

one of the fat men finally says by way of welcome, and the blonde stands up, arches one foot and dips it in the pool, looking all the while at the cabaña where Baby Pignatari is talking on the telephone. That is all there is to that, except that several years later I saw the blonde coming out of Saks Fifth Avenue in New York with her California complexion and a voluminous mink coat. In the harsh wind that day she looked old and irrevocably tired to me, and even the skins in the mink coat were not worked the way they were doing them that year, not the way she would have wanted them done, and there is the point of the story. For a while after that I did not like to look in the mirror, and my eyes would skim the newspapers and pick out only the deaths, the cancer victims, the premature coronaries, the suicides, and I stopped riding the Lexington Avenue IRT because I noticed for the first time that all the strangers I had seen for years—the man with the seeing-eye dog, the spinster who read the classified pages every day, the fat girl who always got off with me at Grand Central—looked older than they once had.

It all comes back. Even that recipe for sauerkraut: even that brings it back. I was on Fire Island when I first made that sauerkraut, and it was raining, and we drank a lot of bourbon and ate the sauerkraut and went to bed at ten, and I listened to the rain and the Atlantic and felt safe. I made the sauerkraut again last night and it did not make me feel any safer, but that is, as they say, another story.

#### *For Discussion and Writing*

1. List the different possible reasons for keeping a notebook mentioned by Didion.
2. What larger point does Didion make by writing about the process she follows in keeping her notebooks?
3. Compare "On Keeping a Notebook" and James Baldwin's "Notes of a Native Son" (p. 39) as examples of personal essays. How do Didion and Baldwin use stories of their experiences to think not just about their own lives but also about the way people live generally?
4. Write a letter from yourself at a younger age to yourself today, and then write a letter back to your younger self. Reflect on the exchange. If you were to meet your younger self now, what would you think, and vice versa?

ANNIE DILLARD

## The Stunt Pilot

*Born in 1945 in Pittsburgh, Annie Dillard is best known as a nature writer. Pilgrim at Tinker Creek (1974) won a Pulitzer Prize and established her as a writer whose nature walks lead not just into the woods but also upward, to spiritual considerations. In her nonfiction, fiction, and poetry, including her autobiographical An American Childhood (1987), she has continued to describe the world around her in close detail and then to leap off into the metaphysical. Dillard teaches creative writing at Wesleyan University in Connecticut.*

*"The Stunt Pilot" is from Dillard's The Writing Life (1989), a book about writing as a way of life and about Dillard's life as a writer. Though the explicit subject of the essay is neither nature nor writing, Dillard touches on both subjects in her description of the transcendent work of stunt pilot David Rahm. At the end of the essay, Dillard provides a link: "The world is filled, and filled with the Absolute," Teilhard de Chardin wrote. "To see this is to be made free'" (par. 47).*

Dave Rahm lived in Bellingham, Washington, north of Seattle. Bellingham, a harbor town, lies between the San Juan Islands in Haro Strait and the alpine North Cascade Mountains. I lived there between stints on the island. Dave Rahm was a stunt pilot, the air's own genius.

In 1975, with a newcomer's willingness to try anything once, I attended the Bellingham Air Show. The Bellingham airport was a wide clearing in a forest of tall Douglas firs; its runways suited small planes. It was June. People wearing blue or tan zipped jackets stood loosely on the concrete walkways and runways outside the coffee shop. At that latitude in June, you stayed outside because you could, even most of the night, if you could think up something to do. The sky did not darken until ten o'clock or so, and it never got very dark. Your life parted and opened in the sunlight. You tossed your dark winter routines, thought up mad

projects, and improvised everything from hour to hour. Being a stunt pilot seemed the most reasonable thing in the world; you could wave your arms in the air all day and all night, and sleep next winter.

I saw from the ground a dozen stunt pilots; the air show scheduled them one after the other, for an hour of aerobatics. Each pilot took up his or her plane and performed a batch of tricks. They were precise and impressive. They flew upside down, and straightened out; they did barrel rolls, and straightened out; they drilled through dives and spins, and landed gently on a far runway.

For the end of the day, separated from all other performances of every sort, the air show director had scheduled a program titled "DAVE RAHM." The leaflet said that Rahm was a geologist who taught at Western Washington University. He had flown for King Hussein in Jordan. A tall man in the crowd told me Hussein had seen Rahm fly on a visit the king made to the United States; he had invited him to Jordan to perform at ceremonies. Hussein was a pilot, too. "Hussein thought he was the greatest thing in the world."

