

Vanishing Point Not A Memoir Ander Monson

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[How We Speak to One Another](#) Ander Monson 2017-03-14 The best of "Essay Daily"each a writer in conversation with and about an essay, whatever its variety, contemporary and classic."

[Elegy On Toy Piano](#) Dean Young 2005-03-13 In *Elegy on Toy Piano*, Dean Young's sixth book of poems, elegiac necessity finds itself next to goofy celebration. Daffy Duck enters the Valley of the Eternals. Faulkner and bell-bottoms cling to beauty's evanescence. Even in single poems, Young's tone and style vary. No one feeling or idea takes precedence over another, and their simultaneity is frequently revealed; sadness may throw a squirrely shadow, joy can find itself dressed in mourning black. As in the agitated "Whirlpool Suite": "Pain / and pleasure are two signals carried / over one phoneline." In taking up subjects as slight as the examination of a signature or a true/false test, and as pressing as the death of friends, Young's poems embrace the duplicity of feeling, the malleability of perception, and the truth telling of wordplay.

Bending Genre Margot Singer 2013-03-14 Ever since the term "creative nonfiction" first came into widespread use, memoirists and journalists, essayists and fiction writers have faced off over where the border between fact and fiction lies. This debate over ethics, however, has sidelined important questions of literary form. *Bending Genre* does not ask where the boundaries between genres should be drawn, but what happens when you push the line. Written for writers and students of creative writing, this collection brings together perspectives from today's leading writers of creative nonfiction, including Michael Martone, Brenda Miller, Ander Monson, and David Shields. Each writer's innovative essay probes our notions of genre and investigates how creative nonfiction is shaped, modeling the forms of writing being discussed. Like creative nonfiction itself, *Bending Genre* is an exciting hybrid that breaks new ground.

Wedlocked Jay Ponteri 2013 An analysis of the author's marriage and the institution as a whole looks at his struggles with being known and loved by his wife and by another woman, his infatuation with whom he records in a manuscript that his wife discovers.

Handling the Truth Beth Kephart 2013-08-06 In the tradition of Anne Lamott's *Bird by Bird*, a critically acclaimed National Book Award finalist shares inspiration and practical advice for writing a memoir. Writing memoir is a deeply personal, and consequential, undertaking. As the acclaimed author of five memoirs spanning significant turning points in her life, Beth Kephart has been both blessed and bruised by the genre. In *Handling the Truth*, she thinks out loud about the form—on how it gets made, on what it means to make it, on the searing language of truth, on the thin line between remembering and imagining, and, finally, on the rights of memoirists. Drawing on proven writing lessons and classic examples, on the work of her students and on her own memories of weather, landscape, color, and love, Kephart probes the wrenching and essential questions that lie at the heart of memoir. A beautifully written work in its own right, *Handling the Truth* is Kephart's memoir-writing guide for those who read or seek to write the truth.

Other Electricities Ander Monson 2005 Through an unsettling, almost crazed gestalt of sketches, short stories, lists, indices, and radio schematics, Ander Monson presents a world where weather, landscape, radio waves, and electricity are influential characters in themselves, affecting an entire community held together by the memories of those they have lost. *Other Electricities* charts a new and strange direction in American fiction.

[The Book of Resting Places](#) Thomas Mira Y Lopez 2017-11-01 "The Book of Resting Places is Mira y Lopez's account of his travels, from a cemetery to a crematorium to a cryonics company . . . He's looking for the

good death, somewhere, anywhere." —The New Yorker In the aftermath of his father's untimely death and his family's indecision over what to do with the remains, Thomas Mira y Lopez became obsessed with the type and variety of places where we lay the dead to rest. The result is a singular collection of essays that weaves together history, mythology, journalism, and personal narrative into the author's search for a place to process grief. Mira y Lopez explores unusual hallowed grounds—from the world's largest cryonics institute in southern Arizona to a set of Roman catacombs being digested by modern bacteria, to his family's burial plots in the mountains outside Rio de Janeiro to a nineteenth-century desert cemetery that was relocated for the building of a modern courthouse. *The Book of Resting Places* examines these overlooked spaces and what they tell us about ourselves and the passing of those we love—how we grieve them, and how we attempt to forget them.

