

take the cannoli sarah vowell

****Take the Cannoli Sarah Vowell: Exploring the Intersection of History, Culture, and Storytelling****

take the cannoli sarah vowell instantly evokes a blend of pop culture and insightful narrative. While the phrase “take the cannoli” famously originates from the classic film **The Godfather**, Sarah Vowell’s work similarly captures moments that are rich in history and layered with cultural meaning. Sarah Vowell, known for her unique blend of humor, historical insight, and personal storytelling, often weaves seemingly small details into a larger tapestry of American identity. In this article, we’ll delve into the connection between the phrase “take the cannoli” and Sarah Vowell’s storytelling style, exploring how her approach to history makes the past accessible, engaging, and deeply relevant.

Who Is Sarah Vowell?

Before diving deeper into the cultural resonance of “take the cannoli,” it’s essential to understand who Sarah Vowell is and why her voice matters in the landscape of American history and literature.

Sarah Vowell is an American author, journalist, and commentator known for her witty, conversational writing style. She often focuses on American history, examining the lives of presidents and historical figures with fresh eyes. Vowell’s works, such as **Assassination Vacation** and **The Wordy Shipmates**, showcase her ability to blend humor and scholarship, making history feel immediate and relatable. Through her unique perspective, she invites readers to reconsider familiar stories and recognize the complexities beneath their surface.

The Art of Storytelling in Vowell’s Work

One of the reasons Sarah Vowell’s writing resonates so well is her skillful storytelling. She doesn’t just list historical facts; instead, she creates vivid narratives that connect readers emotionally and intellectually to the past. This approach is somewhat reminiscent of the phrase “take the cannoli” from **The Godfather**, where a simple line carries a wealth of cultural significance and character depth.

Vowell’s storytelling often includes:

- Anecdotes from her personal experiences that tie into larger historical themes.
- A conversational tone that feels like a dialogue rather than a lecture.
- Sharp humor that punctuates serious topics, making them more approachable.
- Deep dives into cultural artifacts, moments, or phrases that reveal broader social currents.

“Take the Cannoli”: More Than Just a Movie Line

The phrase “take the cannoli” has become iconic in American pop culture, but what does it really mean beyond the surface? In **The Godfather**, the line is uttered after a violent scene, serving as a reminder of everyday life continuing amid chaos. It symbolizes the intersection of the ordinary and the extraordinary—the blend of violence, family, tradition, and culture.

How Sarah Vowell Might Interpret “Take the Cannoli”

If Sarah Vowell were to analyze this phrase, she would likely unpack its layers of meaning within an American historical context. For Vowell, phrases like this are not just pop culture catchphrases but windows into the social and cultural dynamics of their time.

She might explore:

- The role of Italian-American identity and immigrant culture in shaping American society.
- How food acts as a cultural signifier and a bearer of tradition.
- The juxtaposition of violence and mundane life in American narratives.
- The way popular media immortalizes certain moments that reflect broader societal values.

Through this lens, “take the cannoli” becomes a starting point for a rich historical exploration, much like how Vowell uses everyday stories to illuminate larger truths.

Sarah Vowell’s Impact on Historical Narrative

Sarah Vowell’s approach to history is refreshingly accessible, especially in a field often perceived as dry or overly academic. Her work encourages readers to see history as a living, breathing story filled with quirks, contradictions, and humanity.

Bringing History to Life Through Cultural References

Vowell often integrates cultural references and modern-day parallels to make history resonate. The connection between “take the cannoli” and her style lies in this very technique—using relatable cultural touchstones to anchor historical discussion.

For example, in her essays and books, she might:

- Highlight how a seemingly minor historical event connects to present-day issues.
- Use humor and storytelling to break down complex political or social topics.
- Draw attention to overlooked or underappreciated figures in American history.
- Examine how traditions, like Italian-American food culture, evolve and influence identity.

This method not only educates but entertains, inviting a broader audience to engage with history.

