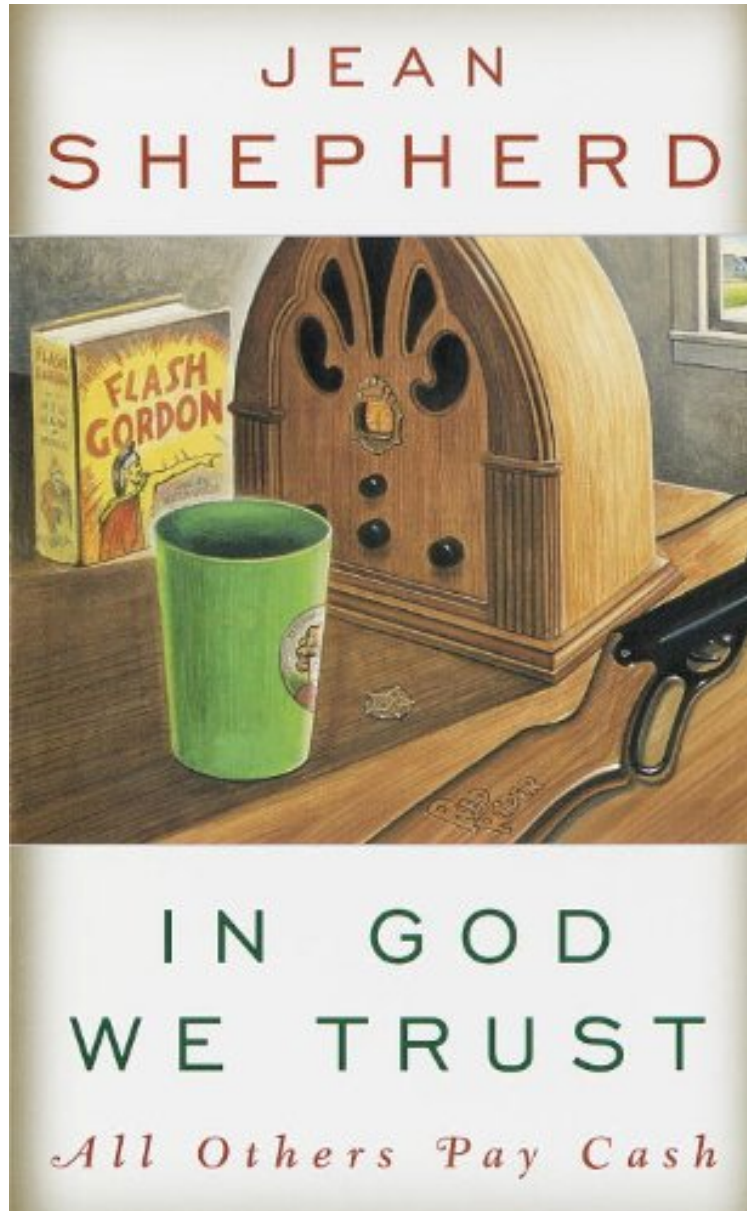


[Library ebook] In God We Trust: All Others Pay Cash

In God We Trust: All Others Pay Cash

Jean Shepherd

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Jean Shepherd : In God We Trust: All Others Pay Cash before purchasing it in order to gage whether or not it would be worth my time, and all praised In God We Trust: All Others Pay Cash:

4 of 4 people found the following review helpful. Red Ryder's BB Gun other childhood foibles. By jude pepperthere's a joke that all generalizations are wrong. in my experience the single wrongest is the one about how the book is

