

## When The Shooting Stops The Cutting Begins

An award-winning journalist's dramatic account of a shooting that shook a community to its core, with important implications for the future On the last evening of summer in 2013, five shots rang out in a part of northeast Denver known as the Holly. Long a destination for African American families fleeing the Jim Crow South, the area had become an "invisible city" within a historically white metropolis. While shootings there weren't uncommon, the identity of the shooter that night came as a shock. Terrance Roberts was a revered anti-gang activist. His attempts to bring peace to his community had won the accolades of both his neighbors and the state's most important power brokers. Why had he just fired a gun? In *The Holly*, the award-winning Denver-based journalist Julian Rubinstein reconstructs the events that left a local gang member paralyzed and Roberts facing the possibility of life in prison. Much more than a crime story, *The Holly* is a multigenerational saga of race and politics that runs from the civil rights movement to Black Lives Matter. With a cast that includes billionaires, elected officials, cops, developers, and street kids, the book explores the porous boundaries between a city's elites and its most disadvantaged citizens. It also probes the fraught relationships between police, confidential informants, activists, gang members, and ex-gang members as they struggle to put their pasts behind them. In *The Holly*, we see how well-intentioned efforts to curb violence and improve neighborhoods can go badly awry, and we track the interactions of law enforcement with gang members who conceive of themselves as defenders of a neighborhood. When Roberts goes on trial, the city's fault lines are fully

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exposed. In a time of national reckoning over race, policing, and the uses and abuses of power, Rubinstein offers a dramatic and humane illumination of what's at stake. The story of one of the most important and least-understood jobs in moviemaking—film editing—is here told by one of the wizards, Ralph Rosenblum, whose credentials include six Woody Allen films, as well as *The Pawnbroker*, *The Producers*, and *Goodbye, Columbus*. Rosenblum and journalist Robert Karen have written both a history of the profession and a personal account, a highly entertaining, instructive, and revelatory book that will make any reader a more aware movie-viewer.

**#1 NEW YORK TIMES BESTSELLER • ONE OF TIME MAGAZINE'S 100 BEST YA BOOKS OF ALL TIME** The extraordinary, beloved novel about the ability of books to feed the soul even in the darkest of times. When Death has a story to tell, you listen. It is 1939. Nazi Germany. The country is holding its breath. Death has never been busier, and will become busier still. Liesel Meminger is a foster girl living outside of Munich, who scratches out a meager existence for herself by stealing when she encounters something she can't resist—books. With the help of her accordion-playing foster father, she learns to read and shares her stolen books with her neighbors during bombing raids as well as with the Jewish man hidden in her basement. In superbly crafted writing that burns with intensity, award-winning author Markus Zusak, author of *I Am the Messenger*, has given us one of the most enduring stories of our time. “The kind of book that can be life-changing.” —*The New York Times* “Deserves a place on the same shelf with *The Diary of a Young Girl* by Anne Frank.” —*USA Today* **DON'T MISS BRIDGE OF CLAY, MARKUS ZUSAK'S FIRST NOVEL SINCE THE BOOK THIEF.**

Escaping from Taliban-controlled Afghanistan in the summer

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of 2001, eleven-year-old Fadi and his family immigrate to the San Francisco Bay Area, where Fadi schemes to return to the Pakistani refugee camp where his little sister was accidentally left behind.

**NATIONAL BESTSELLER • WINNER OF THE PULITZER PRIZE •** A searing, post-apocalyptic novel about a father and son's fight to survive, this "tale of survival and the miracle of goodness only adds to McCarthy's stature as a living master. It's gripping, frightening and, ultimately, beautiful" (San Francisco Chronicle). A father and his son walk alone through burned America. Nothing moves in the ravaged landscape save the ash on the wind. It is cold enough to crack stones, and when the snow falls it is gray. The sky is dark. Their destination is the coast, although they don't know what, if anything, awaits them there. They have nothing; just a pistol to defend themselves against the lawless bands that stalk the road, the clothes they are wearing, a cart of scavenged food—and each other. *The Road* is the profoundly moving story of a journey. It boldly imagines a future in which no hope remains, but in which the father and his son, "each the other's world entire," are sustained by love. Awesome in the totality of its vision, it is an unflinching meditation on the worst and the best that we are capable of: ultimate destructiveness, desperate tenacity, and the tenderness that keeps two people alive in the face of total devastation.