How to Live Safely in a Science Fictional Universe Charles Yu 2011-05-01 With only TAMMY - a slightly tearful computer with self-esteem issues - a software boss called Phil - Microsoft Middle Manager 3.0 - and an imaginary dog called Ed for company, fixing time machines is a lonely business and Charles Yu is stuck in a rut. He's spent the better part of a decade navel-gazing, spying on 39 different versions of himself in alternate universes (and discovered that 35 of them are total jerks). And he's kind of fallen in love with TAMMY, which is bad because she doesn't have a module for that. With all that's on his mind, perhaps it's no surprise that when he meets his future self, he shoots him in the stomach. And that's a beginner's mistake for a time machine repairman. Now he's stuck in a time loop, going in circles forever. All he has, wrapped in brown paper, is the book his future self was trying to press into his hands. It's called *How to Live Safely in a Science Fictional Universe*. And he's the author. And somewhere inside it is the information that could save him.

American Autobiography After 9/11 Megan Brown 2017-01-10 In the post-9/11 era, a flood of memoirs has wrestled with anxieties both personal and national.

Creative Types Tom Bissell 2021-12-14 From the best-selling coauthor of *The Disaster Artist* and "one of America's best and most interesting writers" (Stephen King), a new collection of stories that range from laugh-out-loud funny to disturbingly dark—unflinching portraits of women and men struggling to bridge the gap between art and life A young and ingratiating assistant to a movie star makes a blunder that puts his boss and a major studio at grave risk. A long-married couple hires an escort for a threesome in order to rejuvenate their relationship. An assistant at a prestigious literary journal reconnects with a middle school frenemy and finds that his carefully constructed world of refinement cannot protect him from his past. A Bush administration lawyer wakes up on an abandoned airplane, trapped in a nightmare of his own making. In these and other stories, Tom Bissell vividly renders the complex worlds of characters on the brink of artistic and personal crises—writers, video-game developers, actors, and other creative types who see things slightly differently from the rest of us. With its surreal, poignant, and sometimes squirm-inducing stories, *Creative Types* is a brilliant new offering from one the most versatile and talented writers working in America today.

Vanishing Point Ander Monson 2010-03-30 An adventurous exploration of the "I" in American culture, by the author of *Neck Deep* and *Other Predicaments* Me. In contemporary America, land of tell-all memoirs and endless reality television, what kind of person denies the opportunity to present himself in his own voice, to lead with "I"? How many layers of a life can be peeled

back before the self vanishes? In this provocative, witty series of meditations, Ander Monson faces down the idea of memoir, grappling with the lure of self-interest and self-presentation. While setting out to describe the experience of serving as head juror at the trial of Michael Antwone Jordan, he can't help veering off into an examination of his own transgressions, inadvertent and otherwise. He scrutinizes his private experience of the public funeral ceremony for Gerald R. Ford. He considers his addiction to chemically concocted Doritos and disappointment in the plain, natural corn chip, and finds that the manufactured, considered form, at least in snacks, is ultimately a more rewarding experience than the "truth." So why is America so crazy about accurately confessional memoirs? With *Vanishing Point*, Monson delivers on the promise shown in *Neck Deep*, which introduced his winning voice and ability to redefine the essay and "puts most memoirs to shame" (Time Out Chicago).

Composition, Creative Writing Studies, and the Digital Humanities Adam Koehler 2017-01-26 In an era of blurred generic boundaries, multimedia storytelling, and open-source culture, creative writing scholars stand poised to consider the role that technology-and the creative writer's playful engagement with technology-has occupied in the evolution of its theory and practice. *Composition, Creative Writing Studies and the Digital Humanities* is the first book to bring these three fields together to open up new opportunities and directions for creative writing studies. Placing the rise of Creative Writing Studies alongside the rise of the digital humanities in *Composition/Rhetoric*, Adam Koehler shows that the use of new media and its attendant re-evaluation of fundamental assumptions in the field stands to guide Creative Writing Studies into a new era. Covering current developments in composition and the digital humanities, this book re-examines established assumptions about process, genre, authority/authorship and pedagogical practice in the creative writing classroom.

