

Shot In The Heart Mikal Gilmore

Will to Live tells how Brazil, against all odds, became the first developing country to universalize access to life-saving AIDS therapies--a breakthrough made possible by an unexpected alliance of activists, government reformers, development agencies, and the pharmaceutical industry. But anthropologist João Biehl also tells why this policy, hailed as a model worldwide, has been so difficult to implement among poor Brazilians with HIV/AIDS, who are often stigmatized as noncompliant or untreatable, becoming invisible to the public. More broadly, Biehl examines the political economy of pharmaceuticals that lies behind large-scale treatment rollouts, revealing the possibilities and inequalities that come with a magic bullet approach to health care. By moving back and forth between the institutions shaping the Brazilian response to AIDS and the people affected by the disease, Biehl has created a book of unusual vividness, scope, and detail. At the core of Will to Live is a group of AIDS patients--unemployed, homeless, involved with prostitution and drugs--that established a makeshift health service. Biehl chronicled the personal lives of these people for over ten years and Torben Eskerod represents them here in more than one hundred stark photographs. Ethnography, social medicine, and art merge in this unique book, illuminating the care and agency needed to extend life amid perennial violence. Full of lessons for the future, Will to Live promises to have a lasting influence in the social sciences and in the theory and practice of global public health.

Few journalists have staked a territory as definitively and passionately as Mikal Gilmore in his twenty-year career writing about rock and roll. Now, for the first time, this collection gathers his cultural criticism, interviews, reviews, and assorted musings. Beginning with Elvis and the birth of rock and roll, Gilmore traces the seismic changes in America as its youth responded to the postwar economic and political climate. He hears in the lyrics of Bob Dylan and Jim Morrison the voices of unrest and fervor, and charts the rise and fall of punk in brilliant essays on Lou Reed, The Sex Pistols, and The Clash. Mikal Gilmore describes Bruce Springsteen's America and the problem of Michael Jackson. And like no one else, Gilmore listens to the lone voices: Al Green, Marianne Faithfull, Sinead O'Connor, Frank Sinatra. Four decades of American life are observed through the inimitable lens of rock and roll, and through the provocative and intelligent voice of one of the most committed chroniclers of American music, and its powerful expressions of love, soul, politics, and redemption.

Encompasses the landmark federal case against Judge David Lainer, who was sentenced in April 1993 to twenty-five years without parole for harrassing, stalking, and raping nineteen women, and who was recently released. By the author of A Dark and Bloody Ground.

In May, 1995, a photograph and an anonymous note arrived at The Harvard Crimson: "Keep this picture. There will soon be a very juicy story involving this woman." Soon afterwards, Sinedu Tadesse stabbed her roommate, Trang Phuong Ho, to death, and then hanged herself. This riveting book recounts the stories of these women, whose admission to Harvard was "halfway heaven," a bridge to the American dream after lives of hardship. Sinedu grew up under communist tyranny in Ethiopia, while Trang was born in a Vietnamese forced labor camp, and fled the country with her father and sister to end up on welfare in Boston. Despite their similarities, the two were never friends; Trang was friendly and outgoing, while Sinedu, awkward and shy, had trouble adjusting to a culture vastly different from her own. Drawing upon her astonishing diaries, New York Times bestselling author Thernstrom, a Harvard graduate herself, reconstructs Sinedu's inner life to reveal a girl struggling against isolation and depression. The book reveals Harvard as an institution ill-equipped to deal with mental illness on campus that apparently cared more for its reputation than for its student body. A brilliant synthesis of cultural analysis, psychological study, and first-rate

investigative journalism, *Halfway Heaven* is a haunting exploration of the power of profound loneliness and an expose of one of America's most distinguished universities.

For fans of *Serial* and *Making a Murderer*, the true, bewildering story of a young woman's disappearance, the nightmare of a small town obsessed with delivering justice, and the bizarre dream of a poor, uneducated man accused of murder. On April 28, 1984, Denice Haraway disappeared from her job at a convenience store on the outskirts of Ada, Oklahoma, and the sleepy town erupted. Tales spread of rape, mutilation, and murder, and the police set out on a relentless mission to bring someone to justice. Six months later, two local men—Tommy Ward and Karl Fontenot—were arrested and brought to trial, even though they repudiated their “confessions,” no body had been found, no weapon had been produced, and no eyewitnesses had come forward. *The Dreams of Ada* is a story of politics and morality, of fear and obsession. It is also a moving, compelling portrait of one small town living through a nightmare. “A riveting true story of a brutal murder in a small town and the tragic errors made in the pursuit of justice.”—John Grisham

The brother of Gary Gilmore, a convicted and executed killer, chronicles his family's story, tracing the hidden secrets and disappointments, the hatred and the sense of retribution, that shaped his brother's grim life.

Designed to provide additional material for thought and discussion about issues raised by Mikal Gilmore's story, “Shot in the Heart”.

