1960s subculture's wildest heroes. Reprint.

Next Wave

Collects fifteen essays by masters and new voices in the genre of reportage literature, including memoirs, personal essays, profiles, travel literature, and science and nature writing

The Kandy-Kolored Tangerine-Flake Streamline Baby

"The best book to have been written about the Vietnam War" (The New York Times Book Review); an instant classic straight from the front lines. From its terrifying opening pages to its final eloquent words, *Dispatches* makes us see, in unforgettable and unflinching detail, the chaos and fervor of the war and the surreal insanity of life in that singular combat zone. Michael Herr's unsparing, unorthodox retellings of the day-to-day events in Vietnam take on the force of poetry, rendering clarity from one of the most incomprehensible and nightmarish events of our time. *Dispatches* is among the most blistering and compassionate accounts of war in our literature.

The Right Stuff

'The hell with it . . . let chaos reign . . . louder music, more wine . . . All the old traditions are exhausted and no new one is yet established. All bets are off! The odds are cancelled! It's anybody's ballgame . . . ' Tom Wolfe introduces and exults

in his generation's journalistic talent: Truman Capote inside the mind of a psychotic killer Hunter S. Thompson skunk drunk at the Kentucky Derby Michael Herr dispatching reality from the Vietnam killing fields Rex Reed giving the star treatment to the ageing Ava Gardner As well as Norman Mailer Joe Eszterhas Terry Southern Nicholas Tomalin George Plimpton James Mills Gay Talese Joan Didion and many other legends of tape and typewriter telling it like it is from Warhol's Factory to the White House lawn, from the saddle of a Harley to the toughest football team in the US.

The Pump House Gang

From "America's nerviest journalist" (Newsweek)--a breath-taking epic, a magnificent adventure story, and an investigation into the true heroism and courage of the first Americans to conquer space. "Tom Wolfe at his very best" (The New York Times Book Review) Millions of words have poured forth about man's trip to the moon, but until now few people have had a sense of the most engrossing side of the adventure; namely, what went on in the minds of the astronauts themselves - in space, on the moon, and even during certain odysseys on earth. It is this, the inner life of the astronauts, that Tom Wolfe describes with his almost uncanny empathetic powers, that made *The Right Stuff* a classic.

I Am Charlotte Simmons

A big, panoramic story of the new America, as told by our master chronicler of the way we live now. As a police launch speeds across Miami's Biscayne Bay-with officer Nestor Camacho on board-Tom Wolfe is off and running. Into the feverous landscape of the city, he introduces the Cuban mayor, the black police chief, a wanna-go-muckraking young journalist and his Yale-marinated editor; an Anglo sex-addiction psychiatrist and his Latina nurse by day, loin lock by night-until lately, the love of Nestor's life; a refined, and oh-so-light-skinned young woman from Haiti and her Creole-spouting, black-gang-banger-stylin' little brother; a billionaire porn addict, crack dealers in the 'hoods, "de-skilled" conceptual artists at the Miami Art Basel Fair, "spectators" at the annual Biscayne Bay regatta looking only for that night's orgy, yenta-heavy ex-New Yorkers at an "Active Adult" condo, and a nest of shady Russians. Based on the same sort of detailed, on-scene, high-energy reporting that powered Tom Wolfe's previous bestselling novels, **BACK TO BLOOD** is another brilliant, spot-on, scrupulous, and often hilarious reckoning with our times.

Who's Afraid of Tom Wolfe?

LUCKY GUY marks a return to Nora Ephron's journalistic roots. The charismatic and

controversial tabloid columnist Mike McAlary covered the scandal- and graffiti-ridden New York of the 1980s. From his sensational reporting of New York's major police corruption to the libel suit that nearly ended his career, the play dramatizes the story of McAlary's meteoric rise, fall and rise again, ending with his coverage of the Abner Louima case for which he won the Pulitzer Prize, shortly before his untimely death on Christmas Day, 1998.

Does the New New Journalism of the Past 12 Years Still Capture The 'Tumult of the Era' - as Tom Wolfe Described of the New Journalism of the 1960's

The list of classic works of New Journalism goes on and on: In Cold Blood, The Right Stuff, Armies of the Night, Dispatches, Fear and Loathing in Las Vegas, Hiroshima, Slouching Towards Bethlehem: not only are they all still in print after 40 years, but also as accepted classics. Their authors - Truman Capote, Tom Wolfe, Michael Herr, Joan Didion, Norman Mailer - are also acknowledged as some of America's greatest twentieth-century writers. But they wrote non-fiction, not novels, about big subjects like Vietnam, the Hippie culture, notorious murders, the space programme. And the then revolutionary new brand of non-fiction they pioneered - narrative and novelistic, yet documentary and often with a spacedout, forensic detachment - has now become so much part of the mainstream that we can read

books like *Midnight in the Garden of Good and Evil* without realizing their debt to the early New Journalists of the sixties. Marc Weingarten's book tells for the first time how they pushed reportage beyond its narrow limits and changed the literary culture, and the fascinating stories behind the research and writing of books such as in *Cold Blood*.