The Boundaries of Eros Guido Ruggiero 1989 Using the records of several Venetian courts that dealt with sex crimes, Ruggiero traces the evolution of both licit and illicit sexuality during the fourteenth and fifteenth centuries, providing insight into Venetian society and, ultimately, the Renaissance itself.

The Boys of My Youth Jo Ann Beard 2009-12-19 The "utterly compelling, uncommonly beautiful" collection of personal essays (Newsweek) that established Jo Ann Beard as one of the leading writers of her generation. Cousins, mothers, sisters, dolls, dogs, best friends: these are the fixed points in Jo Ann Beard's universe, the constants that remain when the boys of her youth -- and then men who replace them -- are gone. This widely praised collection of autobiographical essays summons back, with astonishing grace and power, moments of childhood epiphany as well as the cataclysms of adult life: betrayal, divorce, death. *The Boys of My Youth* heralded the arrival of an immensely gifted and influential writer and its essays remain surprising, original, and affecting today. "A luminous, funny, heartbreaking book of essays about life and its defining moments." -Harper's Bazaar

Blurring the Boundaries B.J. Hollars 2013-03 This collection features twenty genre-bending essays from today's most renowned teachers and writers.

Vacationland Ander Monson 2005 Ander Monson gives us a world of promise lost: hotel pools filled with refuse, wadded ATM receipts, cracked windshields in a land of endless snow. His elegies focus on copper mines, tourism, family, and even amateur radio, but more than that, they mourn the loss of purity, of wholeness and structure, in a world where "the future is a shoulder without the promise of an arm."

Ground/water Ellen McMahon 2012 *Ground*

The Available World Ander Monson 2010 *The Available World* is strikingly original and often exhilarating. This is a refreshing and knowledgeable voice that drew me into listening carefully. There are only a few books of poems a year that engross you so convincingly.---Jim Harrison Monson's poems celebrate defiant excess. In this land of scarcity, right living involves using up what you have, where you have it; otherwise someone might wreck, steal, or use it and you might not get any more....[A] carpe diem for obscure, doomed youth.---Stephen Burt in *The Believer* "I would like some kind of notification/that I am not alone" writes Ander Monson in poems full of hard-earned music, punctuated with upholstery, gasoline fumes, kitchen cabinets, calculus, emergency rooms, baseball, bathroom floors, and other details of twenty-first-century American life. Monson forces these details into a lyric to make a sermon for our days. Rarely will a reader these days find sermons that are so utterly contemporary and yet so unmistakably a part of a long tradition in the American lyric. There are "forces at work here that are not apparent on the first viewing" in this book, and

there are "fireworks dismantling the sky." "Of all the somnambulists / trolling the floors of the town" of American poetics, Ander Monson is surely a master whose work will be remembered by more than "a line in the paper" of tomorrow. For his is the poetry of "necessary glory."---Ilya Kaminsky In *The Available World*, poet Ander Monson parses, sings, and sifts his way through the abundant offerings of the modern, digital world. The result is a whirlwind of linguistic energy. Some poems are sermons, others elegies, addressing the margin between real and virtual, where we increasingly spend out time. Here, human and machine memory collide; bodies are interchangeable with the ghosts of cyberspace. Vectors bind these poems together: "There is a missing mother, a damaged / armless brother, a drunk father, a car crash." As always, Monson has an eye to the weather and its godlike force. "There / are a lot of forces working here that are not all / apparent on first viewing," he writes. Perhaps most of all, *The Available World* invokes *Katamari Damacy*, a Japanese phrase for "clump spirit," and also the title of a puzzle-action video game that asks you to roll the world's objects into a ball and throw it into space where, if big and beautiful enough, it will become a star. *Anything Will Be Easy After This* Bethany Maile 2020-09 Bethany Maile had a mythological American West in mind when she returned to Idaho after dropping out of college in Boston, only to find a farm-town-turned-suburb instead of the Wild West wonderland she remembered. Haunted by what she had so completely misremembered, Maile resolved to investigate her attachment to the western myth, however flawed. Deciding to engage in a variety of "western" events, Maile trailed rodeo queens, bid on cattle, fired .22s at the gun range, and searched out wild horses. With lively reportage and a sharp wit, she recounts her efforts to understand how the western myth is outdated yet persistent while ultimately exploring the need for story and the risks inherent to that need. *Anything Will Be Easy after This* traces Maile's evolution from a girl suckered by a busted-down story to a more knowing woman who discovers a new narrative that enchants without deluding.

Montecore Jonas Hassen Khemiri 2011-03-01 At the start of this dazzlingly inventive novel from Jonas Hassen Khemiri, Abbas, a world-famous photographer and estranged father to a young novelist—also named Jonas Hassen Khemiri—is standing on a luxurious rooftop terrace in New York City. He is surrounded by rock stars, intellectuals, and political luminaries gathered to toast his fiftieth birthday. And yet how did Abbas, a dirt-poor Tunisian orphan and Swedish émigré, come to enjoy such success? Jonas is fresh off the publication of his first novel when answers to this question come in the form of an unexpected e-mail from Kadir, a lifelong friend of Abbas and an effervescent storyteller with delightfully anarchic linguistic idiosyncrasies. The portrait Kadir paints of Abbas—from a voluntarily mute boy who suffers constant night terrors, to a soulful young charmer, to a Swedish immigrant and political exile—proves to be vastly different from Jonas's view of his father. As the two jagged versions reconcile in Kadir and Jonas's impassioned correspondence, we're given a portrayal of a man that is at once tender and feverishly imagined. With an arresting blend of humor and wit, *Montecore* marks the stateside arrival of an already acclaimed international novelist. Winner of the PO Enquist Literary Prize for accomplished European novelists under forty, Jonas Hassen Khemiri has created a world that is as heartbreaking as it is exhilarating. From the Hardcover edition.

The Moon, Come to Earth Philip Graham 2009-11-15 A dispatch from a foreign land, when crafted by an attentive and skilled writer, can be magical, transmitting pleasure, drama, and seductive strangeness. In *The Moon, Come to Earth*, Philip Graham offers an expanded edition of a popular series of dispatches originally published on *McSweeney's*, an exuberant yet introspective account of a year's sojourn in Lisbon with his wife and daughter. Casting his attentive gaze on scenes as broad as a citywide arts festival and as small as a single paving stone in a cobbled walk, Graham renders Lisbon from a perspective that varies between wide-eyed and knowing; though he's unquestionably not a tourist, at the same time he knows he will never be a local. So his lyrical accounts reveal his struggles with (and love of) the Portuguese language, an awkward meeting with Nobel laureate José Saramago, being trapped in a budding soccer riot, and his daughter's challenging transition to adolescence while attending a Portuguese school—but he also waxes loving about Portugal's saudade-drenched music, its inventive cuisine, and its vibrant literary culture. And through his humorous, self-deprecating, and wistful explorations, we come to know Graham himself, and his wife and daughter, so that when an unexpected crisis hits his family, we can't help but ache alongside them. A thoughtful, finely wrought celebration of the moment-to-moment excitement of diving deep into another culture and confronting one's secret selves, *The Moon, Come to Earth* is literary travel writing of a rare

intimacy and immediacy.

Critical Expressivism Tara Roeder 2015-04-15 Critical Expressivism is an ambitious attempt to re-appropriate intellectual territory that has more often been charted by its detractors than by its proponents. Indeed, as Peter Elbow observes in his contribution to this volume, "As far as I can tell, the term 'expressivist' was coined and used only by people who wanted a word for people they disapproved of and wanted to discredit." The editors and contributors to this collection invite readers to join them in a new conversation, one informed by "a belief that the term expressivism continues to have a vitally important function in our field."

Letter to a Future Lover Ander Monson 2015-02-03 An exuberant, expansive cataloging of the intimate physical relationship between a reader and a book A way to leave a trace of us, who we were or wanted to be, what we read and could imagine, what we did and what we left for you. Readers of physical books leave traces: marginalia, slips of paper, fingerprints, highlighting, inscriptions. All books have histories, and libraries are not just collections of books and databases but a medium of long-distance communication with other writers and readers. Letter to a Future Lover collects several dozen brief pieces written in response to library ephemera—with "library" defined broadly, ranging from university institutions to friends' shelves, from a seed library to a KGB prison library—and addressed to readers past, present, and future. Through these witty, idiosyncratic essays, Ander Monson reflects on the human need to catalog, preserve, and annotate; the private and public pleasures of reading; the nature of libraries; and how the self can be formed through reading and writing.

Neck Deep and Other Predicaments Ander Monson 2007-01-23 In an eclectic compilation of essays, the author of *Other Electricities* utilizes unexpectedly nonliterary forms to explore such diverse topics as the history of mining in northern Michigan, disc golf, topology, car washes, snow, and more. Original.

Writing the South through the Self John C. Inscoe 2011-05-01 Drawing on two decades of teaching a college-level course on southern history as viewed through autobiography and memoir, John C. Inscoe has crafted a series of essays exploring the southern experience as reflected in the life stories of those who lived it. Constantly attuned to the pedagogical value of these narratives, Inscoe argues that they offer exceptional means of teaching young people because the authors focus so fully on their confrontations—as children, adolescents, and young adults—with aspects of southern life that they found to be troublesome, perplexing, or challenging. Maya Angelou, Rick Bragg, Jimmy Carter, Bessie and Sadie Delany, Willie Morris, Pauli Murray, Lillian Smith, and Thomas Wolfe are among the more prominent of the many writers, both famous and obscure, that Inscoe draws on to construct a composite portrait of the South at its most complex and diverse. The power of place; struggles with racial, ethnic, and class identities; the strength and strains of family; educational opportunities both embraced and thwarted—all of these are themes that infuse the works in this most intimate and humanistic of historical genres. Full of powerful and poignant stories, anecdotes, and testimonials, *Writing the South through the Self* explores the emotional and psychological dimensions of what it has meant to be southern and offers us new ways of understanding the forces that have shaped southern identity in such multifaceted ways.

Creative Writing in the Digital Age Michael Dean Clark 2015-01-29 Creative Writing in the Digital Age explores the vast array of opportunities that technology provides the Creative Writing teacher, ranging from effective online workshop models to methods that blur the boundaries of genre. From social media tools such as Twitter and Facebook to more advanced software like Inform 7, the book investigates the benefits and potential challenges these technologies present instructors in the classroom. Written with the everyday instructor in mind, the book includes practical classroom lessons that can be easily adapted to creative writing courses regardless of the instructor's technical expertise.

The Best American Essays 2013 Cheryl Strayed 2013-10-08 Curated by the #1 New York Times bestselling author of *Wild*, this volume shares intimate perspectives from some of today's most acclaimed writers. As Cheryl Strayed explains in her introduction, "the invisible, unwritten last line of every essay should be and nothing was ever the same again." The reader, in other words, should feel the ground shift, if even only a bit. In this edition of the acclaimed anthology series, Strayed has gathered twenty-six essays that each capture an inexorable, tectonic shift in life. Personal and deeply perceptive, this collection examines a broad range of life experiences—from a man's relationship with Mormonism to a woman's search for a serial killer; from listening to the music of Joni Mitchell to surviving five months at sea; from triaging

injured soldiers to giving birth to a daughter; and much more. The Best American Essays 2013 includes entries by Alice Munro, Zadie Smith, John Jeremiah Sullivan, Dagoberto Gilb, Vicki Weiqi Yang, J.D. Daniels, Michelle Mirsky, and others.

Predator Ander Monson 2022-09-06 A searching memoir of a life lived in the flicker of an action film, by the author of *I Will Take the Answer* In his first memoir, Ander Monson guides readers through a scene-by-scene exploration of the 1987 film *Predator*, which he has watched 146 times. Some fighters might not have time to bleed, but Monson has the patience to consider their adventure, one frame at a time. He turns his obsession into a lens through which he poignantly examines his own life, formed by mainstream, white, male American culture. Between scenes, Monson delves deeply into his adolescence in Michigan's Upper Peninsula and Riyadh, his role as a father and the loss of his own mother, and his friendships with men bound by the troubled camaraderie depicted in action and sci-fi blockbusters. Along with excursions into the conflicted pleasures of cosplay and first-person shooters, he imagines himself beside the poet and memoirist Paul Monette, who wrote the novelization of the movie while his partner was dying of AIDS. A sincere and playful book that lovingly dissects the film, *Predator* also offers questions and critiques of masculinity, fandom, and their interrelation with acts of mass violence. In a stirring reversal, one chapter exposes Monson through the *Predator*'s heat-seeking vision, asking him, "What do you know about the workings of the hidden world?" As Monson brings us into the brilliant depths of the film and its universe, the hunt begins.

Metawritings Jill Talbot 2012-05-15 In this daring volume, metawriting refers to writing about writing, veracity in writing, the I of writing and, ultimately, the construction of writing. With a prologue by Pam Houston, the anthology of personal essays, short stories, and one film script excerpt also includes illuminating and engaging interviews with each contributor. Showcasing how writers perform a meta-awareness of self via the art of the story, the craft of the essay, the writings and interviews in this collection serve to create an engaging, provocative discussion of the fiction-versus-nonfiction debate, truth in writing, and how metawriting works (and when it doesn't).

Portrait Inside My Head Phillip Lopate 2014-02-25 The author of *Against Joie de Vivre* presents a latest collection of essays on the more colorful threads of a life well lived, sharing provocative observations on topics ranging from the challenges of a Brooklyn childhood and the pleasures of baseball to movies and friendship.

Nothing Blake Butler 2011-10-11 One of the most acclaimed young voices of his generation, Blake Butler now offers his first work of nonfiction: a deeply candid and wildly original look at the phenomenon of insomnia. Invoking scientific data, historical anecdote, Internet obsession, and figures as diverse as Andy Warhol, Gilles Deleuze, John Cage, Anton LaVey, Jorge Luis Borges, Brian Eno, and Stephen King, Butler traces the tension between sleeping and conscious life. And he reaches deep into his own experience—from disturbing waking dreams, to his father's struggles with dementia, to his own epic 129-hour bout of insomnia—to reveal the effect of sleeplessness on his imaginative landscape. The result is an exhilarating exploration of dream and awareness, desperation and relief, consciousness and conscience—a fascinating maze-map of the borders between sleep and the waking world by one of today's most talked-about writers.

Gaps and the Creation of Ideas Judith Seligson 2021-03-08 *Gaps and the Creation of Ideas: An Artist's Book* is a portrait of the space between things, whether they be neurons, quotations, comic-book frames, or fragments in a collage. This twenty-year project is an artist's book that juxtaposes quotations and images from hundreds of artists and writers with the author's own thoughts. Using Adobe InDesign® for composition and layout, the author has structured the book to show analogies among disparate texts and images. There have always been gaps, but a focus on the space between things is virtually synonymous with modernity. Often characterized as a break, modernity is a story of gaps. Around 1900, many independent strands of gap thought and experience interacted and interwove more intricately. Atoms, textiles, theories, women, Jews, collage, poetry, patchwork, and music figure prominently in these strands. The gap is a ubiquitous phenomenon that crosses the boundaries of neuroscience, rabbinic thinking, modern literary criticism, art, popular culture, and the structure of matter. This book explores many subjects, but it is ultimately a work of art.

The Storrs Family 1886

College Girl Laura Gray-Rosendale 2013-06-01 The inspirational memoir of a woman who survived a brutal

sexual assault and went on to become a university professor.

Reality Hunger David Shields 2010-02-25 Reality Hunger is a manifesto for a burgeoning group of interrelated but unconnected artists who, living in an unbearably artificial world, are breaking ever larger chunks of 'reality' into their work. The questions Shields explores - the bending of form and genre, the lure and blur of the real - play out constantly around us, and Reality Hunger is a radical reframing of how we might think about this 'truthiness': about literary licence, quotation, and appropriation in television, film, performance art, rap, and graffiti, in lyric essays, prose poems, and collage novels. Drawing on myriad sources, Shields takes an audacious stance on issues that are being fought over now and will be fought over far into the future. Converts will see Reality Hunger as a call to arms; detractors will view it as an occasion to defend the status quo. It is certain to be one of the most controversial and talked about books of the season.