Memoirs in which trauma takes a major—or the major—role challenge the limits of autobiography. Leigh Gilmore presents a series of “limit-cases”—texts that combine elements of autobiography, fiction, biography, history, and theory while representing trauma and the self—and demonstrates how and why their authors swerve from the formal constraints of autobiography when the representation of trauma coincides with self-representation. Gilmore maintains that conflicting demands on both the self and narrative may prompt formal experimentation by such writers and lead to texts that are not, strictly speaking, autobiography, but are nonetheless deeply engaged with its central concerns. In astute and compelling readings of texts by Michel Foucault, Louis Althusser, Dorothy Allison, Mikal Gilmore, Jamaica Kincaid, and Jeanette Winterson, Gilmore explores how each of them poses the questions, “How have I lived? How will I live?” in relation to the social and psychic forms within which trauma emerges. Challenging the very boundaries of autobiography as well as trauma, these stories are not told in conventional ways: the writers testify to how self-representation and the representation of trauma grow beyond simple causes and effects, exceed their duration in time, and connect to other forms of historical, familial, and personal pain. In their movement from an overtly testimonial form to one that draws on legal as well as literary knowledge, such texts produce an alternative means of confronting kinship, violence, and self-representation.

Reconstructs the crime and fate of Gary Gilmore, the convicted murderer who sought his own execution in Utah, based on taped interviews with relatives, friends, lawyers, and law-enforcement officials.

“Binged *Making a Murderer*? Try . . . [this] riveting portrait of a tragic, preventable crime.” —Entertainment Weekly Finalist for the Edgar Award for Best Fact Crime Finalist for the Dayton Literary Peace Prize A Pulitzer Prize–winning reporter’s gripping account of one young man’s path to murder—and a wake-up call for mental health care in America On a summer night in 2009, three lives intersected in one American neighborhood. Two people newly in love—Teresa Butz and Jennifer Hopper, who spent many years trying to find themselves and who eventually found each other—and a young man on a

dangerous psychological descent: Isaiah Kalebu, age twenty-three, the son of a distant, authoritarian father and a mother with a family history of mental illness. All three paths forever altered by a violent crime, all three stories a wake-up call to the system that failed to see the signs. In this riveting, probing, compassionate account of a murder in Seattle, Eli Sanders, who won a Pulitzer Prize for his newspaper coverage of the crime, offers a deeply reported portrait in microcosm of the state of mental health care in this country—as well as an inspiring story of love and forgiveness. Culminating in Kalebu's dangerous slide toward violence—observed by family members, police, mental health workers, lawyers, and judges, but stopped by no one—While the City Slept is the story of a crime of opportunity and of the string of missed opportunities that made it possible. It shows what can happen when a disturbed member of society repeatedly falls through the cracks, and in the tradition of *The Other Wes Moore* and *The Short and Tragic Life of Robert Peace*, is an indelible, human-level story, brilliantly told, with the potential to inspire social change.

An acclaimed true-crime author takes on his toughest project of all-- writing about a murderer who happens to be his son. When a hideous murder makes the headlines, a barrage of questions usually appears in its wake: Why did this happen? Could it have been prevented? What kind of family was the criminal from? Are his parents in some way to blame? Any crime writer worth his salt would attempt to answer these questions-- but how do you address such questions when the killer is your own son? As a single father raising two sons, Carlton Stowers did his best to instill in his boys a healthy sense of right and wrong. But with Anson, his oldest, it would prove to be an ongoing uphill battle. At a young age, Anson began to angrily shun authority, and soon became involved with a number of illicit activities, including drugs, forgery, and theft. After each jail stay, Anson would vow to get clean and start anew. It became a revolving door for both father and son, until Anson, twenty-five years old and strung-out on amphetamines, brutally murdered his young ex-wife. In a brave, honest, and moving work, bestselling true-crime writer Carlton Stowers examines the downfall of his eldest son, once a happy child full of promise, now a convicted murderer serving a sixty-year sentence. With a reporter's shrewdness and a father's heart, Stowers presents a true story of two lives irrevocably lost, and of one man struggling to both understand-- and move beyond-- the...Sins of the Son.

NATIONAL BOOK CRITICS CIRCLE AWARD WINNER WINNER OF THE LOS ANGELES TIMES BOOK PRIZE

Haunting, harrowing, and profoundly affecting, *Shot in the Heart* exposes and explores a dark vein of American life that most of us would rather ignore. It is a book that will leave no reader unchanged. Gary Gilmore, the infamous murderer immortalized by Norman Mailer in *The Executioner's Song*, campaigned for his own death and was executed by firing squad in 1977. Writer Mikal Gilmore is his younger brother. In *Shot in the Heart*, he tells the stunning story of their wildly dysfunctional family: their mother, a black sheep daughter of unforgiving Mormon farmers; their father, a drunk, thief, and