School shooting survivors recount the horrible events and the aftermath when everyone stops asking questions. Dídac's book gives a voice to the unspoken truth by his fellow students, teachers, and others affected by the tragedy of school shootings.

The #1 New York Times Bestseller A BuzzFeed Best Book of the Decade A Paste Magazine Best Book of the Decade Everyone has a reason to fear the boy with the gun... 10:00 a.m.: The principal of Opportunity, Alabama's high school

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finishes her speech, welcoming the entire student body to a new semester and encouraging them to excel and achieve.

10:02 a.m.: The students get up to leave the auditorium for their next class. 10:03: The auditorium doors won't open.

10:05: Someone starts shooting. In 54 minutes, four students must confront their greatest hopes, and darkest fears, as they come face-to-face with the boy with the gun. Includes special bonus content: a letter from the author, discussion questions, two bonus chapters, a conversation with the author, and a playlist! Praise for *This Is Where It Ends*: A BuzzFeed Best Book of the Decade A Paste Magazine Best Book of the Decade A BookRiot Best Book of the Decade A Professional Book Nerds Best Book of the Decade "Marieke Nijkamp's brutal, powerful fictional account of a school shooting is important in its timeliness." —Bustle.com "A gritty, emotional, and suspenseful read and although fictionalized, it reflects on a problematic and harrowing issue across the nation."

—Buzzfeed "A compelling, brutal story of an unfortunately all-too familiar situation: a school shooting. Nijkamp portrays the events thoughtfully, recounting fifty-four intense minutes of bravery, love, and loss." —BookRiot

Gang- and drug-related inner-city violence, with its attendant epidemic of incarceration, is the defining crime problem in our country. In some neighborhoods in America, one out of every two hundred young black men is shot to death every year, and few initiatives of government and law enforcement have made much difference. But when David Kennedy, a self-taught and then-unknown criminologist, engineered the "Boston Miracle" in the mid-1990s, he pointed the way toward what few had imagined: a solution. *Don't Shoot* tells the story of Kennedy's long journey. Riding with beat cops, hanging with gang members, and stoop-sitting with grandmothers, Kennedy found that all parties misunderstood each other, caught in a spiral of racialized anger and distrust. He

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envisioned an approach in which everyone-gang members, cops, and community members-comes together in what is essentially a huge intervention. Offenders are told that the violence must stop, that even the cops want them to stay alive and out of prison, and that even their families support swift law enforcement if the violence continues. In city after city, the same miracle has followed: violence plummets, drug markets dry up, and the relationship between the police and the community is reset. This is a landmark book, chronicling a paradigm shift in how we address one of America's most shameful social problems. A riveting, page-turning read, it combines the street vérité of *The Wire*, the social science of *Gang Leader for a Day*, and the moral urgency and personal journey of *Fist Stick Knife Gun*. But unlike anybody else, Kennedy shows that there could be an end in sight.

Discusses the major social, political, and technological changes that occurred in the United States as a result of various wars from the Revolution to the Gulf War.

The first in-depth biography of Nipsey Hussle, the hip hop mogul, artist, and activist whose transformative legacy inspired a generation--before he was tragically shot down in the very neighbourhood he was dedicated to building up.

Most policymakers see counterinsurgency and counternarcotics policy as two sides of the same coin. Stop the flow of drug money, the logic goes, and the insurgency will wither away. But the conventional wisdom is dangerously wrongheaded, as Vanda Felbab-Brown argues in *Shooting Up*. Counternarcotics campaigns, particularly those focused on eradication, typically fail to bankrupt belligerent groups that rely on the drug trade for financing. Worse, they actually strengthen insurgents by increasing their legitimacy and popular support. Felbab-Brown, a leading expert on drug interdiction efforts and counterinsurgency, draws on interviews and fieldwork in some of the world's most

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dangerous regions to explain how belligerent groups have become involved in drug trafficking and related activities, including kidnapping, extortion, and smuggling. *Shooting Up* shows vividly how powerful guerrilla and terrorist organizations — including Peru's Shining Path, the FARC and the paramilitaries in Colombia, and the Taliban in Afghanistan — have learned to exploit illicit markets. In addition, the author explores the interaction between insurgent groups and illicit economies in frequently overlooked settings, such as Northern Ireland, Turkey, and Burma. While aggressive efforts to suppress the drug trade typically backfire, *Shooting Up* shows that a laissez-faire policy toward illicit crop cultivation can reduce support for the belligerents and, critically, increase cooperation with government intelligence gathering. When combined with interdiction targeting major traffickers, this strategy gives policymakers a better chance of winning both the war against the insurgents and the war on drugs.