Why “Take the Cannoli Sarah Vowell” Matters in Today’s Cultural Conversation

In a world saturated with information, finding narratives that are both informative and enjoyable is a rarity. Sarah Vowell’s work stands out because it offers this balance. The phrase “take the cannoli” in conjunction with her name symbolizes a way of understanding culture that respects both the serious and the playful.

Lessons from Vowell’s Style for Writers and Historians

For anyone interested in writing or studying history, Sarah Vowell’s approach offers valuable insights:

1. **Use Storytelling to Engage**: Facts alone can’t hold attention; stories do.
2. **Find the Human Element**: History is about people, not just dates and events.
3. **Incorporate Humor Thoughtfully**: Humor can make complex subjects more digestible.
4. **Connect Past and Present**: Show how history influences current cultural phenomena.
5. **Celebrate Cultural Details**: Small things like food, phrases, or rituals reveal much about identity.

These lessons help make history more approachable and memorable, much like the enduring charm of a phrase like “take the cannoli.”

Exploring Sarah Vowell’s Notable Works

To better understand how Sarah Vowell captures the essence of American culture and history, it’s helpful to look at some of her most influential books and essays.

Assassination Vacation

In **Assassination Vacation**, Vowell embarks on a road trip across the United States, visiting sites related to the assassinations of Abraham Lincoln, James Garfield, and William McKinley. Through this journey, she combines travelogue, historical analysis, and personal reflection, revealing the lingering impact of these events on the American psyche.

The Wordy Shipmates

This book examines the Puritans who settled New England, challenging their often simplistic portrayal. Vowell uncovers the complexity of their beliefs and the contradictions in their society, offering a nuanced perspective on early American history.

Both works showcase her signature blend of humor, curiosity, and a deep respect for the messy reality of history.

The Cultural Significance of Food in Vowell's Narratives

Food is more than sustenance; it's a cultural artifact that carries stories, traditions, and identity. The phrase "take the cannoli" naturally brings food to mind, and Sarah Vowell often uses such cultural symbols to enrich her narratives.

Food as a Historical Lens

In many of her essays and talks, Vowell touches on how food traditions reflect broader historical and social trends. For example:

- Immigrant communities preserving their heritage through cuisine.
- The evolution of American foodways as a reflection of cultural blending.
- How food can serve as a symbol of resistance, adaptation, or assimilation.

By paying attention to these details, Vowell helps readers appreciate how everyday elements like food connect us to history in tangible ways.

Bridging Pop Culture and History

One of Sarah Vowell's strengths is her ability to bridge the gap between pop culture and serious historical inquiry. The phrase "take the cannoli," rooted in a beloved film, exemplifies how a simple cultural moment

can open the door to deeper understanding.

Why This Approach Resonates

- **Accessibility**: Popular references make history less intimidating.
- **Relatability**: They connect historical figures and events to the audience's lived experiences.
- **Engagement**: They spark curiosity and invite further exploration.
- **Continuity**: They demonstrate how past and present continuously influence each other.

By blending pop culture with historical storytelling, Sarah Vowell invites us all to see history not as a distant, dusty archive but as a lively conversation happening now.

As you reflect on the phrase “take the cannoli sarah vowell,” it becomes clear that both the phrase and the author’s work share a common thread: a celebration of the ordinary moments that reveal extraordinary stories. Whether through a pastry or a president, the stories we tell shape our understanding of who we are and where we come from. Sarah Vowell’s distinctive voice reminds us to savor those stories, much like taking the cannoli—appreciating the sweetness amid the complexities of life.

Frequently Asked Questions

Who is Sarah Vowell and what is her connection to 'Take the Cannoli'?

Sarah Vowell is an American author, journalist, and social commentator known for her witty and insightful essays. She references the phrase 'Take the Cannoli' in her works as a cultural nod to classic American cinema, particularly *The Godfather*.

What does the phrase 'Take the Cannoli' mean in the context of Sarah Vowell's writing?

In Sarah Vowell's writing, 'Take the Cannoli' is used metaphorically to signify accepting the good parts of an experience while leaving behind the less desirable aspects, inspired by its usage in *The Godfather* film.