con man. It was a family destroyed by a multigenerational history of child abuse, alcoholism, crime, adultery, and murder. Mikal, burdened with the guilt of being his father's favorite and the shame of being Gary's brother, gracefully and painfully relates a murder tale "from inside the house where murder is born... a house that, in some ways, [he has] never been able to leave." Shot in the Heart is the history of an American family inextricably tied up with violence, and the story of how the children of this family committed murder and murdered themselves in payment for a long lineage of ruin. The New York Times bestselling memoir by Damien Echols of the West Memphis Three, who was falsely convicted of three murders and spent nearly eighteen years on Death Row. In 1993, teenagers Damien Echols, Jason Baldwin, and Jessie Misskelley, Jr.—who have come to be known as the West Memphis Three—were arrested for the murders of three eight-year-old boys in Arkansas. The ensuing trial was marked by tampered evidence, false testimony, and public hysteria. Baldwin and Misskelley were sentenced to life in prison; while eighteen-year-old Echols, deemed the “ringleader,” was sentenced to death. Over the next two decades, the WM3 became known worldwide as a symbol of wrongful conviction and imprisonment, with thousands of supporters and many notable celebrities who called for a new trial. In a shocking turn of events, all three men were released in August 2011. Now Echols shares his story in full—from abuse by prison guards and wardens, to portraits of fellow inmates and deplorable living conditions, to the incredible reserves of patience, spirituality, and perseverance that kept him alive and sane while incarcerated for nearly two decades. In these pages, Echols reveals himself a brilliant writer, infusing his narrative with tragedy and irony in equal measure: he describes the terrors he experienced every day and his outrage toward the American justice system, and offers a firsthand account of living on Death Row in heartbreaking, agonizing detail. Life After Death is destined to be a riveting, explosive classic of prison literature.

"On December 6, 1991, the naked, bound-and-gagged bodies of ... four girls--each one shot in the head--were found in an I Can't Believe It's Yogurt! shop in Austin, Texas. Grief, shock, and horror spread out from their families and friends to overtake the city itself. Though all branches of law enforcement were brought to bear, the investigation was often misdirected and after eight years only two men (then teenagers) were tried; moreover, their subsequent convictions were eventually overturned, and Austin PD detectives are still working on what is now a very cold case"--

A top crime journalist reveals precisely how the world-shattering murder of John Lennon happened—and why In Let Me Take You Down, Jack Jones penetrates the borderline world of dangerous fantasy in which Mark David Chapman stalked and killed Lennon: Mark David Chapman rose early on the morning of December 8 to make final preparations. . . .

Chapman had neatly arranged and left behind a curious assortment of personal items on top of the hotel dresser. In an orderly semicircle, he had laid out his passport, an eight-track tape of the music of Todd Rundgren, his little Bible, open

to *The Gospel According to John* (Lennon). He left a letter from a former YMCA supervisor at Fort Chaffee, Arkansas, where five years earlier, he had worked with refugees from the Vietnam War. Beside the letter were two photographs of himself surrounded by laughing Vietnamese children. At the center of the arrangement of personal effects, he had placed the small *Wizard of Oz* poster of Dorothy and the Cowardly Lion. "I woke up knowing, somehow, that when I left that room, that was the last time I would see the room again," Chapman recalled. "I truly felt it in my bones. I don't know how. I had never seen John Lennon up to that point. I only knew that he was in the Dakota. But I somehow knew that it was it, this was the day. So I laid out on the dresser at the hotel room . . . just a tableau of everything that was important in my life. So it would say, 'Look, this is me. Probably, this is the real me. This is my past and I'm going, gone to another place.' "I practiced what it was going to look like when police officers came into the room. It was like I was going through a door and I knew I was going to go through a door, the poet's door, William Blake's door, Jim Morrison's door. . . . I was leaving what I was, going into a future of uncertainty." Praise for *Let Me Take You Down* "Jack Jones has written a beautiful book, rare in its attention to the social context giving rise to stalkers and assassins of celebrities . . . celebrity worship is ambivalent—admiration shares the altar with envy. When the worshipped disappoints, a 'nobody' can become a 'somebody' by killing the pop culture idol. *Let Me Take You Down* is both fascinating and brilliant."—Ladd Wheeler, Professor of Psychology, University of Rochester, Former President of the Society for Personality and Social Psychology "Lars Eighner is the Thoreau of the Dumpsters. Comparisons to Defoe's *Robinson Crusoe* and Hamsun's *Hunger* leap to mind. A classic of down-and-out literature." —Phillip Lopate When *Travels with Lizbeth* was first published in 1993, it was proclaimed an instant classic. Lars Eighner's account of his descent into homelessness and his adventures on the streets has moved, charmed, and amused generations of readers. As Lars wrote, "When I began writing this account I was living under a shower curtain in a stand of bamboo in a public park. I did not undertake to write about homelessness, but wrote what I knew, as an artist paints a still life, not because he is especially fond of fruit, but because the subject is readily at hand." Containing the widely anthologized essay "On Dumpster Diving," *Travels with Lizbeth* is a beautifully written account of one man's experience of homelessness, a story of physical survival, and the triumph of the artistic spirit in the face of enormous adversity. In his unique voice—dry, disciplined, poignant, comic—Eighner celebrates the companionship of his dog, Lizbeth, and recounts their ongoing struggle to survive on the streets of Austin, Texas, and hitchhiking along the highways to Southern California and back.

This cult classic of gonzo journalism is the best chronicle of drug-soaked, addle-brained, rollicking good times ever committed to the printed page. It is also the tale of a long weekend road trip that has gone down in the annals of American pop culture as one of the strangest journeys ever undertaken. Now a major motion picture from Universal,

directed by Terry Gilliam and starring Johnny Depp and Benicio del Toro.

A Simon & Schuster eBook. Simon & Schuster has a great book for every reader.

