

sugar their harmony. I had to admit, though, despite my distaste, that my arm had never been more alive, oftener or more gently kissed. Those hundreds of feet were light. In washing them off, I pretended the hose was a pump. What have I missed? Childhood is a lie of poetry.

### The Church

Friday night. Girls in dark skirts and white blouses sit in ranks and scream in concert. They carry funnels loosely stuffed with orange and black paper which they shake wildly, and small megaphones through which, as drilled, they direct and magnify their shouting. Their leaders, barely pubescent girls, prance and shake and whirl their skirts above their bloomers. The young men, leaping, extend their arms and race through puddles of amber light, their bodies glistening. In a lull, though it rarely occurs, you can hear the squeak of tennis shoes against the floor. Then the yelling begins again, and then continues; fathers, mothers, neighbors joining in to form a single pulsing ululation—a cry of the whole community—for in this gymnasium each body becomes the bodies beside it, pressed as they are together, thigh to thigh, and the same shudder runs through all of them, and runs toward the same release. Only the ball moves serenely through this dazzling din. Obedient to law it scarcely speaks but caroms quietly and lives at peace.

### Business

It is the week of Christmas and the stores, to accommodate the rush they hope for, are remaining open in the evening. You can see snow falling in the cones of the street lamps. The roads are filling-undisturbed. Strings of red and green lights droop over the principal highway, and the water tower wears a star. The windows of the stores have been bedizened. Shamelessly they beckon. But I am alone, leaning against a pole—no ... there is no one in sight. They're all at home, perhaps by their instruments, tuning in on their evenings, and like Ramona, tirelessly playing and replaying themselves. There's a speaker perched in the tower, and through the boughs of falling snow and over the vacant streets, it drapes the twisted and metallic strains of a tune that can barely be distinguished—yes, I believe it's one of the jolly ones, it's "Joy to the World." There's no one to hear the music but myself, and though I'm listening, I'm no longer certain. Perhaps the record's playing something else.

1968, rev. 1981

## KURT VONNEGUT

b. 1922

Kurt Vonnegut was born in Indianapolis, Indiana, and attended Cornell University, the Carnegie Institute of Technology, and the University of Chicago. He served in the infantry during World War II and was a prisoner of war in Dresden, Germany, he told *The Paris Review* (1977), where he witnessed the Allied assault on Dresden,

which killed "135,000 people in a matter of hours." His numerous books of fiction include the novels *Player Piano* (1952), *God Bless You, Mr. Rosewater* (1965), *Laughterhouse-Five* (1969), *Breakfast of Champions* (1973), and *Hocus Pocus* (1990), and the short-story collections *Canary in a Cathouse* (1961) and *Welcome to the Monkey House: A Collection of Short Works* (1968). He is also the author of several plays and collections of essays.

"My education was as a chemist at Cornell and then an anthropologist at the University of Chicago," Vonnegut told *The Paris Review*. "I was thirty-five before I went crazy about Blake, forty before I read *Madame Bovary*, forty-five before I'd even heard of Celine. Through dumb luck, I read *Look Homeward, Angel* exactly when I was supposed to ... [a]t the age of eighteen."

"When I was the littlest kid at our supper table," Vonnegut recalled in *The Paris Review*, "there was only one way I could get anybody's attention, and that was to be funny. I had to specialize. I used to listen to radio comedians very intently, so I could learn how to make jokes. And that's what my books are, now that I'm a grownup-mosaics of jokes."

## From *Breakfast of Champions*

### Preface



The expression "Breakfast of Champions" is a registered trademark of General Mills, Inc., for use on a breakfast cereal product. The use, of the identical expression as the title for this book is not intended to indicate an association with or sponsorship by General Mills, nor is it intended to disparage their fine products.

**U**The person to whom this book is dedicated, Phoebe Hurty, is no longer among the living, as they say. She was an Indianapolis widow when I met her late in the Great Depression. I was sixteen or so. She was about forty.

She was rich, but she had gone to work every weekday of her adult life, so she went on doing that. She wrote a sane and funny advice-to-the-lovelorn column for the Indianapolis *Times*, a good paper which is now defunct.

Defunct.

She wrote ads for the William H. Block Company, a department store which still flourishes in a building my father designed. She wrote this ad for an end-of-the-summer sale on straw hats: "For prices like this, you can run them through your horse and put them on your roses."

r/ Phoebe Hurty hired me to write copy for ads about teen-age clothes. I had to wear the clothes I praised. That was part of the job. And I became friends with her two sons, who were my age. I was over at their house all the time.

She would talk bawdily to me and her sons, and to our girlfriends when we brought them around. She was funny. She was liberating. She taught us to be impolite in conversation not only about sexual matters, but about American history and famous heroes, about the distribution of wealth, about school, about everything.