Has Sarah Vowell discussed 'Take the Cannoli' in any of her books or essays?

Yes, Sarah Vowell has mentioned 'Take the Cannoli' in her essays to illustrate cultural references and to explore themes of American identity and history with humor and depth.

Why is 'Take the Cannoli' a significant phrase in popular culture and how does Sarah Vowell interpret it?

The phrase 'Take the Cannoli' is iconic from *The Godfather*, symbolizing pragmatic decision-making. Sarah Vowell interprets it as an example of how pop culture phrases permeate everyday language and reflect deeper societal values.

Can 'Take the Cannoli' be seen as a theme in Sarah Vowell's storytelling style?

Yes, Sarah Vowell often employs cultural references like 'Take the Cannoli' to blend humor with historical and social commentary, making complex topics more relatable and engaging.

Where can I find Sarah Vowell's discussions or mentions of 'Take the Cannoli'?

Sarah Vowell's mentions of 'Take the Cannoli' can be found in her essays, public talks, and interviews, as well as in some of her books where she examines American culture and history.

Additional Resources

Take the Cannoli Sarah Vowell: An Analytical Review of Her Narrative Style and Cultural Commentary

take the cannoli sarah vowell is a phrase that invokes curiosity, especially among readers familiar with Sarah Vowell's unique approach to storytelling and historical commentary. Vowell, an acclaimed author and public radio contributor, is known for her incisive, witty, and often quirky narratives that blend historical facts with personal anecdotes. The phrase "take the cannoli" itself is famously associated with American pop culture, originating from the iconic line in the film **The Godfather**. When paired with Sarah Vowell's name, it suggests a compelling intersection of cultural reflection and narrative style worthy of detailed exploration.

Understanding Sarah Vowell's Narrative Approach

Sarah Vowell's writing stands out for its distinctive voice—marked by a combination of humor, historical insight, and a conversational tone that appeals to a broad audience. Her work often explores American history not as a dry chronology of events but as a living, breathing story filled with irony, contradictions, and personal engagement. This approach resonates with readers who seek to understand the complexities of culture and identity beyond textbook summaries.

The invocation of “take the cannoli” in the context of Sarah Vowell’s work can be seen as a metaphor for embracing cultural artifacts and stories with a blend of appreciation and critical inquiry. Vowell’s ability to dissect cultural icons and historical moments with both reverence and skepticism is a hallmark of her contributions to public discourse.

The Role of Pop Culture in Vowell’s Work

Pop culture references, such as “take the cannoli,” often serve as entry points in Vowell’s narratives. They ground abstract historical or political analysis in familiar terms for the reader. For example, in her essays and radio segments, Vowell frequently draws on films, music, and iconic American symbols to illustrate broader themes about national identity and collective memory.

By integrating pop culture, Vowell demystifies history, making it accessible and relevant. This strategy not only educates but also challenges readers to reconsider preconceived notions about cultural heritage and the stories societies tell themselves.

Exploring the Themes in Sarah Vowell’s Work

At the core of Vowell’s storytelling lies a deep curiosity about America’s past and its enduring impact on contemporary life. Her works, such as **Assassination Vacation** and **The Wordy Shipmates**, reveal a fascination with pivotal historical events and figures, often approached through a lens that highlights the absurdities and paradoxes inherent in American history.

Historical Irony and Personal Reflection

One of the defining features of Vowell’s style is her use of historical irony. She frequently juxtaposes the lofty ideals espoused by historical figures with the messy realities of their actions and contexts. This technique invites readers to engage with history in a nuanced way, recognizing that heroic narratives often coexist with contradictions and moral ambiguity.

Moreover, Vowell’s personal reflections woven into her narratives add a layer of intimacy and relatability. Her willingness to insert herself into the story—whether through humorous self-deprecation or candid admissions—creates a conversational atmosphere that encourages readers to reflect on their own relationship with history and culture.