The mother of Emmett Till recounts the story of her life, her son's tragic death, and the dawn of the civil rights movement—with a foreword by the Reverend Jesse L. Jackson, Sr. In August 1955, a fourteen-year-old African American, Emmett Till, was visiting family in Mississippi when he was kidnapped from his bed in the middle of the night by two white men and brutally murdered. His crime: allegedly whistling at a white woman in a convenience store. The killers were eventually acquitted. What followed altered the course of this country's history—and it was all set in motion by the sheer will, determination, and courage of Mamie Till-Mobley, whose actions galvanized the civil rights movement, leaving an indelible mark on our racial consciousness. *Death of Innocence* is an essential document in the annals of American civil rights history, and a painful yet beautiful account of a mother's ability to transform tragedy into boundless courage and hope. Praise for *Death of Innocence* “A testament to the power of the indestructible human spirit [that] speaks as eloquently as the diary of Anne Frank.”—The Washington Post Book World “With this important book, [Mamie Till-Mobley] has helped ensure that the story of her son (and her own story) will not soon be forgotten. . . . A riveting account of a tragedy that upended her life and ultimately the Jim Crow system.”—Chicago Tribune “The book will . . . inform or remind people of what a courageous figure for justice [Mamie Till-Mobley] was and how important she and her son were to setting the stage for the modern-day civil rights movement.”—The Detroit News “Poignant . . . In his mother's descriptions, Emmett becomes more than an icon; he becomes a living, breathing youngster—any mother's child.”—Pittsburgh Post-Gazette “Powerful . . . [Mamie Till-Mobley's] courage transformed her loss into a moral compass for a nation.”—Black Issues Book Review Robert F. Kennedy Book Award Special Recognition • BlackBoard Nonfiction Book of the Year

The mother of homicide victim Laci Peterson discusses Laci's life, the crime that took the lives of her daughter and her unborn grandson, the trial and conviction of Laci's husband Scott, and the impact of the tragedy on her family.

In this classic study, Elliott Leyton challenges the conventional idea of serial murderers as deranged madmen. He explores the twisted – but comprehensible – motives of a half-dozen notorious killers: Edmund Emil Kemper, Theodore Robert Bundy, Albert DeSalvo (“The Boston Strangler”), David Richard Berkowitz (“Son of Sam”), Mark James Robert Essex, and Charles Starkweather. In the process of describing their crimes Leyton exposes the cold rationality that underlies their apparent pointlessness. The result is startling: a revelatory text on a deeply troubling topic.

Unraveling a twenty-five-year tale of multiple murder and medical deception, *The Death of Innocents* is a work of first-rate journalism told with the compelling narrative drive of a mystery novel. More than just a true-crime story, it is the stunning

expose of spurious science that sent medical researchers in the wrong direction--and nearly allowed a murderer to go unpunished. On July 28, 1971, a two-and-a-half-month-old baby named Noah Hoyt died in his trailer home in a rural hamlet of upstate New York. He was the fifth child of Waneta and Tim Hoyt to die suddenly in the space of seven years. People certainly talked, but Waneta spoke vaguely of "crib death," and over time the talk faded. Nearly two decades later a district attorney in Syracuse, New York, was alerted to a landmark paper in the literature on Sudden Infant Death Syndrome--SIDS--that had been published in a prestigious medical journal back in 1972. Written by a prominent researcher at a Syracuse medical center, the article described a family in which five children had died suddenly without explanation. The D.A. was convinced that something about this account was very wrong. An intensive quest by a team of investigators came to a climax in the spring of 1995, in a dramatic multiple-murder trial that made headlines nationwide. But this book is not only a vivid account of infanticide revealed; it is also a riveting medical detective story. That journal article had legitimized the deaths of the last two babies by theorizing a cause for the mystery of SIDS, suggesting it could be predicted and prevented, and fostering the presumption that SIDS runs in families. More than two decades of multimillion-dollar studies have failed to confirm any of these widely accepted premises. How all this happened--could have happened--is a compelling story of high-stakes medical research in action. And the enigma of familial SIDS has given rise to a special and terrible irony. There is today a maxim in forensic pathology: One unexplained infant death in a family is SIDS. Two is very suspicious. Three is homicide.

The haunting true story of a triple murder in the Ozarks, two lovers on the lam, and a death-row inmate saved by the pope. On a spring day more than ten years ago, sixty-nine-year-old Lloyd Lawrence was gunned down in rural Missouri. The shooter also turned his twelve-gauge shotgun on Lawrence's wife and their paraplegic grandson. The crime took place in a region known mostly for Pentecostal fervor, country music, and family-friendly tourism. But soon the murders would expose a dark underbelly in the Ozarks: Lloyd Lawrence was a notoriously violent crystal-meth kingpin, killed by an aspiring drug dealer named Darrell Mease. Capturing the raw circumstances that took Mease from his clean-cut youth to the front lines of Vietnam and an aftermath of drug use, *Almost Midnight* unites an unforgettable range of characters in some of America's most peculiar locales. When Mease and his girlfriend fled to the Southwest on a hair-raising road trip, this only brought Mease closer to death row. After his conviction, he claimed to receive a religious revelation guaranteeing that his life would be saved by miraculous intervention, a long-shot prediction that came true. A bizarre twist of fate brought Pope John Paul II to Saint Louis, where he pleaded with Missouri Governor Mel Carnahan to commute the sentence just months before Carnahan's fatal plane crash. In a triumph of investigative journalism, Michael Cuneo gained unprecedented access to Mease and immersed himself in the culture of the Ozarks, exploring its bucolic farms

and seedy strip joints, and the lives of its preachers, cockfighters, and outlaws. By turns chilling and riveting, *Almost Midnight* brilliantly evokes the life of controversial renegade Mease, and the stranger-than-fiction world he still inhabits. The internationally acclaimed author of the L.A. Quartet and *The Underworld USA Trilogy*, James Ellroy, presents another literary masterpiece, this time a true crime murder mystery about his own mother. In 1958 Jean Ellroy was murdered, her body dumped on a roadway in a seedy L.A. suburb. Her killer was never found, and the police dismissed her as a casualty of a cheap Saturday night. James Ellroy was ten when his mother died, and he spent the next thirty-six years running from her ghost and attempting to exorcise it through crime fiction. In 1994, Ellroy quit running. He went back to L.A., to find out the truth about his mother--and himself. In *My Dark Places*, our most uncompromising crime writer tells what happened when he teamed up with a brilliant homicide cop to investigate a murder that everyone else had forgotten--and reclaim the mother he had despised, desired, but never dared to love. What ensues is a epic of loss, fixation, and redemption, a memoir that is also a history of the American way of violence. "Ellroy is more powerful than ever." --*The Nation* "Astonishing . . . original, daring, brilliant." --*Philadelphia Inquirer*

In the first comprehensive feminist critique of autobiography as a genre, Leigh Gilmore incorporates writings that have not up to now been considered part of the autobiographical tradition. Offering subtle and perceptive readings of a wide variety of texts-- from the confessions of medieval mystics to contemporary works by Chicana and lesbian writers-- she identifies an innovative practice of "autobiographics" which covers the entire spectrum of women's self-representation.

Since the days of "frontier justice" and "blood atonement," Utah has struggled with issues of capital punishment. Years after the Mountain Meadows massacre, John D. Lee was shot to death seated on his coffin in a theatrical, media-conscious staging, while some fifty other perpetrators went unpunished. Despite pleas for clemency from the daughter of an LDS church president and others, labor reformer Joe Hill was executed, due as much to corporate indignation as to the merits of the case against him. One of Utah's death row inmates was the first to challenge the constitutionality of his sentence as "cruel and unusual"; another, Gary Gilmore, broke the ten-year, nationwide moratorium on state-supervised executions. Recently William Andrews became the second Utahn to be executed without having committed murder. As Paul Swenson wrote in the *Salt Lake Tribune*, "This is the kind of stuff that makes you realize why we need Halloween -- because we can't deal with real blood, real death, the ghosts of our actual past."

Reveals the truth behind the murder of Maria Marshall, the role played by her husband, Rob, and the effect of the events upon their three sons, in a story marked by gambling, drugs, debt, and infidelity.

One mother's son is killed in a tragic accident; another's daughter murders two people in a wild rage. From these bitter facts, Beverly Lowry--the first child's mother and an acclaimed novelist--has fashioned a memoir in which the objectivity of true-crime reportage resonates with acute feeling and even, ultimately, with redemption. In Houston, in the early morning hours of June 13, 1983, twenty-three-year-old Karla Faye Tucker showed up with two friends at the apartment of a man they hated, Jerry Lynn Dean. Fired by a lost weekend of drugs and bravado, during which their grievances against Jerry Lynn became magnified out of all proportion, they had it in mind to steal motorcycle parts. Maybe to scare him a little. But by the time they left, both Dean and his chance, one-night companion had been murdered with such

thorough wickedness as to ensure Karla's place among the handful of young white women on Death Row in this country. The next fall, outside of Austin, Beverly Lowry's son Peter, after an increasingly troubled adolescence, was back in high school and back living at home when he was killed--an unsolved hit-and-run. He was eighteen. The despair that descended into Lowry's life seemed without end, but eventually and almost inevitably she became obsessed by the beautiful young killer whose photograph she'd seen in a Houston newspaper. "If Peter hadn't been killed," she writes, "I would not have made that first trip up to see Karla Faye." In *Crossed Over*, Beverly Lowry reveals how Tucker, a full-time addict and part-time prostitute, had been dealt this fate as a child--only to pursue it relentlessly herself in Houston's violent subculture of bikers and outlaws. Working backward from the murders, Lowry delves into character and motive, looking for reasons that might explain these unthinkable acts. But this is also an account of the unlikely and powerful friendship between a writer--a mother--coming to terms with her loss and a young woman who, even under the sentence of death, begins the life she'd never before had a chance to lead. *Crossed Over* is a story of crime and punishment, but more importantly it explores the connection between grief and hope, and between different kinds of victims. In the end, what Beverly Lowry uncovers is the unexpected ability of life, however blighted the circumstances, to assert its best, most urgent claim upon us.