I now make my living by being impolite. I am clumsy at it. I keep trying

to imitate the impoliteness which was so graceful in Phoebe Hurty. I think now that grace was easier for her than it is for me because of the mood of the Great Depression. She believed what so many Americans believed then: that the nation would be happy and just and rational when prosperity came.

I never hear that word anymore: *Prosperity*. It used to be a synonym for *Paradise*. And Phoebe Hurty was able to believe that the impoliteness she recommended would give shape to an American paradise.

Now her sort of impoliteness is fashionable. But nobody believes anymore in a new American paradise. I sure miss Phoebe Hurty.

\* As for the suspicion I express in this book, that human beings are robots, are machines: It should be noted that people, mostly men, suffering from the last stages of syphilis, from *locomotor ataxia*, were common spectacles in downtown Indianapolis and in circus crowds when I was a boy.

Those people were infested with carnivorous little corkscrews which could be seen only with a microscope. The victims' vertebrae were welded together after the corkscrews got through with the meat between. The syphilitics seemed tremendously dignified-erect, eyes straight ahead.

I saw one stand on a curb at the corner of Meridian and Washington Streets one time, underneath an overhanging clock which my father designed. The intersection was known locally as "*The Crossroads of America*."

This syphilitic man was thinking hard there, at the Crossroads of America, about how to get his legs to step off the curb and carry him across Washington Street. He shuddered gently, as though he had a small motor which was idling inside. Here was his problem: his brains, where the instructions to his legs originated, were being eaten alive by corkscrews. The wires which had to carry the instructions weren't insulated anymore, or were eaten clear through. Switches along the way were welded open or shut.

This man looked like an old, old man, although he might have been only thirty years old. He thought and thought. And then he kicked two times like a chorus girl.

He certainly looked like a machine to me when I was a boy.

y I tend to think of human beings as huge, rubbery test tubes, too, with chemical reactions seething inside. When I was a boy, I saw a lot of people with goiters. So did Dwayne Hoover, the Pontiac dealer who is the hero of this book. Those unhappy Earthlings had such swollen thyroid glands that they seemed to have zucchini squash growing from their throats.

All they had to do in order to have ordinary lives, it turned out, was to consume less than one-millionth of an ounce of iodine every day.

My own mother wrecked her brains with chemicals, which were supposed to make her sleep.

When I get depressed, I take a little pill, and I cheer up again.

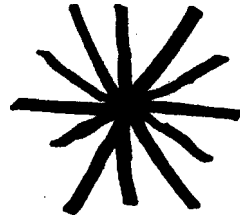
And so on.

So it is a big temptation to me, when I create a character for a novel, to say that he is what he is because of faulty wiring, or because of microscopic amounts of chemicals which he ate or failed to eat on that particular day.

„~ What do I myself think of this particular book? I feel lousy about it, but I always feel lousy about my books. My friend Knox Burger said one time that a certain cumbersome novel ". . . read as though it had been written by Philboyd Studge." That's who I think I am when I write what I am seemingly programmed to write.

- This book is my fiftieth birthday present to myself. I feel as though I am crossing the spine of a roof-having ascended one slope.

I am programmed at fifty to perform childish-to insult "The Star-Spangled Banner," to scrawl pictures of a Nazi flag and an asshole and a lot of other things with a felt-tipped pen. To give an idea of the maturity of my illustrations for this book, here is my picture of an asshole:



- I think I am trying to clear my head of all the junk in there-the assholes, the flags, the underpants. Yes-there is a picture in this book of underpants. I'm throwing out characters from my other books, too. I'm not going to put on any more puppet shows.

I think I am trying to make my head as empty as it was when I was born onto this damaged planet fifty years ago.

I suspect that this is something most white Americans, and nonwhite Americans who imitate white Americans, should do. The things other people have put into *my* head, at any rate, do not fit together nicely, are often useless and ugly, are out of proportion with one another, are out of proportion with life as it really is outside my head.

I have no culture, no humane harmony in my brains. I can't live without a culture anymore.

So this book is a sidewalk strewn with junk, trash which I throw over my shoulders as I travel in time back to November eleventh, nineteen hundred and twenty-two.

I will come to a time in my backwards trip when November eleventh, accidentally my birthday, was a sacred day called *Armistice Day*. When I was a boy, and when Dwayne Hoover was a boy, all the people of all the nations which had fought in the First World War were silent during the eleventh minute of the eleventh hour of Armistice Day, which was the eleventh day of the eleventh month.

It was during that minute in nineteen hundred and eighteen, that millions upon millions of human beings stopped butchering one another. I have talked to old men who were on battlefields during that minute. They have told me in one way or another that the sudden silence was the Voice of God.

So we still have among us some men who can remember when God spoke clearly to mankind.

● Armistice Day has become Veterans' Day. Armistice Day was sacred. Veterans' Day is not.