"A majestic book." --Bessel van der Kolk, MD, author of *The Body Keeps the Score* A unique joint memoir by a U.S. Marine and a conflict photographer whose unlikely friendship helped both heal their war-wounded bodies and souls "The dueling-piano spirit of *SHOOTING GHOSTS* works because its authors are so committed to transparency, admitting readers into the dark crevices of their isolation." *Wall St Journal* War tears people apart, but it can also bring them together. Through the unpredictability of war and its aftermath, a decorated Marine sergeant and a world-trotting war photographer became friends, their bond forged as they patrolled together through the dusty alleyways of Helmand province and camped side by side in the desert. It deepened after Sergeant T. J. Brennan was injured during a Taliban ambush, and both returned home. Brennan began to suffer from the effects of his injury and from the fallout of his tours in

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Iraq and Afghanistan. But war correspondents experience similar rates of posttraumatic stress as combat veterans. The causes can be different, but guilt plays a prominent role in both. For Brennan, it's the things he's done, or didn't do, that haunt him. Finbarr O'Reilly's conscience is nagged by the task of photographing people at their most vulnerable while being able to do little to help, and his survival guilt as colleagues die on the job. Their friendship offered them both a shot at redemption. As we enter the fifteenth year of continuous war, it is increasingly urgent not just to document the experiences of the battlefield but also to probe the reverberations that last long after combatants and civilians have returned home, and to understand the many faces trauma takes. *Shooting Ghosts* looks at the horrors of war directly, but then turns to a journey that draws on our growing understanding of what recovery takes. Their story, told in alternating first-person narratives, is about the things they saw and did, the ways they have been affected, and how they have navigated the psychological aftershocks of war and wrestled with reforming their own identities and moral centers. While war never really ends for those who've lived through it, this book charts the ways two survivors have found to calm the ghosts and reclaim a measure of peace.

A heartbreaking and powerful story about a black boy killed by a police officer, drawing connections through history, from award-winning author Jewell Parker Rhodes. An instant New York Times bestseller An instant IndieBound bestseller The #1 Kids' Indie Next Pick A Walter Award winner Only the living can make the world better. Live and make it better. Twelve-year-old Jerome is shot by a police officer who mistakes his toy gun for a real threat. As a ghost, he observes the devastation that's been unleashed on his family and community in the wake of what they see as an unjust and brutal killing. Soon Jerome meets another ghost: Emmett Till,

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a boy from a very different time but similar circumstances. Emmett helps Jerome process what has happened, on a journey towards recognizing how historical racism may have led to the events that ended his life. Jerome also meets Sarah, the daughter of the police officer, who grapples with her father's actions. Once again Jewell Parker Rhodes deftly weaves historical and socio-political layers into a gripping and poignant story about how children and families face the complexities of today's world, and how one boy grows to understand American blackness in the aftermath of his own death.

Eleven-year-old Isabella's blended family is more divided than ever in this "timely but genuine" (Publishers Weekly) story about divorce and racial identity from the award-winning and New York Times bestselling author of *Out of My Mind*, Sharon M. Draper. Eleven-year-old Isabella's parents are divorced, so she has to switch lives every week: One week she's Isabella with her dad, his girlfriend Anastasia, and her son Darren living in a fancy house where they are one of the only black families in the neighborhood. The next week she's Izzy with her mom and her boyfriend John-Mark in a small, not-so-fancy house that she loves. Because of this, Isabella has always felt pulled between two worlds. And now that her parents are divorced, it seems their fights are even worse, and they're always about HER. Isabella feels completely stuck in the middle, split and divided between them more than ever. And she is beginning to realize that being split between Mom and Dad involves more than switching houses, switching nicknames, switching backpacks: it's also about switching identities. Her dad is black, her mom is white, and strangers are always commenting: "You're so exotic!" "You look so unusual." "But what are you really?" She knows what they're really saying: "You don't look like your parents." "You're different." "What race are you really?" And when

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her parents, who both get engaged at the same time, get in their biggest fight ever, Isabella doesn't just feel divided, she feels ripped in two. What does it mean to be half white or half black? To belong to half mom and half dad? And if you're only seen as half of this and half of that, how can you ever feel whole? It seems like nothing can bring Isabella's family together again—until the worst thing happens. Isabella and Darren are stopped by the police. A cell phone is mistaken for a gun. And shots are fired.

"Show me a hero and I will write you a tragedy," said F. Scott Fitzgerald. Perhaps no event in American history better illustrates this view than the Civil War and its principal players in the years after the conflict. David Hardin's stories of eleven Civil War figures are revealing and touching. Whether Northerner or Southerner, their lives did not end at Appomattox. Their dissimilar outcomes are a feast of irony and, collectively, a portrait of national change. With eleven black-and-white photographs.

Four people's lives are set adrift in the wake of a high school shooting—three can't escape the loneliness that plagues them, while a fourth races for oblivion, wondering what happened to God. Bristling with Douglas Coupland's hallmark humor and cultural acuity, *Hey Nostradamus!* achieves new heights of poignancy and literary accomplishment.

Winner of the Anisfield-Wolf Book Award for Fiction  
Winner of the Gotham Book Prize  
One of Barack Obama's "Favorite Books of the Year"  
Oprah's Book Club Pick  
Named one of the Top Ten Books of the Year by the New York Times, Entertainment Weekly and TIME Magazine  
A Washington Post Notable Novel  
From the author of the National Book

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Award-winning *The Good Lord Bird* and the bestselling modern classic *The Color of Water*, comes one of the most celebrated novels of the year. In September 1969, a fumbling, cranky old church deacon known as Sportcoat shuffles into the courtyard of the Cause Houses housing project in south Brooklyn, pulls a .38 from his pocket, and, in front of everybody, shoots the project's drug dealer at point-blank range. The reasons for this desperate burst of violence and the consequences that spring from it lie at the heart of *Deacon King Kong*, James McBride's funny, moving novel and his first since his National Book Award-winning *The Good Lord Bird*. In *Deacon King Kong*, McBride brings to vivid life the people affected by the shooting: the victim, the African-American and Latinx residents who witnessed it, the white neighbors, the local cops assigned to investigate, the members of the Five Ends Baptist Church where Sportcoat was deacon, the neighborhood's Italian mobsters, and Sportcoat himself. As the story deepens, it becomes clear that the lives of the characters—caught in the tumultuous swirl of 1960s New York—overlap in unexpected ways. When the truth does emerge, McBride shows us that not all secrets are meant to be hidden, that the best way to grow is to face change without fear, and that the seeds of love lie in hope and compassion. Bringing to these pages both his masterly storytelling skills and his abiding faith in

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humanity, James McBride has written a novel every bit as involving as *The Good Lord Bird* and as emotionally honest as *The Color of Water*. Told with insight and wit, *Deacon King Kong* demonstrates that love and faith live in all of us.

The book, *AFTERMATH: Lessons In Self-Defense - What to Expect When the Shooting Stops*, will help you understand many aspects of a deadly force encounter. Before you venture out into the public armed, have you taken the time to consider the consequences of your involvement in a deadly force encounter? If it does happen, after the smoke has cleared, then what do you do? This book will help you to understand what to expect when the shooting stops. What do you say, to whom, and when? How do you deal with neighbors, friends, your own family, the media, the police? How do you protect yourself legally in the ongoing battle to protect your life and liberty? The author's broad mix of careers has provided both the background and experience to provide some useful guidance to you, an individual who may be called upon to use a weapon in self-defense, at some point in your life. He has been a police officer, is a practicing attorney, provides expert witness, and presents continuing legal education to attorneys across the county on the issues that arise in handling self-defense cases. The chapters of the book focus on basic, but important topics, that routinely come up in the self-defense