Now a Major Motion Picture Starring Jonah Hill & James Franco and Distributed by Fox Searchlight Pictures When New York Times reporter Michael Finkel meets accused killer Christian Longo—who has taken on Finkel's identity—his investigation morphs into an unforgettable game of cat and mouse. *True Story* weaves a spellbinding tale of murder, love, deceit, and redemption, following Finkel's relentless pursuit of the shocking truth.

"When the Twin Towers suddenly reappear in the Badlands of South Dakota, twenty years after their fall, nobody can explain their return...the towers seem to sing, even as everybody hears a different song. A rumor overtakes the throng that someone can be seen in the high windows of the southern structure. On the ninety-third floor, Jesse Presley, the stillborn twin of the most famous singer who ever lived, suddenly awakes, driven mad over the hours and days to come by a voice in his head that sounds like his but isn't, and by the memory of a country where he survived in his brother's place..."--back cover.

The 1960s and 1970s represent a rare moment in our cultural history -- music was exploring unprecedented territories, literature was undergoing a radical reinvention, politics polarized the nation, and youth culture was at the zenith of its influence. There has never been, nor is there likely to be, another generation that matches the contributions of the artists of that time period. In this poignant book, journalist Mikal Gilmore weaves a narrative of the '60s and '70s as he examines the lives of the era's most important cultural icons. Keeping the power of rock & roll at the forefront, Gilmore gathers together stories about major artists from every field -- George Harrison, Ken Kesey, Johnny Cash, Allen Ginsberg, to name just a few. Gilmore reveals the truth about this idealized period in history, never shying away from the ugly influences that brought many of rock's most exciting figures to their knees. He examines how Jim Morrison's alcoholism led to the star's death at the age of twenty-seven, how Jerry Garcia's drug problems brought him to the brink of death so many times that his bandmates did not believe the news of his actual demise, how Pink Floyd struggled with the guilt of kicking out founding member Syd Barrett because of his debilitating mental illness. As Gilmore examines the dark side of these complicated figures, he paints a picture of the environment that bred them, taking readers from the rough streets of Liverpool (and its more comfortable suburbs) to the hippie haven of Haight-Ashbury that hosted the infamous Summer of Love. But what resulted from these lives and those times, Gilmore argues, was worth the risk -- in fact, it may be inseparable from those hard costs. The lives of these dynamic and diverse figures are intertwined with Gilmore's exploration of the social,

political, and emotional characteristics that defined the era. His insights and examinations combine to create a eulogy for a formative period of American history.

True stories of sudden death in the classic collection by a master of American journalism "Reporters love murders," Calvin Trillin writes in the introduction to *Killings*. "In a pinch, what the lawyers call 'wrongful death' will do, particularly if it's sudden." *Killings*, first published in 1984 and expanded for this edition, shows Trillin to be such a reporter, drawn time after time to tales of sudden death. But Trillin is attracted less by violence or police procedure than by the way the fabric of people's lives is suddenly exposed when someone comes to an untimely end. As Trillin says, *Killings* is "more about how Americans live than about how some of them die." These stories, which originally appeared in *The New Yorker* between 1969 and 2010, are vivid portraits of lives cut short. An upstanding farmer in Iowa finds himself drastically changed by a woman he meets in a cocktail lounge. An eccentric old man in Eastern Kentucky is enraged by the presence of a documentary filmmaker. Two women move to a bucolic Virginia county to find peace, only to end up at war over a shared road. Mexican American families in California hand down a feud from generation to generation. A high-living criminal-defense lawyer in Miami acquires any number of enemies capable of killing him. Stark and compassionate, deeply observed and beautifully written, *Killings* is "that rarity, reportage as art" (William Geist, *The New York Times Book Review*). Praise for *Killings* "Riveting tales of murder and mayhem. . . . [Calvin] Trillin is a superb writer, with a magical ability to turn even the most mundane detail into spellbinding wonder. Armed with this wealth of material, he utterly shines. Every piece here is a gem."--*The Seattle Times* "What Mr. Trillin does so well, what makes *Killings* literature, is the way he pictures the lives that were interrupted by the murders. Even the most ordinary life makes a terrible noise . . . when it's broken off."--Anatole Broyard, *The New York Times* "Fascinating, troubling . . . In each of these stories is the basis of a Dostoevskian novel."--Edward Abbey, *Chicago Sun-Times* "The stories . . . are unforgettable. They leave us, finally, with the awareness of the unknowable opacity of the human heart."--Bruce Colman, *San Francisco Chronicle* "[Trillin] writes brilliantly. . . . These stories still hold up, as classics."--*The Buffalo News* "In his artful ability to conjure up a whole life and a whole world, Trillin comes as close to achieving the power of a Chekhov short story as can anyone whose material is so implacably tied to fact."--Frederick Iseman, *Harper's Bazaar* "I have a book for you true-crime addicts if you're caught up on the podcast *Serial*, the cascade on TV of *48 Hours* and *Dateline NBC* episodes. . . . It's time to pick up Calvin Trillin's *Killings*."--*The New York Times Book Review* "Well-crafted and thoughtfully composed, lacking judgment and admonishment, these are a true piece of quality journalism, which clearly continues to captivate audiences."--*Library Journal* "With telling detail and shrewd insights, [Calvin Trillin] masterfully evokes the places and personalities that hatched these grim episodes."--*Publishers Weekly*