Idly, paying scant attention, I saw a medium-sized, rugged man dressed in brown leather, all beoggled, climb in a black biplane's open cockpit. The plane was a Bucker Jungman, built in the thirties. I saw a tall, dark-haired woman seize a propeller tip at the plane's nose and yank it down till the engine caught. He was off; he climbed high over the airport in his biplane, very high until he was barely visible as a mote, and then seemed to fall down the air, diving headlong, and streaming beauty in spirals behind him.

The black plane dropped spinning, and flattened out spinning the other way; it began to carve the air into forms that built wildly and musically on each other and never ended. Reluctantly, I started paying attention. Rahm drew high above the world and inexhaustibly glorious line; it piled over our heads in loops and arabesques. It was like a Saul Steinberg fantasy: the plane was the pen. Like Steinberg's contracting and billowing shapes from the line Rahm spun moved to form new, punning shapes from the edges of the old. Like a Klee line, it smattered the sky with land-scapes and systems.

The air show announcer hushed. He had been squawking all day, and now he quit. The crowd stilled. Even the children watched dumbstruck as the slow, black biplane buzzed its way around the air. Rahm made beauty with his whole body; it was pure pattern, and you could watch it happen. The plane moved every way a line can move, and it controlled three dimensions, so the line carved massive and subtle slits in the air like sculptures. The plane looped the loop, seeming to arch its back like a gymnast; it stalled, dropped, and spun out of it climbing; it spiraled and knifed west on one side's wings and back east on another; it turned cartwheels, which must be physically impossible; it played with its own line like a cat with yarn. How did the pilot know where in the air he was? If he got lost, the ground would swat him.

Rahm did everything his plane could do: tailspins, four-point rolls, flat spins, figure 8's, snap rolls, and hammerheads. He did pirouettes on the plane's tail. The other pilots could do these stunts, too, skillfully, one at a time. But Rahm used the plane inexhaustibly, like a brush marking thin air.

His was pure energy and naked spirit. I have thought about it for years. Rahm's line unrolled in time. Like music, it split the bulging rim of the future along its seam. It pried out the present. We watchers waited for the split-second curve of beauty in the present to reveal itself. The human pilot, Dave Rahm, worked in the cockpit right at the plane's nose; his very body tore into the future for us and reeled it down upon us like a curling peel. Like any fine artist, he controlled the tension of the audience's longing. You desired, unwittingly, a certain kind of roll or climb, or a return to a certain portion of the air, and he fulfilled your hope stantly, like a poet, or evaded it until you thought you would burst, and then fulfilled it surprisingly, so you gasped and cried out.

The oddest, most exhilarating and exhausting thing was this: he never quit. The music had no periods, no rests or endings; the poetry's beautiful sentence never ended; the line had no finish; the sculptured forms piled overhead, one into another without surcease. Who could breathe, in a world where rhythm itself had no periods?

It had taken me several minutes to understand what an extraordinary thing I was seeing. Rahm kept all that embellished

space in mind at once. For another twenty minutes I watched the beauty unroll and grow more fantastic and unlikely before my eyes. Now Rahm brought the plane down slidingly, and just in time, for I thought I would snap from the effort to compass and remember the line's long intelligence; I could not add another curve. He brought the plane down on a far runway. After a pause, I saw him step out, an ordinary man, and make his way back to the terminal.

The show was over. It was late. Just as I turned from the runway, something caught my eye and made me laugh. It was a swallow, a blue-green swallow, having its own air show, apparently inspired by Rahm. The swallow climbed high over the runway, held its wings oddly, tipped them, and rolled down the air in loops. The inspired swallow. I always want to paint, too, after I see the Rembrandts. The blue-green swallow tumbled precisely, and caught itself and flew up again as if excited, and looped down again, the way swallows do, but tensely, holding its body carefully still. It was a stunt swallow.

I went home and thought about Rahm's performance that night, and the next day, and the next.

I had thought I knew my way around beauty a little bit. I knew 15 I had devoted a good part of my life to it, memorizing poetry and focusing my attention on complexity of rhythm in particular, on force, movement, repetition, and surprise, in both poetry and prose. Now I had stood among dandelions between two asphalt runways in Bellingham, Washington, and begun learning about beauty. Even the Boston Museum of Fine Arts was never more inspiring than this small northwestern airport on this time-killing Sunday afternoon in June. Nothing on earth is more gladdening than knowing we must roll up our sleeves and move back the boundaries of the humanly possible once more.