The Intersection of Food and Culture

The phrase “take the cannoli” also draws attention to the symbolic role of food in cultural storytelling. Vowell occasionally touches upon culinary traditions as part of her broader examination of identity and heritage. Food, in such instances, becomes more than sustenance; it is a vessel for memory, community, and cultural continuity.

By engaging with food-related metaphors or anecdotes, Vowell taps into a universal experience, making her historical inquiry more tangible and evocative. This approach aligns with broader trends in cultural studies where food is recognized as a crucial element of social and historical narratives.

Comparative Perspectives: Sarah Vowell and Contemporary Cultural Commentators

When assessing Sarah Vowell’s contributions, it is instructive to compare her style and thematic focus with those of other contemporary cultural commentators. Unlike traditional historians who might prioritize exhaustive academic rigor, Vowell strikes a balance between scholarship and popular engagement, positioning herself somewhere between historian and storyteller.

Her work contrasts with more polemical voices by maintaining a tone that is inquisitive rather than dogmatic. This balance enables her to appeal to a wide demographic, from casual readers interested in American history to those seeking more critical cultural analysis.

Pros and Cons of Vowell’s Narrative Style

- **Pros:** Accessible and engaging prose; effective use of humor and irony; ability to connect historical events with contemporary issues; personal storytelling that fosters reader connection.
- **Cons:** Some readers may find the blend of personal narrative and history less authoritative; occasional reliance on pop culture references might alienate those unfamiliar with the examples; the informal tone may not satisfy academic audiences seeking depth.

Despite these limitations, Vowell’s approach is widely regarded as innovative and influential, particularly in the realm of public radio and literary non-fiction.

The Impact of Sarah Vowell's Work on Public Understanding of History

Sarah Vowell's contributions extend beyond the written page into public radio programs such as **This American Life**, where her segments have reached millions of listeners. Through these platforms, she has helped redefine how history can be communicated in the 21st century—less as a static record and more as a dynamic conversation.

Her accessible style encourages active engagement with historical topics, prompting audiences to question dominant narratives and explore lesser-known perspectives. This democratization of history aligns with contemporary educational goals aimed at fostering critical thinking and cultural literacy.

Takeaways from “Take the Cannoli” as a Cultural Reference

The cultural resonance of “take the cannoli” encapsulates many of the qualities present in Vowell's work: a respect for tradition laced with a playful critique, an embrace of complexity, and an invitation to savor the richness of cultural heritage without glossing over its imperfections.

In this way, the phrase serves as a fitting emblem for Vowell's narrative philosophy—encouraging readers to appreciate history's sweetness while acknowledging its layers and nuances.

As audiences continue to seek fresh perspectives on familiar stories, Sarah Vowell's unique blend of humor, history, and cultural commentary ensures her place as a significant voice in the ongoing dialogue about American identity and memory.

[Take The Cannoli Sarah Vowell](#)

take the cannoli sarah vowell: *Take the Cannoli* Sarah Vowell, 2013-12-17 A wickedly funny collection of personal essays from popular NPR personality Sarah Vowell. Hailed by Newsweek as a cranky stylist with talent to burn, Vowell has an irresistible voice -- caustic and sympathetic, insightful and double-edged -- that has attracted a loyal following for her magazine writing and radio monologues on *This American Life*. While tackling subjects such as identity, politics, religion, art, and history, these autobiographical tales are written with a biting humor, placing Vowell solidly in the tradition of Mark Twain and Dorothy Parker. Vowell searches the streets of Hoboken for traces of the town's favorite son, Frank Sinatra. She goes under cover of heavy makeup in an investigation of goth culture, blasts cannonballs into a hillside on a father-daughter outing, and maps her family's haunted history on a road trip down the Trail of Tears. *Take the Cannoli* is an eclectic tour of the New World, a collection of alternately hilarious and heartbreaking essays and autobiographical yarns.

take the cannoli sarah vowell: Assassination Vacation Sarah Vowell, 2005-04-04 New York