"Complex and challenging... push[es] the boundaries of writing about trauma." —*The New York Times* "A True Crime Masterpiece" — *Vogue Entertainment Weekly* "Must" List and Best Books of the Year So Far Real Simple's Best New Books Guardian Best Book of the Year Lambda Literary Award Winner Chautauqua Prize Winner "The Fact of a Body is one of the best books I've read this year. It's just astounding." — Paula Hawkins, author of *Into the Water* and *The Girl on the Train* "This book is a marvel. The Fact of a Body is equal parts gripping and haunting and will leave you questioning whether any one story can hold the full truth." — Celeste Ng, author of the *New York Times* bestselling *Everything I Never Told You* and *Little Fires Everywhere* Before Alex Marzano-Lesnevich begins a summer job at a law firm in Louisiana,

working to help defend men accused of murder, they think their position is clear. The child of two lawyers, they are staunchly anti-death penalty. But the moment convicted murderer Ricky Langley's face flashes on the screen as they review old tapes—the moment they hear him speak of his crimes -- they are overcome with the feeling of wanting him to die. Shocked by their reaction, they dig deeper and deeper into the case. Despite their vastly different circumstances, something in his story is unsettlingly, uncannily familiar. Crime, even the darkest and most unsayable acts, can happen to any one of us. As Alex pores over the facts of the murder, they find themselves thrust into the complicated narrative of Ricky's childhood. And by examining the details of Ricky's case, they are forced to face their own story, to unearth long-buried family secrets, and reckon with a past that colors their view of Ricky's crime. But another surprise awaits: They weren't the only one who saw their life in Ricky's. An intellectual and emotional thriller that is also a different kind of murder mystery, *THE FACT OF A BODY* is a book not only about how the story of one crime was constructed -- but about how we grapple with our own personal histories. Along the way it tackles questions about the nature of forgiveness, and if a single narrative can ever really contain something as definitive as the truth. This groundbreaking, heart-stopping work, ten years in the making, shows how the law is more personal than we would like to believe -- and the truth more complicated, and powerful, than we could ever imagine.

Dominick Dunne's mesmerizing tales of justice denied and justice affirmed. For more than two decades, *Vanity Fair* published Dominick Dunne's brilliant, revelatory chronicles of the most famous crimes, trials, and punishments of our time. Whether writing of Claus von Bülow's romp through two trials; the Los Angeles media frenzy surrounding O.J. Simpson; the death by fire of multibillionaire banker Edmond Safra; or the Greenwich, Connecticut, murder of Martha Moxley and the indictment—decades later—of Michael Skakel, Dominick Dunne tells it honestly and tells it from his unique perspective. His search for the truth is relentless.

The acclaimed author of *American Dirt* reveals the devastating effects of a shocking tragedy in this landmark true crime book—the first ever to look intimately at the experiences of both the victims and their families. *A Rip in Heaven* is Jeanine Cummins' story of a night in April, 1991, when her two cousins Julie and Robin Kerry, and her brother, Tom, were assaulted on the Old Chain of Rocks Bridge, which spans the Mississippi River just outside of St. Louis. When, after a harrowing ordeal, Tom managed to escape the attackers and flag down help, he thought the nightmare would soon be over. He couldn't have been more wrong. Tom, his sister Jeanine, and their entire family were just at the beginning of a horrific odyssey through the aftermath of a violent crime, a world of shocking betrayal, endless heartbreak, and utter disillusionment. It was a trial by fire from which no family member would emerge unscathed.

A new edition of Bulgakov's fantastical precursor to *The Master and Margarita*, part of Melville House's reissue of the

Bulgakov backlist in Michael Glenny's celebrated translations. A key work of early modernism, this is the superbly comic story of a Soviet scientist and a scroungy Moscow mongrel named Sharik. Attempting a medical first, the scientist transplants the glands of a petty criminal into the dog and, with that, turns a distinctly worryingly human animal loose on the city. The new, lecherous, vulgar, Engels-spouting Sharik soon finds his niche in governmental bureaucracy as the official in charge of purging the city of cats. A Frankenstein fable that's as funny as it is terrifying, *Heart of a Dog* has also been read as a fierce parable of the Russian Revolution. It was rejected for publication by the censors in 1925, and circulated in samizdat for years until Michael Glenny translated it into English in 1968—long before it was allowed to be officially published in the Soviet Union. That happened only in 1987, although till this day the book remains one of Mikhail Bulgakov's most controversial novels in his native country.

