

# Fishman

Lauren Gardner

**Refugee High** Elly Fishman, 2023-10-03 A year in the life of a Chicago high school with one of the nation's highest proportions of refugees, told with "strong novel-like pacing" (Milwaukee Magazine) A stunning and heart-wrenching work of nonfiction.—Chicago Reader Winner of the Studs and Ida Terkel Award For a century, Chicago's Roger C. Sullivan High School has been a home to immigrant and refugee students. In 2017, during the worst global refugee crisis in history, its immigrant population numbered close to three hundred—or nearly half the school—and many were refugees new to the country. These young people came from thirty-five different countries, speaking more than thirty-eight different languages. Called "a feat of immersive reporting" (National Book Review), and "a powerful portrait of resilience in the face of long odds" (Publishers Weekly), *Refugee High*, by award-winning journalist Elly Fishman, offers a riveting chronicle of the 2017–8 school year at Sullivan High, a time when anti-immigrant rhetoric was at its height in the White House. Even as we follow teachers and administrators grappling with the everyday challenges facing many urban schools, we witness the complicated circumstances and unique needs of refugee and immigrant children: Alejandro may be deported just days before he is scheduled to graduate; Shahina narrowly escapes an arranged marriage; and Belenge encounters gang turf wars he doesn't understand. Heartbreaking and inspiring in equal measure, *Refugee High* raises vital questions about the priorities and values of a public school and offers an eye-opening and captivating window into the present-day American immigration and education systems.

*Fishman, Richard, 1941-. ,19??*

**Manufacturing the News** Mark Fishman, 2014-11-17 There is little argument that mass media news projects a particular point of view. The question is how that bias is formed. Most media critics look to the attitudes of reporters and editors, the covert news policy of a publisher, or the outside pressures of politicians and advertisers. *Manufacturing the News* takes a different tack. Mark Fishman's research shows how the routine methods of gathering news, rather than any hidden manipulators, determine the ideological character of the product. News organizations cover the world mainly through "beats," which tend to route reporters exclusively through governmental agencies and corporate bureaucracies in their search for news. Crime, for instance, is covered through the police and court bureaucracies; local politics through the meetings of the city council, county commissioners, and other official agencies. Reporters under daily deadlines come to depend upon these organizations for the predictable, steady flow of raw news material they provide. It is part of the function of such bureaucracies to transform complex happenings into procedurally defined "cases." Thus the information they produce for newswriters represents their own bureaucratic reality. Occurrences which are not part of some bureaucratic phase are simply ignored. Journalists participate in this system by publicizing bureaucratic reality as hard fact, while accounts from other sources are treated as unconfirmed reports which cannot be published without time-consuming investigation. Were journalists to employ different methods of news gathering, Fishman concludes, a different reality would emerge in the news—one that might challenge the legitimacy of prevailing political structures. But, under the traditional system, news reports will continue to support the interests of the status quo independently of the attitudes and intentions of reporters, editors, and news sources.

**Louise Fishman** Carrie Moyer, Nancy Princenthal, 2016 Long overdue, this monograph on Louise Fishman explores the artist's commitment to abstract painting across nearly five decades of boundary pushing work. Fishman is best known for her large-scale gestural abstractions, which are at once energetic and orderly, technically masterful yet emotinally evocative. Accompanying the first-ever comprehensive museum survey of Fishman's paintings and drawings as well as a concurrent exhibition devoted to the artist's lesser-known work in small-scale painting and sculpture, this book presents the full story of the artist's roving explorations in abstraction, revealing the remarkable range of her material investigations.

**Shock of Gray** Ted Fishman, 2012-10-02 In *Shock of Gray*, Ted Fishman explains the astounding economic and political changes we face as our world suddenly grows old.

**Gertrude Fisher-Fishman** Louise Fishman, 2011-03-30 94 page catalogue showing paintings by Gertrude Fisher-Fishman

**China, Inc** Ted C. Fishman, 2005 What will happen when China can make nearly everything the U.S. and Europe can make—at one-third the cost? Fishman delves into dangerous question that not everyone wants answered.