Times bestselling author of *The Wordy Shipmates* and contributor to NPR's *This American Life* Sarah Vowell embarks on a road trip to sites of political violence, from Washington DC to Alaska, to better understand our nation's ever-evolving political system and history. Sarah Vowell exposes the glorious conundrums of American history and culture with wit, probity, and an irreverent sense of humor. With *Assassination Vacation*, she takes us on a road trip like no other—a journey to the pit stops of American political murder and through the myriad ways they have been used for fun and profit, for political and cultural advantage. From Buffalo to Alaska, Washington to the Dry Tortugas, Vowell visits locations immortalized and influenced by the spilling of politically important blood, reporting as she goes with her trademark blend of wisecracking humor, remarkable honesty, and thought-provoking criticism. We learn about the jinx that was Robert Todd Lincoln (present at the assassinations of Presidents Lincoln, Garfield, and McKinley) and witness the politicking that went into the making of the Lincoln Memorial. The resulting narrative is much more than an entertaining and informative travelogue—it is the disturbing and fascinating story of how American death has been manipulated by popular culture, including literature, architecture, sculpture, and—the author's favorite—historical tourism. Though the themes of loss and violence are explored and we make detours to see how the Republican Party became the Republican Party, there are all kinds of lighter diversions along the way into the lives of the three presidents and their assassins, including mummies, show tunes, mean-spirited totem poles, and a nineteenth-century biblical sex cult.

take the cannoli sarah vowell: The Complete Polysyllabic Spree Nick Hornby, 2007-06-28 The Complete Polysyllabic Spree is Nick Hornby's wickedly funny journey through reading This is not a book of reviews. This is not a book that sneers at other books. This is a book about reading - about enjoying books wherever and however you find them. Nick Hornby, author of the bestsellers *About a Boy* and *Fever Pitch* - takes us on a hilarious and perceptive tour through the books he bought, the books he read and his thoughts on literature. He is first and foremost a reader and he approaches books like the rest of us: hoping to pick up one he can't put down. The Complete Polysyllabic Spree is a diary of sorts, charting his reading life over two years. It is a celebration of why we read - its pleasures, its disappointments and its surprises. And above all, it is for you - the ever hopeful reader. For fans of Bill Bryson and Stephen Fry, and for bookworms everywhere, this witty, passionate book will make you cherish the world of letters anew. 'An engaged and engaging ramble around one reader's mind' The Times 'Not only does it make you want to read more but, like all great books, it's also terrific company' Metro 'For anyone whose idea of a good time is arguing with friends about their favourite books...amusing and contagiously enthusiastic' Big Issue

take the cannoli sarah vowell: Long Story Short Margot Leitman, 2015-10-13 A Moth storytelling champion shows you how to leave your audience spellbound in this bestselling, practical guide to powerful storytelling—through writing, public speaking, and more. Using a fun, irreverent, and infographic approach, Margot Leitman breaks storytelling into concrete components. Whether you want to write a great wedding toast, deliver a compelling keynote speech, or simply entertain friends and family, comedian and Moth 5-time champion storyteller Margot Leitman provides a clear and engaging roadmap to telling your own personal stories in this approachable storytelling guide. From content and structure to emotional impact and delivery, Leitman guides you through the entire storytelling process, providing personal anecdotes, relatable examples, and practical exercises along the way. Table of Contents Part 1: Getting Started Chapter 1. You Already Have Great Stories Chapter 2. Getting Past Fear Chapter 3. The Truth Chapter 4. The Universal Theme Chapter 5. The Thesis-Based Story Part 2: Elements of a Story Chapter 6. Passion Chapter 7. Layering a Story Chapter 8. Perspective Chapter 9. Character Chapter 10. Rooting for the Storyteller Chapter 11. The Full Circle Chapter 12. Someone Else's Story Chapter 13. The Unexpected Chapter 14. The Benign Part 3: The Performance and Beyond Chapter 15. How to Memorize & Vocalize a Story Chapter 16. The Business of Storytelling This book is essential—a reminder that the world would be a better place if everyone knew how to tell a good story. —Diana Spechler, author and seven-time Moth StorySLAM winner