So I will throw Veterans' Day over my shoulder. Armistice Day I will keep. I don't want to throw away any sacred things.

What else is sacred? Oh, *Romeo and Juliet*, for instance.

And all music is.

-PHILBOYD STUDGE

### Chapter 1

#### ī

This is a tale of a meeting of two lonesome, skinny, fairly old white men on a planet which was dying fast.

One of them was a science-fiction writer named Kilgore Trout. He was a nobody at the time, and he supposed his life was over. He was mistaken. As a consequence of the meeting, he became one of the most beloved and respected human beings in history.

The man he met was an automobile dealer, a *Pontiac* dealer named Dwayne Hoover. Dwayne Hoover was on the brink of going insane.

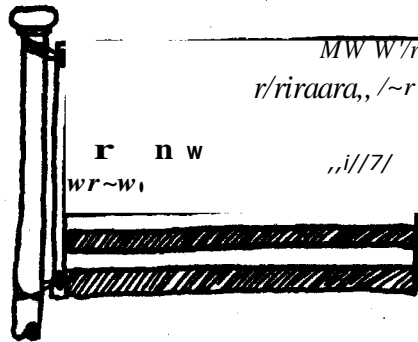
Listen:

Trout and Hoover were citizens of the United States of America, a country which was called *America* for short. This was their national anthem, which was pure balderdash, like so much they were expected to take seriously:

*O, say can you see by the dawn's early light  
What so proudly we hailed at the twilight's  
last gleaming,  
Whose broad stripes and bright stars,  
thru the perilous fight  
O'er the ramparts we watched were so  
gallantly streaming?  
And the rockets' red glare, the bombs  
bursting in air,  
Gave proof through the night that our  
flag was still there.  
O, say does that star-spangled banner  
yet wave  
O'er the land of the free and the home  
of the brave?*

There were one quadrillion nations in the Universe, but the nation Dwayne Hoover and Kilgore Trout belonged to was the only one with a national anthem which was gibberish sprinkled with question marks.

Here is what their flag looked like:



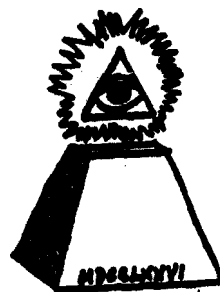
it was the law of their nation, a law no other nation on the planet had about its flag, which said this: *"The flag shall not be dipped to any person or thing."*

Flag-dipping was a form of friendly and respectful salute, which consisted of bringing the flag on a stick closer to the ground, then raising it up again.

,~ The motto of Dwayne Hoover's and Kilgore Trout's nation was this, which meant in a language nobody spoke anymore, *Out of Many, One: "E pluribus unum."*

The undippable flag was a beauty, and the anthem and the vacant motto might not have mattered much, if it weren't for this: a lot of citizens were so ignored and cheated and insulted that they thought they might be in the wrong country, or even on the wrong planet, that some terrible mistake had been made. It might have comforted them some if their anthem and their motto had mentioned fairness or brotherhood or hope or happiness, had somehow welcomed them to the society and its real estate.

If they studied their paper money for clues as to what their country was all about, they found, among a lot of other baroque trash, a picture of a truncated pyramid with a radiant eye on top of it, like this:



Not even the President of the United States knew what that was all about. It was as though the country were saying to its citizens, *"In nonsense is strength."*

A lot of the nonsense was the innocent result of playfulness on the part of the founding fathers of the nation of Dwayne Hoover and Kilgore Trout.

The founders were aristocrats, and they wished to show off their useless education, which consisted of the study of hocus-pocus from ancient times. They were bum poets as well.

But some of the nonsense was evil, since it concealed great crimes. For example, teachers of children in the United States of America wrote this date on blackboards again and again, and asked the children to memorize it with pride and joy:

# 1492

The teachers told the children that this was when their continent was discovered by human beings. Actually, millions of human beings were already living full and imaginative lives on the continent in 1492. That was simply the year in which sea pirates began to cheat and rob and kill them.

Here was another piece of evil nonsense which children were taught: that the sea pirates eventually created a government which became a beacon of freedom to human beings everywhere else. There were pictures and statues of this supposed imaginary beacon for children to see. It was sort of an ice-cream cone on fire. It looked like this:



Actually, the sea pirates who had the most to do with the creation of the new government owned human slaves. They used human beings for machinery, and, even after slavery was eliminated, because it was so embarrassing, they and their descendants continued to think of ordinary human beings as machines.

The sea pirates were white. The people who were already on the continent when the pirates arrived were copper-colored. When slavery was introduced onto the continent, the slaves were black. Color was everything.

Here is how the pirates were able to take whatever they wanted from anybody else: they had the best boats in the world, and they were meaner than anybody else, and they had gunpowder, which was a mixture of potassium nitrate, charcoal, and sulphur. They touched this seemingly listless powder with fire, and it turned violently into gas. This gas blew projectiles out of metal tubes at terrific velocities. The projectiles cut through meat and bone very easily, so the pirates could wreck the wiring—or the bellows, the plumbing of a stubborn human being, even when he was far, far away.