Later I flew with Dave Rahm; he took me up. A generous geographer, Dick Smith, at Western Washington University, arranged it, and came along. Rahm and Dick Smith were colleagues at the university. In geology, Rahm had published two books and many articles. Rahm was handsome in a dull sort of way, blunt-

featured, wide-jawed, wind-burned, keen-eyed, and taciturn. As anyone would expect. He was forty. He wanted to show me the Cascade Mountains; these enormous peaks, only fifty miles from the coast, rise over nine thousand feet; they are heavily glaciated. Whatcom County has more glaciers than the lower forty-eight states combined; the Cascades make the Rocky Mountains look like hills. Mount Baker is volcanic, like most Cascade peaks. That year, Mount Baker was acting up. Even from my house at the shore I could see, early in the morning on clear days, volcanic vapor rise near its peak. Often the vapor made a cloud which swelled all morning and hid the snows. Every day the newspapers reported on Baker's activity: would it blow? (A few years later, Mount St. Helens did blow.)

Rahm was not flying his trick biplane that day, but a faster, enclosed plane, a single-engine Cessna. We flew from a bumpy grass airstrip near my house, out over the coast and inland. There was coastal plain down there, but we could not see it for clouds. We were over the clouds at five hundred feet and inside them too, heading for an abrupt line of peaks we could not see. I gave up on everything, the way you do in airplanes; it was out of my hands. Every once in a while Rahm saw a peephole in the clouds and buzzed over for a look. "That's Larsen's pea farm," he said, or "That's Nooksack Road," and he changed our course with a heave.

When we got to the mountains, he slid us along Mount Baker's flanks sideways.

Our plane swiped at the mountain with a roar. I glimpsed a windshield view of dirty snow traveling fast. Our shaking, swooping belly seemed to graze the snow. The wings shuddered; we peeled away and the mountain fell back and the engines whined. We felt flung, because we were in fact flung; parts of our faces and internal organs trailed pressing behind on the curves. We came back for another pass at the mountain, and another. We dove at the snow headlong like suicides; we jerked up, down, or away at the last second, so late we left our hearts, stomachs, and lungs behind. If I forced myself to hold my heavy head up against the g's, and to raise my eyelids, heavy as barbells, and to notice what I saw, I could see the wrinkled green crevasses cracking the glaciers' snow.

Pitching snow filled all the windows, and shapes of dark rock. I 20

had no notion which way was up. Everything was black or gray or white except the fatal crevasses; everything made noise and shook. I felt my face smashed sideways and saw rushing abstractions of snow in the windshield. Patches of cloud obscured the snow fleetingly. We straightened out, turned, and dashed at the mountainside for another pass, which we made, apparently, on our ear, an inch or two away from the slope. Icefalls and cornices jumbled and fell away. If a commercial plane's black box, such as the FAA painstakingly recovers from crash sites, could store videotapes as well as pilots' last words, some videotapes would look like this: a mountainside coming up at the windows from all directions, ice and snow and rock filling the screen up close and screaming by.

Rahm was just being polite. His geographer colleague wanted to see the fissure on Mount Baker from which steam escaped. Everybody in Bellingham wanted to see that sooty fissure, as did every geologist in the country; no one on earth could fly so close to it as Rahm. He knew the mountain by familiar love and feel, like a face; he knew what the plane could do and what he dared to do.

When Mount Baker inexplicably let us go, he jammed us into cloud again and soon tilted. "The Sisters!" someone shouted, and I saw the windshield fill with red rock. This mountain looked infernal, a drear and sheer plane of lifeless rock. It was red and sharp; its gritty blades cut through the clouds at random. The mountain was quiet. It was in shade. Careening, we made sideways passes at these brittle peaks too steep for snow. Their rock was full of iron, somebody shouted at me then or later; the iron had rusted, so they were red. Later, when I was back on the ground, I recalled that, from a distance, the two jagged peaks called the Twin Sisters looked translucent against the sky; they were sharp, tapered, and fragile as arrowheads.

I talked to Rahm. He was flying us out to the islands now. The islands were fifty or sixty miles away. Like many other people, I had picked Bellingham, Washington, by looking at an atlas. It was clear from the atlas that you could row in the salt water and see snow-covered mountains; you could scale a glaciated mountainside with an ice ax in August, skirting green crevasses two hundred feet deep, and look out on the islands in the sea. Now, in the air, the clouds had risen over us; dark forms lay on the glinting water. There was almost no color to the day, just blackened

green and some yellow. I knew the islands were forested in dark Douglas firs the size of skyscrapers. Bald eagles scavenged on the beaches; robins the size of herring gulls sang in the clearings. We made our way out to the islands through the layer of air between the curving planet and its held, thick clouds.

"When I started trying to figure out what I was going to do with my life, I decided to become an expert on mountains. It wasn't much to be, it wasn't everything, but it was something. I was going to know everything about mountains from every point of view. So I started out in geography." Geography proved too pedestrian for Rahm, too concerned with "how many bushels of wheat an acre." So he ended up in geology. Smith had told me that geology departments throughout the country used Rahm's photographic slides—close-ups of geologic features from the air.

"I used to climb mountains. But you know, you can get a better feel for a mountain's power flying around it, flying all around it, than you can from climbing it tied to its side like a flea."

He talked about his flying performances. He thought of the air as a line, he said. "This end of the line, that end of the line—like a rope." He improvised. "I get a rhythm going and stick with it." While he was performing in a show, he paid attention, he said, to the lighting. He didn't play against the sun. That was all he said about what he did.

In aerobic maneuvers, pilots pull about seven positive g's on some stunts and six negative g's on others. Some gyrations push; others pull. Pilots alternate the pressures carefully, so they do not gray out or black out.

Later I learned that some stunt pilots tune up by wearing gravity boots. These are boots made to hook over a doorway; wearing them, you hang in the doorway upside-down. It must startle a pilot's children, to run into their father or mother in the course of their home wanderings—the parent hanging wide-eyed upside-down in the doorway like a bat.

We were landing; here was the airstrip on Stuart Island—that island to which Ferrar Burn was dragged by the tide. We put down, climbed out of the plane, and walked. We wandered a dirt track through fields to a lee shore where yellow sandstone ledges slid into the sea. The salt chuck, people there called salt water. The sun came out. I caught a snake in the salt chuck; the snake, eighteen inches long, was swimming in the green shallows.

I had a survivor's elation. Rahm had found Mount Baker in the clouds before Mount Baker found the plane. He had wiped it with the fast plane like a cloth and we had lived. When we took off from Stuart Island and gained altitude, I asked if we could turn over—could we do a barrel roll? The plane was making a lot of noise, and Dick Smith did not hear any of this, I learned later. "Why not?" Rahm said, and added surprisingly, "It won't hurt the plane." Without ado he leaned on the wheel and the wing went down and we went somersaulting over it. We upended with a roar. We stuck to the plane's sides like flung paint. All the blood in my body bulged on my face; it piled between my skull and skin. Vaguely I could see the chrome sea twirling over Rahm's head like a baton, and the dark islands sliding down the skies like rain.

The g's slammed me into my seat like thugs and pinned me while my heart pounded and the plane turned over slowly and compacted each organ in turn. My eyeballs were newly spherical and full of heartbeats. I seemed to hear a crescendo; the wing rolled shuddering down the last ninety degrees and settled on the flat. There were the islands, admirably below us, and the clouds, admirably above. When I could breathe, I asked if we could do it again, and we did. He rolled the other way. The brilliant line of the sea slid up the side window bearing its heavy islands. Through the shriek of my blood and the plane's shakes I glimpsed the line of the sea over the windshield, thin as a spear. How in performance did Rahm keep track while his brain blurred and blood roared in his ears without ceasing? Every performance was a tour de force and a show of will, a *machtspruch*.<sup>1</sup> I had seen the other stunt pilots straighten out after a trick or two; their blood could drop back and the planet simmer down. An Olympic gymnast, at peak form, strings out a line of spins ten stunts long across a mat, and is hard put to keep his footing at the end. Rahm endured much greater pressure on his faster spins using the plane's power, and he could spin in three dimensions and keep twirling till he ran out of sky room or luck.

When we straightened out, and had flown straightforwardly for ten minutes toward home, Dick Smith, clearing his throat, brought himself to speak. "What was that we did out there?"

1. *machtspruch*: Authoritative decision (German).