take the cannoli sarah vowell: My Way John Martin Fischer, 2006-03-02 This is a selection of

essays on moral responsibility that represent the major components of John Martin Fischer's overall approach to freedom of the will and moral responsibility. The collection exhibits the overall structure of Fischer's view and shows how the various elements fit together to form a comprehensive framework for analyzing free will and moral responsibility. The topics include deliberation and practical reasoning, freedom of the will, freedom of action, various notions of control, and moral accountability. The essays seek to provide a foundation for our practices of holding each other (and ourselves) morally and legally accountable for our behavior. A crucial move is the distinction between two kinds of control. According to Fischer, regulative control involves freedom to choose and do otherwise (alternative possibilities), whereas guidance control does not. Fischer contends that guidance control is all the freedom we need to be morally responsible agents. Further, he contends that such control is fully compatible with causal determinism. Additionally, Fischer argues that we do not need genuine access to alternative possibilities in order for there to be a legitimate point to practical reasoning. Fischer's overall framework contains an argument for the contention that guidance control, and not regulative control, is associated with moral responsibility, a sketch of a comprehensive theory of moral responsibility (that ties together responsibility for actions, omissions, consequences, and character), and an account of the value of moral responsibility. On this account, the value of exhibiting freedom (of the relevant sort) and thus being morally responsible for one's behavior is a species of the value of artistic self-expression.

take the cannoli sarah vowell: *Them* Jon Ronson, 2011-06-28 A wide variety of extremist groups -- Islamic fundamentalists, neo-Nazis -- share the oddly similar belief that a tiny shadowy elite rule the world from a secret room. In *Them*, journalist Jon Ronson has joined the extremists to track down the fabled secret room. As a journalist and a Jew, Ronson was often considered one of *Them* but he had no idea if their meetings actually took place. Was he just not invited? *Them* takes us across three continents and into the secret room. Along the way he meets Omar Bakri Mohammed, considered one of the most dangerous men in Great Britain, PR-savvy Ku Klux Klan Grand Wizard Thom Robb, and the survivors of Ruby Ridge. He is chased by men in dark glasses and unmasked as a Jew in the middle of a Jihad training camp. In the forests of northern California he even witnesses CEOs and leading politicians -- like Dick Cheney and George Bush -- undertake a bizarre owl ritual. Ronson's investigations, by turns creepy and comical, reveal some alarming things about the looking-glass world of us and them. *Them* is a deep and fascinating look at the lives and minds of extremists. Are the extremists onto something? Or is Jon Ronson becoming one of them?

take the cannoli sarah vowell: *I Only Say This Because I Love You* Deborah Tannen, 2001-07-31 Why does talk in families so often go in circles, leaving us tied up in knots? In this illuminating book, Deborah Tannen, the linguist and bestselling author of *You Just Don't Understand* and many other books, reveals why talking to family members is so often painful and problematic even when we're all adults. Searching for signs of acceptance and belonging, we find signs of disapproval and rejection. Why do the seeds of family love so often yield a harvest of criticism and judgment? In *I Only Say This Because I Love You*, Tannen shows how important it is, in family talk, to learn to separate word meanings, or messages, from heart meanings, or metamessages —unstated but powerful meanings that come from the history of our relationships and the way things are said. Presenting real conversations from people's lives, Tannen reveals what is actually going on in family talk, including how family conversations must balance the longing for connection with the desire for control, as we struggle to be close without giving up our freedom. This eye-opening book explains why grown women so often feel criticized by their mothers; and why mothers feel they can't open their mouths around their grown daughters; why growing up male or female, or as an older or younger sibling, results in different experiences of family that persist throughout our lives; and much, much more. By helping us to understand and redefine family talk, Tannen provides the tools to improve relationships with family members of every age.