The chief weapon of the sea pirates, however, was their capacity to astonish. Nobody else could believe, until it was much too late, how heartless and greedy they were.

\* When Dwayne Hoover and Kilgore Trout met each other, their country was by far the richest and most powerful country on the planet. It had most of the food and minerals and machinery, and it disciplined other countries by threatening to shoot big rockets at them or to drop things on them from airplanes.

Most other countries didn't have doodley-squat. Many of them weren't even inhabitable anymore. They had too many people and not enough space. They had sold everything that was any good, and there wasn't anything to eat anymore, and still the people went on fucking all the time.

*Fucking was* how babies were made.

A lot of the people on the wrecked planet were *Communists*. They had a theory that what was left of the planet should be shared more or less equally among all the people, who hadn't asked to come to a wrecked planet in the first place. Meanwhile, more babies were arriving all the time—kicking and screaming, yelling for milk.

In some places people would actually try to eat mud or suck on gravel while babies were being born just a few feet away.

And so on.

- Dwayne Hoover's and Kilgore Trout's country, where there was still plenty of everything, was opposed to Communism. It didn't think that Earthlings who had a lot should share it with others unless they really wanted to, and most of them didn't want to.

So they didn't have to.

~1 Everybody in America was supposed to grab whatever he could and hold onto it. Some Americans were very good at grabbing and holding, were fabulously well-to-do. Others couldn't get their hands on doodley-squat.

Dwayne Hoover was fabulously well-to-do when he met Kilgore Trout.



A man whispered those exact words to a friend one morning as Dwayne walked by: "Fabulously well-to-do."

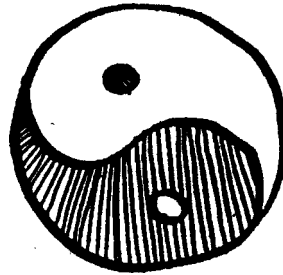
And here's how much of the planet Kilgore Trout owned in those days: doodley-squat.

And Kilgore Trout and Dwayne Hoover met in Midland City, which was Dwayne's home town, during an Arts Festival there in autumn of 1972.

As has already been said: Dwayne was a Pontiac dealer who was going insane.

Dwayne's incipient insanity was mainly a matter of chemicals, of course. Dwayne Hoover's body was manufacturing certain chemicals which unbalanced his mind. But Dwayne, like all novice lunatics, needed some bad ideas, too, so that his craziness could have shape and direction.

Bad chemicals and bad ideas were the Yin and Yang of madness. Yin and Yang were Chinese symbols of harmony. They looked like this:



The bad ideas were delivered to Dwayne by Kilgore Trout. Trout considered himself not only harmless but invisible. The world had paid so little attention to him that he supposed he was dead.

He *hoped* he was dead.

But he learned from his encounter with Dwayne that he was alive enough to give a fellow human being ideas which would turn him into a monster.

Here was the core of the bad ideas which Trout gave to Dwayne: Everybody on Earth was a robot, with one exception-Dwayne Hoover.

Of all the creatures in the Universe, only Dwayne was thinking and feeling and worrying and planning and so on. Nobody else knew what pain was. Nobody else had any choices to make. Everybody else was a fully automatic machine, whose purpose was to stimulate Dwayne. Dwayne was a new type of creature being tested by the Creator of the Universe.

Only Dwayne Hoover had free will.

Trout did not expect to be believed. He put the bad ideas into a science-fiction novel, and that was where Dwayne found them. The book wasn't addressed to Dwayne alone. Trout had never heard of Dwayne when he wrote it. It was addressed to anybody who happened to open it up. It said to simply anybody, in effect, "Hey-guess what: You're the only creature with free will. How does that make you feel?" And so on.

It was *a tour de force*.. It was *ajeu d'esprit*.

But it was mind poison to Dwayne.

it shook up Trout to realize that even *he* could bring evil into the world—the form of bad ideas. And, after Dwayne was carted off to a lunatic asylum in a canvas camisole, Trout became a fanatic on the importance of ideas causes and cures for diseases.

But nobody would listen to him. He was a dirty old man in the wilderness, crying out among the trees and underbrush, "Ideas or the lack of them 'cause disease!"

Kilgore Trout became a pioneer in the field of mental health. He advanced his theories disguised as science-fiction. He died in 1981, almost twenty years after he made Dwayne Hoover so sick.

He was by then recognized as a great artist and scientist. The American Academy of Arts and Sciences caused a monument to be erected over his ashes. Carved in its face was a quotation from his last novel, his two-hundred-and-ninth novel, which was unfinished when he died. The monument looked like this:

