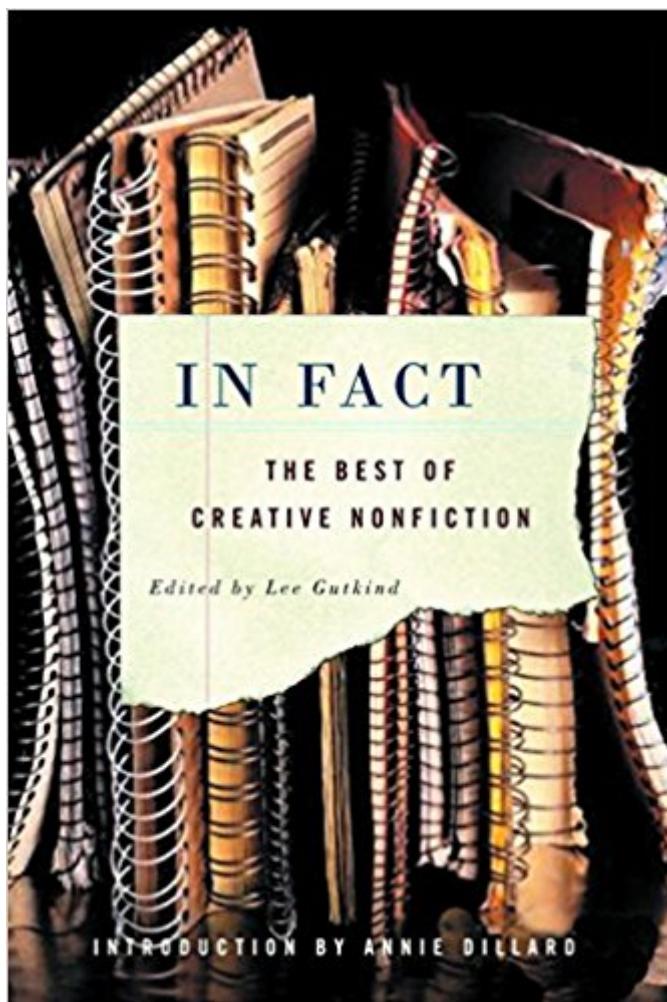


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# In Fact: The Best Of Creative Nonfiction



## **Synopsis**

A cross section of the famous and those bound to become so, this collection is a riveting experience highlighting the expanding importance of this dramatic and exciting new genre. Creative nonfiction, also known as narrative nonfiction, liberated journalism by inviting writers to dramatize, interpret, speculate, and even re-create their subjects. Lee Gutkind collects twenty-five essays that flourished in this new turf, all originally published in the groundbreaking journal he founded, *Creative Nonfiction*, now in its tenth anniversary year. Many of the writers here are crossing genres—*from poetry to fiction to nonfiction*. Annie Dillard provides the introduction, while Gutkind discusses the creative and ethical parameters of this new genre. The selections themselves are broad and fascinating. Lauren Slater is a therapist in the institution where she was once a patient. John Edgar Wideman reacts passionately to the unjust murder of Emmett Till. Charles Simic contemplates raucous gatherings at his Uncle Boris's apartment, while John McPhee creates a rare, personal, album quilt of his own life. Terry Tempest Williams speaks on the decline of the prairie dog, and Madison Smartt Bell invades Haiti.

## **Book Information**

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## **Customer Reviews**

\*Starred Review\* Mark Bowden, of *Black Hawk Down* (1999) fame, writes, "I think creative nonfiction is the major literary innovation of the last half century," a claim with which Gutkind, a tireless advocate for the form, wholeheartedly agrees. So committed to the genre is writer, teacher, and editor Gutkind, he founded the literary journal *Creative Nonfiction* and now celebrates its

phenomenal first decade by collecting 25 of its best essays. The result is an electrifying anthology that covers the creative nonfiction universe from the personal essay to nature writing, literary journalism, and science writing. Each superb piece is followed by a writer's statement, and the book itself is introduced by a master of the form, Annie Dillard, whose "Notes for Young Writers" will galvanize all readers no matter their age or writing experience. Graced with memorable essays by such diverse writers as Diane Ackerman, Phillip Lopate, John McPhee, Richard Rodriguez, Floyd Skloot, John Edgar Wideman, and Terry Tempest Williams--writers who contemplate everything from creativity to race, the birth of a child, childhood memories, brain damage, and prairie dogs--this stellar volume will stand as an exciting and defining creative nonfiction primer. Donna

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Lee Gutkind is the founder and editor of the literary journal Creative Nonfiction and a pioneer in the field of narrative nonfiction. Gutkind is also the editor of In Fact and Becoming a Doctor, the author of Almost Human, and has written books about baseball, health care, travel, and technology. A Distinguished Writer in Residence at Arizona State University, he lives in Pittsburgh, Pennsylvania, and Tempe, Arizona. Annie Dillard is a short story writer, novelist, and poet. She is a member of the Academy of Arts and Letters and has received fellowship grants from the John Simon Guggenheim Foundation and the National Endowment for the Arts. After living for five years in the Pacific Northwest, she now lives on the East Coast with her family.

For those unfamiliar with Lee Gutkind, she was instrumental in working on an creating one of my favorite literary publications, Creative Nonfiction. Each issue was devoted to a particular subject, from Family to Intimate Matters or Surviving Crisis. Just last night, in fact, I read one of the pieces from one of those publications, an essay called "Shunning" which told of the loss of identity faced by a pregnant teen in the 60s, during a time when getting pregnant outside of marriage could cause everyone to turn their backs on a person. Now I'm thrilled that Gutkind has compiled some of the best examples of Creative Nonfiction. Not only because I'm already a fan of her work but also because I love reading but am short on time. This book is perfect because it allows me to start and finish an entire piece in the book without having to set aside hours to do so. I don't HAVE to read it in a few days or one or two sittings. I urge you to experience the joys of Creative Nonfiction, especially as compiled by someone as discerning as Gutkind. It is great for those who have to read in fits and starts, perhaps while waiting to pick up a kid after school or while waiting in line at the drive-up window at the bank. In short, it is perfect for taking with you while on a trip, on the run or

when you have a few minute in your day to sit down, have a cup or coffee (or snack) and let one of the many wonderful writers in this volume take you away from your usual routine.

This volume is a brilliant collection of extremely well written short stories. The subject matter varies with the author and the selected works are engaging. I enjoy creative non-fiction and find this collection is an excellent example of the genre. It also offers information about the authors and mentions the workshops, colleges and universities they attended. Many of the writers currently teach creative non-fiction writing at university level programs throughout the United States.

I love the book. Needed it for school, so I turned to . Great book, will definitely recommend this to others.

Excellent!!!

Nice book. I can't wait to get to the beach and finish it. The stories are real, so effortlessly intriguing.

Creative writing is generally considered with fiction-this book takes a turn with non-fiction, that is creatively writing of the actual fact. Enjoyable essays.

I ordered this book sight-unseen for a new course I'm offering in the spring. I wasn't disappointed. The writing is varied, often challenging and always compelling. I recommend this to anyone who wonders what creative nonfiction is all about.

I didn't expect this book to look brand new because I got it "used" the package took a 2 weeks to get to me and that's why I gave it 4 stars. But overall loved it once I got it.

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