**Richard Fishman** Richard Fishman, 1964

**One Giant Leap** Charles Fishman, 2020-09-22 The New York Times bestselling, "meticulously researched and absorbingly written" (The Washington Post) story of the trailblazers and the ordinary Americans on the front lines of the epic Apollo 11 moon mission. President John F. Kennedy astonished the world on May 25, 1961, when he announced to Congress that the United States should land a man on the Moon by 1970. No group was more surprised than the scientists and engineers at NASA, who suddenly had less than a decade to invent space travel. When Kennedy announced that goal, no one knew how to navigate to the Moon. No one knew how to build a rocket big enough to reach the Moon, or how to build a computer small enough (and powerful enough) to fly a spaceship there. No one knew what the surface of the Moon was like, or what astronauts could eat as they flew there. On the day of Kennedy's historic speech, America had a total of fifteen minutes of spaceflight experience—with just five of those minutes outside the atmosphere. Russian dogs had more time in space than US astronauts. Over the next decade, more than 400,000 scientists, engineers, and factory workers would send twenty-four astronauts to the Moon. Each hour of space flight would require one million hours of work back on Earth to get America to the Moon on July 20, 1969. "A veteran space reporter with a vibrant touch—nearly every sentence has a fact, an insight, a colorful quote or part of a piquant anecdote" (The Wall Street Journal) and in *One Giant Leap*, Fishman has written the sweeping, definitive behind-the-scenes account of the furious race to complete one of mankind's greatest achievements. It's a story filled with surprises—from the item the astronauts almost forgot to take with them (the American flag), to the extraordinary impact Apollo would have back on Earth, and on the way we live today. From the research labs of MIT, where the eccentric and legendary pioneer Charles Draper created the tools to fly the Apollo spaceships, to the factories where dozens of women sewed spacesuits, parachutes, and even computer hardware by hand, Fishman captures the exceptional feats of these ordinary Americans. "It's been 50 years since Neil Armstrong took that one small step. Fishman explains in dazzling form just how unbelievable it actually was" (Newsweek).

**When I Wake Up** Seth Fishman, 2021-11-09 *Rose*, a rising star in the new field of the science of the individual, shows that no one is average. This isn't hollow sloganeering, it's a mathematical fact with enormous practical consequences. But while everyone knows people learn and develop in distinctive ways, these unique patterns of behaviors are lost in schools and businesses which have been designed around the mythical 'average person'. This average-size-fits-all model ignores people's differences and fails at recognizing talent. It's time to change it.

**Kawhi Leonard** Jon M. Fishman, 2018 San Antonio Spurs star Kawhi Leonard averaged 27 points per game in the 2016 2017. It was his best NBA season. Learn about Leonard's career, how he stays in shape, and how he spends his time off the court.

**The Book Smugglers** David E. Fishman, 2017-10-03 *The Book Smugglers* is the nearly unbelievable story of ghetto residents who rescued thousands of rare books and manuscripts—first from the Nazis and then from the Soviets—by hiding them on their bodies, burying them in bunkers, and smuggling them across borders. It is a tale of heroism and resistance, of friendship and romance, and of unwavering devotion—including the readiness to risk one's life—to literature and art. And it is entirely true. Based on Jewish, German, and Soviet documents, including diaries, letters, memoirs, and the author's interviews with several of the story's participants, *The Book Smugglers* chronicles the daring activities of a group of poets turned partisans and scholars turned smugglers in Vilna, The Jerusalem of Lithuania. The rescuers were pitted against Johannes Pohl, a Nazi expert on the Jews, who had been dispatched to Vilna by the Nazi

looting agency, Einsatzstab Reichsleiter Rosenberg, to organize the seizure of the city's great collections of Jewish books. Pohl and his Einsatzstab staff planned to ship the most valuable materials to Germany and incinerate the rest. The Germans used forty ghetto inmates as slave-laborers to sort, select, pack, and transport the materials, either to Germany or to nearby paper mills. This group, nicknamed the Paper Brigade, and informally led by poet Shmerke Kaczerginski, a garrulous, street-smart adventurer and master of deception, smuggled thousands of books and manuscripts past German guards. If caught, the men would have faced death by firing squad at Ponar, the mass-murder site outside of Vilna. To store the rescued manuscripts, poet Abraham Sutzkever helped build an underground book-bunker sixty feet beneath the Vilna ghetto. Kaczerginski smuggled weapons as well, using the group's worksite, the former building of the Yiddish Scientific Institute, to purchase arms for the ghetto's secret partisan organization. All the while, both men wrote poetry that was recited and sung by the fast-dwindling population of ghetto inhabitants. With the Soviet liberation of Vilna (now known as Vilnius), the Paper Brigade thought themselves and their precious cultural treasures saved-only to learn that their new masters were no more welcoming toward Jewish culture than the old, and the books must now be smuggled out of the USSR. Thoroughly researched by the foremost scholar of the Vilna Ghetto-a writer of exceptional daring, style, and reach-The Book Smugglers is an epic story of human heroism, a little-known tale from the blackest days of the war.

**The Big Thirst** Charles Fishman,2011 Fishmen examines the passing of the golden age of water and reveals the shocking facts about how water scarcity will soon be a major factor.

*Jacob Fishman's Marriages* Barry Friedman,2022-02-14 One couple. Two stories. One truth. Sort of. Jacob Fishman is miserable. His wife, Cindi, is miserable. His editor wants him to write another book. Suffocating in his own self-consciousness, Jacob decides to explore the frailties, fears, and deficiencies of his life with Cindi including, most tellingly, her desire to have a baby—and his desire not to. He creates Fishman doppelgängers, literary avatars, to see if their lives can be better than his. He wills himself to the intersection of truth, verisimilitude, and fantasy and finds himself paralyzed once there, no longer sure which events unfold in real life and which exist only in his book. Cindi, watching her life being laid bare, sees her husband as a megalomaniacal provocateur and chafes at his cherry-picking of their marriage and identities. Set in and around the University of Nevada, Reno, Jacob Fishman's Marriages is the story of an author's conceit and what the creation of art excuses. It is the story of a husband and a wife and a husband and a wife—the same husband and wife. Sort of. Praise for Barry Friedman: “This masterpiece would blow away the competition, if there were competition for such a masterpiece, which there is not.”—Shane Gericke, bestselling author of The Fury “I haven’t been able to get five pages in without having to catch my breath. You’re a brave writer, my brother.”—Charles P. Pierce, Esquire “Barry Friedman has written a raw, gut-wrenching book about the game-playing side of a marriage gone wrong. But this ain’t a fairy tale. This is a brilliant look at a walk on the dark side of life.”—Jerry Izenberg, Red Smith Award-winning author of Once There Were Giants and After the Fire: Love and Hate in the Ashes of 1967 “Seeing the broken yet still beautiful world through his eyes is cathartic.”— Jennifer Taub, author of Big Dirty Money

*Bad Drawer* Seth Fishman,2022-10-25 “The Stone Soup of collaborative creativity—eight thumbs up!”—Jessica Love, author of Julián Is a Mermaid Bad Drawer is inspiring for every kind of drawer, and it is such a fun, creative way to show what can happen when we work together with our friends. —Nathan Pyle, #1 New York Times bestselling creator of Strange Planet A hilarious and gorgeous picture book by A Hundred Billion Trillion Stars author Seth Fishman, following a bad drawer who works together with his friends to help bring his wildest stories to life. Seth has a super fantastic story in his head. A story so completely awesome and unbelievably amazing that he needs to get it out on paper and share it with the world right away. There's only one problem: He's a bad drawer. Like, really bad. He's tried and tried, but his illustrations are never quite like he imagined when they actually land on the page. But he has an idea that might fix things: What if his friends help him bring his story to life? A delightful picture book featuring work from award-winning illustrators Jessixa Bagley, Armand Baltazar, Anna Bond, Travis Foster, Jessica Hische, Tillie Walden, and Ethan Young, Bad Drawer will make readers laugh out loud and embrace their flaws -- while also having quite a bit of fun in the process.

*United States of America V. Fishman* ,1977

**American Automotive Accessories, Incorporated V. Fishman** ,1998

*Fishman V. Estate of Wirtz* ,1985

Jeffrey Fishman: Securities and Exchange Commission Litigation Complaint ,

To Anyone Who Ever Asks Howard Fishman,2023-05-02 The mysterious true story of Connie Converse—a mid-century New York City songwriter, singer, and composer whose haunting music never found broad recognition—and one writer’s quest to understand her life This is the mesmerizing story of an enigmatic life. When musician and New Yorker contributor Howard Fishman first heard Connie Converse’s voice on a recording, he was convinced she could not be real. Her recordings were too good not to know, and too out of place for the 1950s to make sense—a singer who seemed to bridge the gap between traditional Americana (country, blues, folk, jazz, and gospel), the Great American Songbook, and the singer-songwriter movement that exploded a decade later with Bob Dylan and Joni Mitchell. And then there was the bizarre legend about Connie Converse that had become the prevailing narrative of her life: that in 1974, at the age of fifty, she simply drove off one day and was never heard from again. Could this have been true? Who was Connie Converse, really? Supported by a dozen years of research, travel to everywhere she lived, and hundreds of extensive interviews, Fishman approaches Converse’s story as both a fan and a journalist, and expertly weaves a narrative of her life and music, and of how it has come to speak to him as both an artist and a person. Ultimately, he places her in the canon as a significant outsider artist, a missing link between a now old-fashioned kind of American music and the reflective, complex, arresting music that transformed the 1960s and music forever. But this is also a story of deeply secretive New England traditions, of a woman who fiercely strove for independence and success when the odds were against her; a story that includes suicide, mental illness, statistics, siblings, oil paintings, acoustic guitars, cross-country road trips, 1950s Greenwich Village, an America marching into the Cold War, questions about sexuality, and visionary, forward thinking about race, class, and conflict. It’s a story and subject that is by turn hopeful, inspiring, melancholy, and chilling.

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