"The barrel rolls?" Rahm said. "They were barrel rolls." He said nothing else. I looked at the back of his head; I could see the serious line of his cheek and jaw. He was in shirtsleeves, tanned, strong-wristed. I could not imagine loving him under any circumstance; he was alien to me, unfazed. He looked like G.I. Joe. He flew with that matter-of-fact, bored gesture pilots use. They click overhead switches and turn dials as if only their magnificent strength makes such dullness endurable. The half circle of wheel in their big hands looks like a toy they plan to crush in a minute; the wiggly stick the wheel mounts seems barely attached.

A crop-duster pilot in Wyoming told me the life expectancy of a crop-duster pilot is five years. They fly too low. They hit buildings and power lines. They have no space to fly out of trouble, and no space to recover from a stall. We were in Cody, Wyoming, out on the North Fork of the Shoshone River. The crop duster had awakened me that morning flying over the ranch house and clearing my bedroom roof by half an inch. I saw the bolts on the wheel assembly a few feet from my face. He was spraying with pesticide the plain old grass. Over breakfast I asked him how long he had been dusting crops. "Four years," he said, and the figure stalled in the air between us for a moment. "You know you're going to die at it someday," he added. "We all know it. We accept that; it's part of it." I think now that, since the crop duster was in his twenties, he accepted only that he had to say such stuff; privately he counted on skewing the curve.

I suppose Rahm knew the fact, too. I do not know how he felt about it. "It's worth it," said the early French aviator Mermoz. He was Antoine de Saint-Exupéry's friend. "It's worth the final smashup."

Rahm smashed up in front of King Hussein, in Jordan, during a performance. The plane spun down and never came out of it; it nosedived into the ground and exploded. He bought the farm. I was living then with my husband out on that remote island in the San Juans, cut off from everything. Battery radios picked up the Canadian Broadcasting Company out of Toronto, half a continent away; island people would, in theory, learn if the United States blew up, but not much else. There were no newspapers. One friend got the Sunday *New York Times* by mailboat on the following Friday. He saved it until Sunday and had a party, every week;

we all read the *Sunday Times* and no one mentioned that it was last week's.

One day, Paul Glenn's brother flew out from Bellingham to visit; he had a seaplane. He landed in the water in front of the cabin and tied up to our mooring. He came in for coffee, and he gave out news of this and that, and — Say, did we know that stunt pilot Dave Rahm had cracked up? In Jordan, during a performance: he never came out of a dive. He just dove right down into the ground, and his wife was there watching. "I saw it on CBS News last night." And then — with a sudden sharp look at my filling eyes — "What, did you know him?" But no, I did not know him. He took me up once. Several years ago. I admired his flying. I had thought that danger was the safest thing in the world, if you went about it right.

Later I found a newspaper. Rahm was living in Jordan that year; King Hussein invited him to train the aerobatics team, the Royal Jordanian Falcons. He was also visiting professor of geology at the University of Jordan. In Amman that day he had been flying a Pitt Special, a plane he knew well. Katy Rahm, his wife of six months, was sitting beside Hussein in the viewing stands, with her daughter: Rahm died performing a Lomcevak combined with a tail slide and hammerhead. In a Lomcevak, the pilot brings the plane up on a slant and pirouettes. I had seen Rahm do this: the falling plane twirled slowly like a leaf. Like a ballerina, the plane seemed to hold its head back stiff in concentration at the music's slow, painful beauty. It was one of Rahm's favorite routines. Next the pilot flies straight up, stalls the plane, and slides down the air on his tail. He brings the nose down — the hammerhead — kicks the engine, and finishes with a low loop.

It is a dangerous maneuver at any altitude, and Rahm was doing it low. He hit the ground on the loop; the tail slide had left him no height. When Rahm went down, King Hussein dashed to the burning plane to pull him out, but he was already dead.

A few months after the air show, and a month after I had flown with Rahm, I was working at my desk near Bellingham, where I lived, when I heard a sound so odd it finally penetrated my concentration. It was the buzz of an airplane, but it rose and fell musically, and it never quit; the plane never flew out of earshot. I

walked out on the porch and looked up: it was Rahm in the black and gold biplane, looping all over the air. I had been wondering about his performance flight: could it really have been so beautiful? It was, for here it was again. The little plane twisted all over the air like a vine. It trailed a line like a very long mathematical proof you could follow only so far, and then it lost you in its complexity. I saw Rahm flying high over the Douglas firs, and out over the water, and back over farms. The air was a fluid, and Rahm was an eel.