A New York Times Notable Book of the Year A Washington Post Notable Book of the Year One of Amazon's 20 Best Books of the Year Named one of the Best Books of the Year by BuzzFeed, Bustle, NPR, NYLON, and Thrillist Finalist for the Goodreads Book Award (Nonfiction) Finalist for the Edgar Award (Best Fact Crime) A Book of the Month Club Selection A New York Times Book Review Editors' Choice Selection "A brisk, captivating and expertly crafted reconstruction of a community living through a time of fear.... Masterful." —Washington Post The arsons started on a cold November midnight and didn't stop for months. Night after night, the people of Accomack County waited to see which building would burn down next, regarding each other at first with compassion, and later suspicion. Vigilante groups sprang up, patrolling the rural Virginia coast with cameras and camouflage. Volunteer firefighters slept at their stations. The arsonist seemed to target abandoned buildings, but local police were stretched too thin to surveil them all. Accomack was desolate—there were hundreds of abandoned buildings. And by the dozen they were burning. "One of the year's best and most unusual true-crime books" (Christian Science Monitor), *American Fire* brings to vivid life the reeling county of Accomack. "Ace reporter" (Entertainment Weekly) Monica Hesse spent years investigating the story, emerging with breathtaking portraits of the arsonists—troubled addict Charlie Smith and his girlfriend, Tonya Bundick. Tracing the shift in their relationship from true love to crime spree, Hesse also conjures the once-thriving coastal community, decimated by a punishing economy and increasingly suspicious of their neighbors as the culprits remained at large. Weaving the story into the history of arson in the United States, the critically acclaimed *American Fire* re-creates the anguished nights this quiet county lit up in flames, evoking a microcosm of rural America—a land half-gutted before the fires began.

The #1 New York Times Bestseller A bestselling book that is inspiring the nation: "We have written here about terrible things that we never wanted to think about again . . . Now we want the world to know: we survived, we are free, we love life." Two women kidnapped by infamous Cleveland school-bus driver Ariel Castro share the stories of their abductions,

captivity, and dramatic escape On May 6, 2013, Amanda Berry made headlines around the world when she fled a Cleveland home and called 911, saying: “Help me, I’m Amanda Berry. . . . I’ve been kidnapped, and I’ve been missing for ten years.” A horrifying story rapidly unfolded. Ariel Castro, a local school bus driver, had separately lured Berry, Gina DeJesus, and Michelle Knight to his home, where he kept them chained. In the decade that followed, the three were raped, psychologically abused, and threatened with death. Berry had a daughter—Jocelyn—by their captor. Drawing upon their recollections and the diary kept by Amanda Berry, Berry and Gina DeJesus describe a tale of unimaginable torment, and Pulitzer Prize–winning Washington Post reporters Mary Jordan and Kevin Sullivan interweave the events within Castro’s house with original reporting on efforts to find the missing girls. The full story behind the headlines—including details never previously released on Castro’s life and motivations—Hope is a harrowing yet inspiring chronicle of two women whose courage, ingenuity, and resourcefulness ultimately delivered them back to their lives and families.

"The inside story of a single Brooklyn gang that killed more Americans than the Iraqi army."—Mike McAlary, columnist, New York Post They were the DeMeo gang—the most deadly hit men in organized crime. Their Mafia higher-ups came to know, use, and ultimately fear them as the Murder Machine. They killed for profit and for pleasure, following cold-blooded plans and wild whims, from the mean streets of New York to the Florida Gold Coast, and from coast to coast. Now complete with personal revelations of one of the key players, this is the savage story that leaves no corpse unturned in its terrifying telling. INCLUDES PHOTOGRAPHS

A deeply personal, revealing, and lyrical portrait of Duane Allman, founder of the legendary Allman Brothers Band, written by his daughter “Duane Allman was my big brother, my partner, my best friend. I thought I knew everything there was to know about him, but Galadrielle’s deep and insightful book came as a revelation to me, as it will to everyone who reads it.”—Gregg Allman Galadrielle Allman went to her first concert as an infant in diapers, held in her teenage mother’s arms. Playing was her father—Duane Allman, who would become one of the most influential and sought-after musicians of his time. Just a few short years into his remarkable career, he was killed in a motorcycle accident at the age of twenty-four. His daughter was two years old. Galadrielle was raised in the shadow of his loss and his fame. Her mother sought solace in a bohemian life. Friends and family found it too painful to talk about Duane. Galadrielle listened intently to his music, read articles about him, steeped herself in the mythic stories, and yet the spotlight rendered him too simple and too perfect to know. She felt a strange kinship to the fans who longed for him, but she needed to know more. It took her many years to accept that his life and his legacy were hers, and when she did, she began to ask for stories—from family, fellow musicians, friends—and they began to flow. Galadrielle Allman’s memoir is at once a rapturous, riveting, and intimate account of one of the greatest guitar prodigies of all time, the story of the birth of a band that redefined the

American musical landscape, and a tender inquiry of a daughter searching for her father in the memories of others. Praise for *Please Be with Me* “Poignant and illuminating . . . brings Duane Allman to life in a way that no other biography will ever be able to do.”—BookPage “Galadrielle Allman offers a moving and poetic portrait of her late father.”—Rolling Stone “[Allman’s] descriptions and scenes are vivid, even cinematic. . . . The pleasure of reading *Please Be With Me* lies as much in its lyrical prose as in its insider anecdotes.”—Newsweek “An elegantly written, heartfelt account.”—The Atlanta Journal-Constitution “Evokes a wistful, elegiac atmosphere; fans of the ’70s music scene may find it indispensable.”—San Jose Mercury News “A compelling and intimate portrait of Duane.”—The Hollywood Reporter “Illuminating.”—Kirkus Reviews “Frequently touching . . . Readers will come away feeling more connected to the man and his music.”—Publishers Weekly

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