take the cannoli sarah vowell: *Alternative Business* Martin Parker, 2013-03-01 From Robin Hood to Jack Sparrow from *Pirates of the Caribbean*, outlaws have been a central part of 800 years of culture. These are characters who criticise the power of those in the castle or the skyscraper, and

earn their keep by breaking the law. Outlaws break categories too. They are fact and fiction, opposition and product, culture and economy, natural justice and organized crime. Beginning with Robin Hood stealing from the rich, and covering along the way pirates, smugglers, highwaymen, the Wild West, the Mafia and many others, Martin Parker offers a fresh and exciting insight into the counter culture of the outlaw – one that rebels against the more dominant and traditional forms of economy and organization and celebrates a life free from wage slavery. *Alternative Business* is a highly readable, entertaining book that will prove a helpful study tool for all students and lecturers working on organizations, cultural studies and criminology.

take the cannoli sarah vowell: Vermeer in Bosnia Lawrence Weschler, 2013-02-06 From the master chronicler of the marvelous and the confounding—author of *Mr. Wilson's Cabinet of Wonder*—here is a much-anticipated new collection of more than twenty pieces from the past two decades, the majority of which have never before been gathered together in book form. Lawrence Weschler is not simply a superb reporter, essayist, and cultural observer; he is also an uncanny collector and connector of wonders. In *Vermeer in Bosnia*, whether he is reporting on the aftermath of the Yugoslav wars (and noticing, for example, how centuries earlier Vermeer had had to invent the peace and serenity we so prize in his work today from a youth during which all of Europe had been as ravaged as Bosnia) or dissecting the special quality of light in his beloved hometown of Los Angeles, Weschler's perceptions are often startling, his insights both fresh and profound. Included here is Weschler's remarkable profile of Roman Polanski—written years before the release of *The Pianist*, yet all but predicting the director's confrontation with the Holocaust in that film—alongside an equally celebrated portrait of Ed Weinberger, a young designer crushed and yet hardly bowed by an extreme form of Parkinson's disease. Here is Weschler limning his own experience as the grandson of an eminent Weimar-era composer, and then as the befuddled father of an eminently fetching daughter. Here is Weschler on Art Spiegelman, David Hockney, Ed Kienholz, and Wislawa Szymborska. Here, in short, are some of the most dazzling pieces from Lawrence Weschler's own brimming cabinet of marvels.

take the cannoli sarah vowell: Found Davy Rothbart, 2012-05-01 Discarded valentines. Ransom notes. To-do lists. Diaries. Homework assignments. A break-up letter written on the back of an airsickness bag. Whether they are found on buses, at stores, in restaurants, waiting rooms, parking lots, or even prison yards, these items give readers an uncensored, poignant, and often hilarious peek into other people's lives. By collecting them in his hit magazine, *Found* (and its companion website, www.foundmagazine.com), Davy Rothbart has bewitched the nation with a surprising window into its heart and soul and turned his many readers into an army of sharp-eyed finders. *Found* is chock-full of the latest and greatest of these finds, arranged in the style of the magazine, laying bare the tantalizing tales to be discovered in the trash we toss. By turns heartbreaking and hysterically funny, *Found* is a mesmerizing tribute to everyday life and our eternal curiosity about our fellow human beings.

take the cannoli sarah vowell: Legends of the Chelsea Hotel Ed Hamilton, 2007-11-02 There's a current that courses through the old Chelsea Hotel, an electricity that drives people relentlessly to create. It's an energy that longtime resident and creator of *Living with Legends: Hotel Chelsea* Blog Ed Hamilton will tell you often drives inhabitants to madness. In a series of linked cyanide capsules, *Legends of the Chelsea Hotel* tells the odd, funny, and often tragic truth of the writers, artists, and musicians -- the famous and the obscure alike -- who have fallen prey to the Chelsea. Readers enter one of Dee Dee Ramone's flashbacks; meet the ghost of author Thomas Wolfe; learn of movie star Ethan Hawke's mystical powers over women; see the ungodly acts allegedly being perpetrated in the basement club Serena's; and feel the dark aura of Room 100, where punk rocker Sid Vicious killed his girlfriend Nancy. Other Chelsea residents past and present who will be included: Ryan Adams, club kid/murderer Michael Alig, Sarah Bernhardt, the Warhol Factory's Richard Bernstein, Victor Bockris, Charles Bukowski, Leonard Cohen, Lesbian activist Storme DeLarverie, Bob Dylan, Allen Ginsberg, Herbert Huncke, Janis Joplin, Jack Kerouac, Madonna, Edgar Lee Masters, Arthur Miller, Edie Sedgwick, Sam Shepard, Patti Smith, Dylan Thomas, and Rufus Wainwright.