The Lifespan of a Fact John D'Agata 2019-08-22 NOW A BROADWAY PLAY STARRING DANIEL RADCLIFFE 'Provocative, maddening and compulsively readable' Maggie Nelson In 2003, American essayist John D'Agata wrote a piece for Harper's about Las Vegas's alarmingly high suicide rate, after a sixteen-year-old boy had thrown himself from the top of the Stratosphere Tower. The article he delivered, 'What Happens There', was rejected by the magazine for inaccuracies. But it was soon picked up by another, who assigned it a fact checker: their fresh-faced intern, and recent Harvard graduate, Jim Fingal. What resulted from that assignment, and beyond the essay's eventual publication in the magazine, was seven years of arguments, negotiations, and revisions as D'Agata and Fingal struggled to navigate the boundaries of literary nonfiction. This book includes an early draft of D'Agata's essay, along with D'Agata and Fingal's extensive discussion around the text. The Lifespan of a Fact is a brilliant and eye-opening meditation on the relationship between 'truth' and 'accuracy', and a penetrating conversation about whether it is appropriate for a writer to substitute one for the other. 'A fascinating and dramatic power struggle over the intriguing question of what nonfiction should, or can, be' Lydia Davis

The World of Flying Saucers Donald Howard Menzel 1963

Cultivating Music in America Ralph P. Locke 1997-01-01 "The Victorian cup on my shelf--a present from my mother--reads 'Love the Giver.' Is it because the very word patronage implies the authority of the father that we have treated American women patrons and activists so unlovingly in the writing of our own history? This pioneering collection of superb scholarship redresses that imbalance. At the same time it brilliantly documents the interrelationship between various aspects of gender and the creation of our own culture."--Judith Tick, author of Ruth Crawford Seeger: A Composer's Search for American Music "Together with the

fine-grained and energetic research, I like the spirit of this book, which is ambitious, bold, and generous minded. Cultivating Music in America corrects long-standing prejudices, omissions, and misunderstandings about the role of women in setting up the structures of America's musical life, and, even more far-reaching, it sheds light on the character of American musical life itself. To read this book is to be brought to a fresh understanding of what is at stake when we discuss notions such as 'elitism, ' 'democratic taste, ' and the political and economic implications of art."--Richard Crawford, author of The American Musical Landscape "We all know we are indebted to royal patronage for the music of Mozart. But who launched American talent? The answer is women, this book teaches us. Music lovers will be grateful for these ten essays, sound in scholarship, that make a strong case for the women philanthropists who ought to join Carnegie and Rockefeller as household words as sponsors of music."--Karen J. Blair, author of The Torchbearers: Women and Their Amateur Arts Associations in America

Anything Will Be Easy After This Bethany Maile 2020 This memoir recounts Bethany Maile's efforts, informed by a steady diet of "western" activities, to understand the ways in which the western myth is outdated yet persistent.

Anthropologies Beth Alvarado 2011-09-03 A vivid archive of memories, Beth Alvarado's Anthropologies layers scenes, portraits, dreams, and narratives in a dynamic cross-cultural mosaic. Bringing her lyrical tenor to bear on stories as diverse as harboring teen runaways, gunfights with federales, and improbable love, Alvarado unveils the ways in which seemingly separate moments coalesce to forge a communal truth. Woven from the threads of distinct family histories and ethnic identities, Anthropologies creates a heightened understanding of how individual experiences are part of a larger shared fabric of lives. Like the opening of a series of doors, each turn of the page reveals some new reality and the memories that emerge from it. Open one door and you are transported to a modest Colorado town in 1966, appraising animal tracks edged into a crust of snow while listening to stories of Saipan. Open another and you are lounging in a lush Michoacán hacienda, or in another, the year is 1927 and you are standing on a porch in Tucson, watching La Llorona turn a corner. With vivid imagery and a poetic sensibility, Anthropologies reenacts the process of remembering and so evokes a compelling narrative. Each snapshot provides a glimpse into the past, illuminating the ways in which memory and history are intertwined. Whether the experience is of her own drug use or that of a great-great-grandmother's trek across the Great Plains with Brigham Young, Alvarado's insight into the binding nature of memory illuminates a new way of understanding our place within families, generations, and cultures.