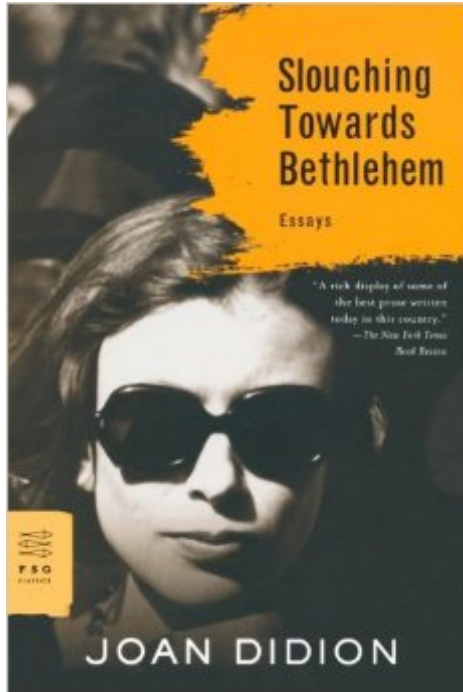


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# Slouching Towards Bethlehem: Essays (FSG Classics)



## Synopsis

The first nonfiction work by one of the most distinctive prose stylists of our era, *Slouching Towards Bethlehem* remains, forty years after its first publication, the essential portrait of America—particularly California—in the sixties. It focuses on such subjects as John Wayne and Howard Hughes, growing up a girl in California, ruminating on the nature of good and evil in a Death Valley motel room, and, especially, the essence of San Francisco's Haight-Ashbury, the heart of the counterculture.

## Book Information

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## Customer Reviews

*Slouching Towards Bethlehem* is the best book of essays I have ever, by the grace of God, been fortunate enough to own and read. In essay after essay, I found myself saying, "Go on, Joan. You said it, Joan. We are the same, you and I, Joan, etc." That is the type of book *Slouching Towards Bethlehem* is. Reading it, slowly, meticulously, I felt such a close kinship, a bond, not with the writer but with her words -- so carefully chosen and wonderfully articulated. These essays are not meant, honestly, for teenagers, although, if given a chance, the totality of the book would be most beneficial for their pliable and socially indoctrinated minds. The purport of this book is something that I can so easily identify with: the disappearance of the past for the establishment of a fragmented, roughly organized new society with newfangled, unaccustomed societal perceptions as well as an aggressive casting off of the traditional value system of those who were born and raised a long time before the emergence of the radical, cataclysmic sixties. These essays explore, through author

Joan Didion's own feelings and experiences and the feelings and experiences of those she encountered, the disharmonized emotions of the hippy generation vs the elders of the more reactionary periods, periods where: Free Love, Acid Trips, Groovy, Crystal Snorting Gurus and Muumuu Dressed Followers seemed a complex and social oddity in the hierarchy of those who were deemed, "Not with it, man." What is so nice about these essays is that they are not condescending; there were and are thousands upon thousands of citizens and non-citizens alike who had and have no clue whatsoever as to what the counter-culture represented (me, honestly, being one in that vast category).

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