ALWAYS better than the movie. the reasons this is a fallacy are too numerous and complicated to go into here. sufficed to say that i myself tend to either prefer the movie or like it as much. and in this case it's just such a deadlock. according to director Bob Clark, the gist of Jean Shepherd's humor was "cynical sentimentality." they certainly worked a bit of that into A Christmas Story: little Ralphie may well of indeed shot his eye out if he hadn't worn glasses. but because it was designed to warm the heart, however irreverently, it doesn't quite get to the nub of Shepherd's jadedness. this could be because the film is set entirely in childhood, whereas the book is a series of reminiscences from an adult Ralph who's since dropped the "ie." it focuses on the pre-jading period. the movie is a true miracle in many ways, not least because it's still the only Christmas-related production ever to get away with eschewing all that peace-on-Earth propaganda in favor of the Christmas present someone pines for. (because let's face it: right or wrong, that's the angle of Christmas that leaps most immediately to mind, in some cases even after we grow up.) but that's but one thread of the skein weaved by Shepherd in what just might be his most famous and/or popular work even without the movie. the framework finds Ralph, now a Big Apple sophisticate, reluctantly returning home to write a magazine article on his hometown. he stops off at the bar run by his old friend Flick, and they spend an afternoon looking back. conspicuous by their absence are the tale of Flick sticking his tongue to the flagpole and the infamous "ooooooooohhhhhh, fudge!!" debacle, but you'll find most of the episodic exploits from the film herein as well. interestingly, they sometimes have a whimsically darker edge. take the Little Orphan Annie decoder pin, for instance. the movie offers no reason to think that Ralphie did anything but go through the officially sanctioned motions of drinking Ovaltine to procure the proof-of-purchase like inner seal necessary to join Annie's "inner circle" and receive his own decoder pin. in the book, we're told that he grew up in a "non-Ovaltine drinking" neighborhood where no one had ever even seen a bottle of Ovaltine. one day he happens upon a discarded Ovaltine bottle which just happens to still have that inner seal, and his glee at finally qualifying is made even more euphoric by his making it "as a phony." there are also some interesting philosophical insights that there wasn't room for in the movie. take The Old Man's leg lamp. in the book, the contest from which he attained it was run by a soda-pop manufacturer, and the leg is positioned in what is called a "pop" to reflect this. thus, Shepherd reasons, is it the beginning of "pop art." a decade later Shepherd and director Bob Clark reteamed for a sequel they called My Summer Story. (the studio made them change the title to It Runs In The Family, but reinstated the original title when Kirk and Michael Douglas made a film using the latter title.) that delightful if not quite as masterful film - one of far too many worthy films to get lost in the shuffle - also borrows significantly from this book. My Summer Story features, for instance, Ralphie's first rite of passage into adulthood via fishing with The Old Man, the auction of the Kissel family's effects, Ralphie's foolhardy book report on Boccaccio's Decameron (sort of a medieval Lady Chatterly), and the book's epic climax: Leopold Doppler, manager of the local movie theater, offers a dinner set as a premium, giving different pieces per week. somewhere down the line there's a clerical error, which results in gravy boats four weeks in a row, and the neighborhood housewives finally revolt. but alas, even when you do two movies not everything can make the transition. it seems to be the most bittersweet stories that got left out. such as the "for kids only" fair attraction called the Magic Mountain, which turns out to be an anticlimax. or the ego-shattering teenage dalliance where poor Ralph, who's been told he's doing a favor for a wallflower, inevitably realizes "i am the blind date." and then there's the time he relayed a bawdy story to a neighbor kid and dodged the bullet by not really understanding it. (he assumed the story was about hockey because a certain word sounded like "puck.") the bottom line is that books and movies are different art forms with different strengths and weaknesses. book can do things movies can't do, and movies can do things books can't do. the movie has to be led by the book certainly, but as a rule the movie would inevitably be a pointless dead-end if it simply tried to clone the book rather than experimenting with it's own techniques. the book and the movie need to be companion pieces, and we have here a textbook example of a book-and-movie set that manages to be so.

1 of 1 people found the following review helpful. Endearing, arcane Americana
By HHShepherd's reminiscences of childhood in the Depression-era Midwest are a good window into living during that time. As many reviewers have noted, some of the stories are fuel for the classic film, "A Christmas Story"; however, there's no Chinese turkey in this volume! Nevertheless, readers will leave with a better sense for how middle-class life might have been lived in the late 1930s. Old souls who believe they would have enjoyed life more if they had been born decades earlier will find "In God We Trust" to be a fun read.