take the cannoli sarah vowell: Zombie Spaceship Wasteland Patton Oswalt, 2011-11-08

Prepare for a journey through the world of one of the most creative, insightful, and hysterical voices on the entertainment scene today. Oswalt offers a fascinating look into his most unusual, and lovable, mindscape. He combines memoir with uproarious humor in an inventive account of the evolution of his wildly insightful worldview, sure to indulge his legion of fans.

take the cannoli sarah vowell: United We Serve E. J. Dionne, Kayla Meltzer Drogosz, Robert E. Litan, 2004-05-26 Public rhetoric in the United States has always laid heavy stress on the obligations of citizenship. Bill Clinton praised the idea of service, and so does George W. Bush. Since September 11, the debate over service and the obligations of citizenship has become even more urgent. *United We Serve* gathers many diverse voices on civic life and civic obligation to explore the idea of national service as it relates to citizenship. Activists and practitioners discuss the rise of the service movement, its practical successes, and its challenges. Policymakers and political leaders explore the links between service and problem solving. Political scientists and philosophers connect the service debate to larger concerns about democratic participation. The book also includes a lively debate over whether the U.S. should reconsider compulsory national service. The discussion about service is a debate over how Americans think of themselves and their nation—and about what the new patriotism means. Contributors include: Daniel Blumenthal, Harry Boyte, John M. Bridgeland, Louis Caldera, Bruce Chapman, former President Bill Clinton, Charles Cobb Jr., Jane Eisner, Jean Bethke Elshtain, William Galston, Stephen Goldsmith, Robert D. Haas, Stephen Hess, Peter D. Hart and Mario A. Brossard, Alan Khazei, John Lehman, Leslie Lenkowsky, Paul C. Light, Michael Lind, Tod Lindberg, Will Marshall and Marc Magee, Senator John McCain, Charles Moskos, Robert Putnam, Representative Charles Rangel, Alice M. Rivlin, Michael Schudson, Mark Shields, Carmen Sirianni, Theda Skocpol, Andrew L. Stern, Jeff Swartz, Steven Waldman, Caspar Weinberger, David Winston, Harris Wofford, and Robert Wuthnow.

take the cannoli sarah vowell: Worship and Waste Daniel J. D. Stulac, 2025-08-14 *Worship and Waste* is the third installment in Stulac's Christological Companion series, which focuses on the books of Judges (*Gift of the Grotesque*), 1 Samuel (*Tragedy of the Commons*), and now 2 Samuel. As the first two volumes demonstrate, Stulac's refreshing approach to biblical interpretation combines hard-won exegetical insights with poignant memoir and incisive reflections on culture, art, and Christian spirituality. Picking up the biblical storyline where *Tragedy* left off, *Worship and Waste* invites readers to sink deeply into the Bible's paradoxical portrait of King David—a rapist-murderer caught between God's unconditional love and his own brutality. Carefully avoiding moralisms, Stulac guides his readers through 2 Samuel's graphic depictions of sin by insisting that the text continually looks forward to Jesus Christ, the ultimate Davidic King. "David's Punishment thoroughly penetrates God's Promise," observes Stulac, "but at the same time, God's Promise still governs the execution of his Punishment. The two 'forevers' of 2 Samuel are forever mixed." Will David's tragedy transform into comedy before the final curtain falls? Will hope survive? "Can a ruined House," asks Stulac, "find within its suffering the durable Promises of God?"

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