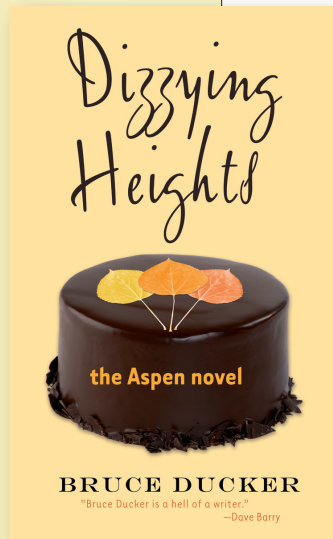


FOR IMMEDIATE RELEASE:

Dizzying Heights

The Aspen Novel

Bruce Ducker



A novel that goes behind the scenes in Aspen

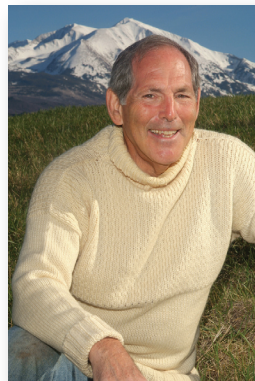
Dizzying Heights subtly asks, Is Aspen a place where you can have your cake and eat it too?

Denver, CO (5/1/2008)— Award-winning novelist Bruce Ducker dares to take on the wealthy town where he resided for many years. This satirical novel follows an outrageous cast of characters through two convincingly contemporary plots: a get-rich-quick scheme that raises several ethical dilemmas, and the development of the last unspoiled valley in Aspen, which also happens to lie on ancient Indian burial grounds. Or does it?

Ducker's hilarious characters, who could only be found in a setting like Aspen, include:

- Waddy Brush—a young computer programmer who stumbles upon Aspen in his search for truth and beauty
- Mortimer Dooberry—TV personality and pop psychologist, on the prowl for a new scheme
- Etta Eubanks—Tulsa oil baroness and philosopher
- Payton Post—the fittingly vacuous heir to a toilet fortune
- Rodney Hollister—a washed-up rock singer with an ego surpassed only by his appetite for women and drugs
- Gossage—a homeless prizewinning economist who moves from one empty vacation house to another perusing their literary collections

Dizzying Heights delves into the motivations behind human greed, ego, and materialism. Aspen only raises the bar, offering a touch of the absurd and the perfect setting for this contemporary farce.



Bruce Ducker was raised in New York City and has spent most of his life practicing corporate law. He has been writing novels since 1975, and his poems and short stories appear in the nation's leading journals, including *Poetry* and the *Yale*, *Hudson*, and *Southern* reviews. *Dizzying Heights* is his eighth novel.

For more information on *Dizzying Heights*, please visit www.fulcrumbooks.com.

PRESS CONTACT:

Erin Palmiter
Marketing Manager
303-928-8223 direct
800-992-2908, ext. 223
erinp@fulcrumbooks.com

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The Aspen Novel

Bruce Ducker

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Bruce Ducker On Writing and *Dizzying Heights*

PRAISE FOR BRUCE DUCKER

Bloodlines

"...timely, suspenseful, and historically detailed..."

—Publishers Weekly

Lead Us Not Into Penn Station

"...a beautifully written book that will make you remember a simpler America."

—The Denver Post

Marital Assets

"Elegantly underplotted intrigue."

—Kirkus Review

"Ducker's characters are well drawn and their story is skillfully told."

—Library Journal

Failure at the Mission Trust

"A droll, snappily told yarn."

—Rocky Mountain News

Q: Where did you grow up, and were reading and writing a part of your life?

A: I grew up in Neponsit, a tiny 'burb of New York City, at the tip of the Rockaway Peninsula. My father was an omnivorous reader. Early on I read Owen Johnson (*The Tennessee Shad*), John R. Tunis (*Highpockets* and a long line of fourth-quarter, sudden-death sagas), the poetry of Poe and Robert W. Service, and Howard Fast (*Spartacus*). The House on Un-American Activities Committee was tormenting Fast just as I was reading him, making him that much more interesting.

Q: Why do you write?

A: Goodness gracious, what a question. I suppose I think I have something to say. Or I so admire my words that I can't keep them to myself. You know the Stephen Crane poem about the beast in the desert who is discovered eating his heart? Asked whether it is sweet, he replies, "No, it is bitter. But it is mine."

Q: What background did you have to write about Aspen? Have you lived there?

A: We've been in Colorado for over forty years. For a chunk of them we owned a house in Aspen's West End. I would sit in the garden and listen to rehearsals of Brahms. I wrote three novels there.

Q: But you've moved?

A: We moved down valley several years ago. Aspen has become rather crowded. Almost the entire world population moved there, except, happily, my relatives.

Q: You think it's an easy place to satirize?

A: Henny Youngman would say, "A Rolls pulls up and a Bentley gets out." Easy, yes. But that doesn't unweight the task of writing a cohesive novel set there.

Q: Would you characterize this novel as a satire, a farce, or a comedy of manners?

A: "Satire" has so broad a reading. As it becomes contemporary, as readers move to getting their news from TV comics, satire tends to get sharper and pithier, more like punch lines. An example: Oscar Wilde said, "Some cause happiness wherever they go, others whenever they go."

Q: Do you see the book merely as comedy? It contains some dark and serious themes.

A: Satire means a mix of things. I hope you'll find that there's a mix in this book; also, that style, scene, and subject have been diced, chopped, and tossed. In that sense I intended form to follow function. And apparently you're right. Some folk find dark and serious the ruination of our environment; mansions permanently heated and lit so their owners can pop in a few days each year; the sacrifice of privacy for commerce; the end of wildness; the increasing primacy of the ideal of wealth among people who, by education and culture, should know better.

Q: Are you saying you find humor in everything?

A: Of course not. But look. One can consider laughter from the point of view of furthering social good. Or one can simply laugh. The latter feels better.

Q: What do you hope to achieve with your books?

A: I suspect I'm like everyone else who works in this sullen art. I hope that readers will be moved as I am moved, that they will care, bare, grimace, grin, rage, laugh, vie with, and lie down with some of the people who walk about in my books. That's what I'm looking for when I pick up a book, and I'd bet they're looking for the same.