In Cold Blood

Presents a collection of critical essays about the works of Tom Wolfe.

By-Line Ernest Hemingway

Conflicting journalistic voices that were raised in the past have become such a jumble that merely identifying them is difficult. Dennis and Rivers define, categorize, present, and examine the voices that contributed to what became known as "the new media" environment in the 1970s. This new journalism came about as a result of dissatisfaction with existing values and standards of the early 1960s style of journalism. The authors are comprehensive in their concerns, as reflected in the national scope presented. They cover developments in the major cities, on both coasts, in the Middle West and South—in every major region of the United States. Most of the research required travel and interviews; all of it required

reading almost endlessly and watching the video productions of journalists who built the structure of alternative television. Dennis and Rivers offer a representative view of forms and media, as well as the people who fashioned the new orientation. The authors claim that the wrangling over objective and interpretative reporting misses the main point, which is that neither is in close touch with reality. The best objective report may cover all surfaces of an event, the best interpretative report may explain all its meanings, but both are bloodless, a world away from the experience. Color, flavor, atmosphere, the ultimate human meaning—all these, the new journalists contend, are far beyond the reach of traditional models of journalism. This is one of the central reasons for the emergence of different forms and practices in our time. This volume will help younger scholars understand the sources of quasi-journalistic practices extant today, including blogging and electronic-only publications.

The 50 Funniest American Writers

Powerful account of the brutal slaying of a Kansas family by two young ex-convicts.

Lucky Guy

The Purple Decades brings together the author's own selections from his list of

critically acclaimed publications, including the complete text of *Mau-Mauing* and *the Flak Catchers*, his account of the wild games the poverty program encouraged minority groups to play.

The Literary Journalists

The maestro storyteller and reporter provocatively argues that what we think we know about speech and human evolution is wrong. "A whooping, joy-filled and hyperbolic raid on, of all things, the theory of evolution." (Dwight Garner, *New York Times*) Tom Wolfe, whose legend began in journalism, takes us on an eye-opening journey that is sure to arouse widespread debate. *THE KINGDOM OF SPEECH* is a captivating, paradigm-shifting argument that speech--not evolution--is responsible for humanity's complex societies and achievements. From Alfred Russel Wallace, the Englishman who beat Darwin to the theory of natural selection but later renounced it, and through the controversial work of modern-day anthropologist Daniel Everett, who defies the current wisdom that language is hard-wired in humans, Wolfe examines the solemn, long-faced, laugh-out-loud zig-zags of Darwinism, old and Neo, and finds it irrelevant here in the Kingdom of Speech.

Literary Journalism

Forty years after Tom Wolfe, Hunter S. Thompson, and Gay Talese launched the New Journalism movement, Robert S. Boynton sits down with nineteen practitioners of what he calls the New New Journalism to discuss their methods, writings and careers. The New New Journalists are first and foremost brilliant reporters who immerse themselves completely in their subjects. Jon Krakauer accompanies a mountaineering expedition to Everest. Ted Conover works for nearly a year as a prison guard. Susan Orlean follows orchid fanciers to reveal an obsessive subculture few knew existed. Adrian Nicole LeBlanc spends nearly a decade reporting on a family in the South Bronx. And like their muckraking early twentieth-century precursors, they are drawn to the most pressing issues of the day: Alex Kotlowitz, Leon Dash, and William Finnegan to race and class; Ron Rosenbaum to the problem of evil; Michael Lewis to boom-and-bust economies; Richard Ben Cramer to the nitty gritty of politics. How do they do it? In these interviews, they reveal the techniques and inspirations behind their acclaimed works, from their felt-tip pens, tape recorders, long car rides, and assumed identities; to their intimate understanding of the way a truly great story unfolds. Interviews with: Gay Talese Jane Kramer Calvin Trillin Richard Ben Cramer Ted Conover Alex Kotlowitz Richard Preston William Langewiesche Eric Schlosser Leon Dash William Finnegan Jonathan Harr Jon Krakauer Adrian Nicole LeBlanc Michael Lewis Susan Orlean Ron Rosenbaum Lawrence Weschler Lawrence Wright

The Kingdom of Speech

"When are the 1970s going to begin?" ran the joke during the Presidential campaign of 1976. With his own patented combination of serious journalism and dazzling comedy, Tom Wolfe met the question head-on in these rollicking essays in *Mauve Gloves and Madmen, Clutter and Vine* -- and even provided the 1970s with its name: "The Me Decade."

The Painted Word

Hellmann argues that "new journalism" is a new genre of fiction, one that deals with fact through fable, discovering, constructing and self-consciously exploring meaning beyond our media-constructed reality. He applies his theory to books by Wolfe, Thompson, Mailer and Herr.