It was as if Mozart could move his body through his notes, and you could walk out on the porch, look up, and see him in periwig and breeches, flying around in the sky. You could hear the music as he dove through it; it streamed after him like a contrail.

I lost myself; standing on the firm porch, I lost my direction and reeled. My neck and spine rose and turned, so I followed the plane's line kinesthetically. In his open-cockpit, black plane, Rahm demonstrated curved space. He slid down ramps of air, he vaulted and wheeled. He piled loops in heaps and praised height. He unrolled the scroll of the air, extended it, and bent it into Möbius strips; he furled line in a thousand new ways, as if he were inventing a script and writing it in one infinitely recurring utterance until I thought the bounds of beauty must break.

From inside, the looping plane had sounded tinny, like a kazoo. Outside, the buzz rose and fell to the Doppler effect as the plane looped near or away. Rahm cleaved the sky like a prow and tossed out time left and right in his wake. He performed for forty minutes; then he headed the plane, as small as a wasp, back to the airport inland. Later I learned Rahm often practiced acrobatic flights over this shore. His idea was that if he lost control and was going to go down, he could ditch in the salt chuck, where no one else would get hurt.

If I had not turned two barrel rolls in an airplane, I might have fancied Rahm felt good up there, and playful. Maybe Jackson Pollock felt a sort of playfulness, in addition to the artist's usual deliberate and intelligent care. In my limited experience, painting, unlike writing, pleases the senses while you do it, and more while you do it than after it is done. Drawing lines with an airplane, unfortunately, tortures the senses. Jet bomber pilots black out. I

knew Rahm felt as if his brain were bursting his eardrums, felt that if he let his jaws close as tight as centrifugal force pressed them, he would bite through his lungs.

"All virtue is a form of acting," Yeats said. Rahm deliberately turned himself into a figure. Sitting invisible at the controls of a distant airplane, he became the agent and the instrument of art and invention. He did not tell me how he felt, when we spoke of his performance flying; he told me instead that he paid attention to how his plane and its line looked to the audience against the lighted sky. If he had noticed how he felt, he could not have done the work. Robed in his airplane, he was as featureless as a priest. He was lost in his figural aspect like an actor or a king. Of his flying, he had said only, "I get a rhythm and stick with it." In its reticence, this statement reminded me of Veronese's "Given a large canvas, I enhanced it as I saw fit." But Veronese was ironic, and Rahm was not; he was literal as an astronaut; the machine gave him tongue.

When Rahm flew, he sat down in the middle of art, and strapped himself in. He spun it all around him. He could not see it himself. If he never saw it on film, he never saw it at all—as if Beethoven could not hear his final symphonies not because he was deaf, but because he was inside the paper on which he wrote. Rahm must have felt it happen, that fusion of vision and metal, motion and idea. I think of this man as a figure, a college professor with a Ph.D. upside down in the loud band of beauty. What are we here for? *Propter chorum*, the monks say: for the sake of the choir.

"Purity does not lie in separation from but in deeper penetration into the universe," Teilhard de Chardin wrote. It is hard to imagine a deeper penetration into the universe than Rahm's last dive in his plane, or than his inexpressible wordless selfless line's inscribing the air and dissolving. Any other art may be permanent. I cannot recall one Rahm sequence. He improvised. If Christo wraps a building or dyes a harbor, we join his poignant and fierce awareness that the work will be gone in days. Rahm's plane shed a ribbon in space, a ribbon whose end unraveled in memory while its beginning unfurled as surprise. He may have acknowledged that what he did could be called art, but it would have been, I think, only in the common misusage, which holds art to be the last extreme of skill. Rahm rode the point of the line to

the possible; he discovered it and wound it down to show. He made his dazzling probe on the run. "The world is filled, and filled with the Absolute," Teilhard de Chardin wrote. "To see this is to be made free."

### For Discussion and Writing

1. List three different metaphors Dillard uses to describe the stunt pilot's flying.
2. Why does Dillard choose the things she chooses to compare Rahm's flying to? What points about his work is she trying to make?
3. Compare Rahm's flying to what Lars Eighner describes himself doing in "On Dumpster Diving" (p. 107). Stunt flying and searching the streets for food are of course very different things, but in what ways are they similar?
4. Thinking about Rahm's death, Dillard quotes an early aviator saying, of the risks of flying, "It's worth the final smashup" (par. 35). Describe something exciting but dangerous that you have done or would like to do. Are the risks of thrill-seeking worth the rewards?