2 of 2 people found the following review helpful. Jean Shephard - A true American satirist
By RichF
This copy of "In God we Trust, All Others Pay Cash" In God We Trust: All Others Pay Cash, is about the fourth or fifth copy of this book that I have purchased. I keep giving them as gifts. You may recall the movie, popular at Christmas time, entitled "A Christmas Story". The plot of this movie was essentially taken from this book. Shepherd writes about growing up as a child on Cleveland Street in Hammond Indiana during the depression, and the book, a compilation of some of his stories, include the famous one about the Red Rider BB gun, as well stories about his family and his buddies Flick, Schwartz and Brunner and all the trouble they got into. This book is a gem of priceless Americana. Shepherd has written other books focused on other parts of his life, including one about living in New York city, reflecting back to his roots of course and "Wanda Hickey Night of Golden Memories" which focuses on his teenage years. Shepherd, dead now, was a TV story teller on WOR in New York and a short story writer for Playboy Magazine for many years. He was a crazy radio guy that would start to spin a tale drift of into kazoo playing

and other diversions, but by the end of the show he had every listener glued to the radio waiting for the story to resolve. If you were driving your car, you would just park in the driveway until the show ended. They always contained some truism about life. Some were like the BB gun story, about his youth and others were tales of life in Fort Dix in the Army. Some of these stories are available in recorded form now. Shepherd also was the first person to publish a book which compiled the short stories of George Ade. George Ade was an American story teller that was widely syndicated at the turn of the 20th century. When you read the book, "The America of George Ade", you can see where Shepherd gets a lot of his style. This book is out of print and difficult to find. I highly recommend all the Shepherd books. He was a unique individual and shared a lot of truth with us and presented that in an enjoyable format.

A beloved, bestselling classic of humorous and nostalgic Americana, reissued in a strikingly designed paperback edition. Before Garrison Keillor and Spalding Gray there was Jean Shepherd: a master monologist and writer who spun the materials of his all-American childhood into immensely resonant--and utterly hilarious--works of comic art. In *God We Trust: All Others Pay Cash* represents one of the peaks of his achievement, a compound of irony, affection, and perfect detail that speaks across generations. In *God We Trust*, Shepherd's wildly witty reunion with his Indiana hometown, disproves the adage "You can never go back." Bending the ear of Flick, his childhood-buddy-turned-bartender, Shepherd recalls passionately his genuine Red Ryder BB gun, confesses adolescent failure in the arms of Junie Jo Prewitt, and relives a story of man against fish that not even Hemingway could rival. From pop art to the World's Fair, Shepherd's subjects speak with a universal irony and are deeply and unabashedly grounded in American Midwestern life, together rendering a wonderfully nostalgic impression of a more innocent era when life was good, fun was clean, and station wagons roamed the earth. A comic genius who bridged the gap between James Thurber and David Sedaris, Shepherd may have accomplished for Holden, Indiana, what Mark Twain did for Hannibal, Missouri.

"Shepherd has a fine eye for absurdity, for the madness and idiocy in all of us."--Best Sellers From the Publisher
Jean Shepherd once again takes up his satirist's pen to bring us another nostalgic portfolio of sketches that portray a more innocent era when life was good, fun was clean, and station wagons roamed the earth. From the Inside Flap
A beloved, bestselling classic of humorous and nostalgic Americana, reissued in a strikingly designed paperback edition. Before Garrison Keillor and Spalding Gray there was Jean Shepherd: a master monologist and writer who spun the materials of his all-American childhood into immensely resonant--and utterly hilarious--works of comic art. In *God We Trust: All Others Pay Cash* represents one of the peaks of his achievement, a compound of irony, affection, and perfect detail that speaks across generations. In *God We Trust*, Shepherd's wildly witty reunion with his Indiana hometown, disproves the adage "You can never go back." Bending the ear of Flick, his childhood-buddy-turned-bartender, Shepherd recalls passionately his genuine Red Ryder BB gun, confesses adolescent failure in the arms of Junie Jo Prewitt, and relives a story of man against fish that not even Hemingway could rival. From pop art to the World's Fair, Shepherd's subjects speak with a universal irony and are deeply and unabashedly grounded in American Midwestern life, together rendering a wonderfully nostalgic impression of a more innocent era when life was good, fun was clean, and station wagons roamed the earth. A comic genius who bridged the gap between James Thurber and David Sedaris, Shepherd may have accomplished for Holden, Indiana, what Mark Twain did for Hannibal, Missouri.