Radical Chic and Mau-Mauing the Flak Catchers

Big men. Big money. Big games. Big libidos. Big trouble. A decade ago, *The Bonfire of the Vanities* defined an era--and established Tom Wolfe as our prime fictional chronicler of America at its most outrageous and alive. This time the setting is Atlanta, Georgia--a racially mixed late-century boomtown full of fresh wealth, avid speculators, and worldly-wise politicians. The protagonist is Charles Croker, once a college football star, now a late-middle-aged Atlanta real-estate entrepreneur

turned conglomerate king, whose expansionist ambitions and outsize ego have at last hit up against reality. Charlie has a 28,000-acre quail-shooting plantation, a young and demanding second wife--and a half-empty office tower with a staggering load of debt. When star running back Fareek Fanon--the pride of one of Atlanta's grimmest slums--is accused of raping an Atlanta blueblood's daughter, the city's delicate racial balance is shattered overnight. Networks of illegal Asian immigrants crisscrossing the continent, daily life behind bars, shady real-estate syndicates, cast-off first wives of the corporate elite, the racially charged politics of college sports--Wolfe shows us the disparate worlds of contemporary America with all the verve, wit, and insight that have made him our most phenomenal, most admired contemporary novelist. *A Man in Full* is a 1998 National Book Award Finalist for Fiction.

Dispatches

A selection of thirteen essays by pioneers in the genre of nonfiction literature encompasses works by John McPhee, Tom Wolfe, Joan Didion, and others

Fables of Fact

Examination Thesis from the year 2014 in the subject American Studies -

Literature, grade: 1,4, Johannes Gutenberg University Mainz, language: English, abstract: This is a study of Tom Wolfe's unique prose style. The focus is on his most successful novel "The Bonfire of the Vanities", published in 1987. An analysis of journalistic, traditional and satiric influences on Wolfe's writing is supplemented by the systematic dissection of key chapters. Several sections serve as examples of the prose style of important American novelists in order to highlight Wolfe's idiosyncrasies. The strengths and weaknesses of Wolfe's style are summed up in the conclusion.

The Gang That Wouldn't Write Straight

What do you learn when your brain goes pop? Chris Licht had always been ambitious. When he was only nine years old, he tracked down an NBC correspondent while on vacation to solicit advice for a career in television. At eleven, he began filming himself as he delivered the news. And by the time he was thirty-five, he landed his dream job: a fast-paced, demanding spot at the helm of MSNBC's Morning Joe—one of the most popular shows on cable TV. He had become a real-life Jerry Maguire: hard-charging, obsessively competitive, and willing to sacrifice anything to get it done. He felt invincible. Then one day Chris heard a pop in his head, followed by a whoosh of blood and crippling pain. Doctors at the ER said he had suffered a near-deadly brain hemorrhage. Chris's life had almost been cut short, and he had eight long days in a hospital bed to think about it. What I

Learned When I Almost Died tells the story of what happened next.

Tom Wolfe's "The Bonfire of the Vanities" as a Stylistic Triumph

Ever wondered who makes a very funny person laugh? Wonder no more. Brought together in this Library of America collection are America's fifty funniest writers—according to acclaimed writer and comedian Andy Borowitz. Reaching back to Mark Twain and forward to contemporary masters such as David Sedaris, Nora Ephron, Roy Blount Jr., Ian Frazier, Bernie Mac, Wanda Sykes, and George Saunders, *The 50 Funniest American Writers** is an exclusive Who's Who of the very best American comic writing. Here are Thurber and Perelman, Lenny Bruce and Bruce Jay Friedman, Garrison Keillor, Dave Barry, and Veronica Geng, plus hilarious lesser-known pieces from *The New Yorker*, *Esquire*, *The Atlantic*, *National Lampoon*, and *The Onion*. Who does "one of the funniest people in America" (CBS Sunday Morning) read when he needs a laugh?

Tom Wolfe

Throughout the 1960s and 1970s, an eclectic gang of writers and editors began to experiment, blending the creative techniques of literary fiction with so-called

'objective' journalism. The result was a revolution in style that was provocative, culturally and politically engaged, and self-consciously cool. From *Hipsters to Gonzo* tells the fascinating stories behind some of the classics of the genre including: *In Cold Blood*, *Fear and Loathing in Las Vegas*, *The Right Stuff*, *Armies of the Night*, *The Electric Kool-Aid Acid Test*, and *Slouching Towards Bethlehem*. It shows how the New Journalism pushed reportage beyond its narrow limits and changed the literary culture.

The New Journalism

"An excellent book by a genius," said Kurt Vonnegut, Jr., of this now classic exploration of the 1960s from the founder of new journalism. "This is a book that will be a sharp pleasure to reread years from now, when it will bring back, like a falcon in the sky of memory, a whole world that is currently jetting and jazzing its way somewhere or other."--*Newsweek* In his first book, *The Kandy-Kolored Tangerine-Flake Streamline Baby* (1965) Wolfe introduces us to the sixties, to extravagant new styles of life that had nothing to do with the "elite" culture of the past.

Did Tom Wolfe's 'The New Journalism' Kill the New Journalism?

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