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cases. This reading will help to create awareness, and to stimulate your thought processes. It does not attempt to dispense "legal advice." That is a job for your attorney, once you have established an attorney-client relationship with that professional. Cases differ and they are all fact dependent. Change the facts, you also change the application of the law, at least to some degree. This book will help guide you through the legal process that takes place once the self-defense shooting stops. The author's writing style is direct, the chapters fly by like a conversation, filled with practical insight and sound advice. If you are going to carry a firearm for self-defense, or employ one within your home, you need to spend considerable time preparing not only for a self-defense encounter, but for the aftermath of that encounter as well. That "aftermath" preparation needs to involve frank discussions with your immediate family, and with the attorney you have chosen to provide you with the legal advice necessary to protect you in the second battle, if that battle should arise. Understanding the investigative and criminal charging process will also relieve a lot of stress if you understand what is happening, or what may happen. No matter the situation, the use of deadly force in self-defense is a horribly traumatic event. It is something that those who are forced to do so will never forget. This book will be of help to you, to your families, and to the attorneys who will

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stand by your side in surviving the second battle - the Aftermath.

A memoir by award-winning actor Mena Suvari, best-known for her iconic roles in *American Beauty*, *American Pie*, and *Six Feet Under*. *The Great Peace* is a harrowing, heartbreaking coming-of-age story set in Hollywood, in which young teenage model-turned-actor Mena Suvari lost herself to sex, drugs and bad, often abusive relationships even as blockbuster movies made her famous. It's about growing up in the 90s, with a soundtrack ranging from *The Doors* to *Deee-Lite*, fashion from denim to day-glo, and a woman dealing with the lasting psychological scars of abuse, yet knowing deep inside she desires so much more from life. Within these vulnerable pages, Mena not only reveals her own mistakes, but also the lessons she learned and her efforts to understand and grow rather than casting blame. As such, she makes this a timeless story of girl empowerment and redemption, of somebody using their voice to rediscover their past, seek redemption, and to understand their mistakes, and ultimately come to terms with their power as an individual to find a way and a will to live—and thrive. Poignant, intimate, and powerful, this book will resonate with anyone who has found themselves lost in the darkness, thinking there's no way out. Ultimately, Mena's story proves that, no matter how hopeless it may seem, there's always a light at the

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end.

When The Shooting Stops ... The Cutting Begins  
A Film Editor's Story  
Da Capo Press

A methodology for crisis negotiation for use by those in the fields of law enforcement and criminology.

8 starred reviews · Goodreads Choice Awards Best of the Best · William C. Morris Award Winner ·

National Book Award Longlist · Printz Honor Book ·

Coretta Scott King Honor Book · #1 New York Times

Bestseller! "Absolutely riveting!" —Jason Reynolds

"Stunning." —John Green "This story is necessary.

This story is important." —Kirkus (starred review)

"Heartbreakingly topical." —Publishers Weekly

(starred review) "A marvel of verisimilitude."

—Booklist (starred review) "A powerful, in-your-face

novel." —Horn Book (starred review) Sixteen-year-old

Starr Carter moves between two worlds: the poor neighborhood where she lives and the fancy

suburban prep school she attends. The uneasy

balance between these worlds is shattered when

Starr witnesses the fatal shooting of her childhood

best friend Khalil at the hands of a police officer.

Khalil was unarmed. Soon afterward, his death is a

national headline. Some are calling him a thug,

maybe even a drug dealer and a gangbanger.

Protesters are taking to the streets in Khalil's name.

Some cops and the local drug lord try to intimidate

Starr and her family. What everyone wants to know

is: what really went down that night? And the only

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person alive who can answer that is Starr. But what Starr does—or does not—say could upend her community. It could also endanger her life. Want more of Garden Heights? Catch Maverick and Seven's story in *Concrete Rose*, Angie Thomas's powerful prequel to *The Hate U Give*.

We all know the basics of punctuation. Or do we? A look at most neighborhood signage tells a different story. Through sloppy usage and low standards on the internet, in email, and now text messages, we have made proper punctuation an endangered species. In *Eats, Shoots & Leaves*, former editor Lynne Truss dares to say, in her delightfully urbane, witty, and very English way, that it is time to look at our commas and semicolons and see them as the wonderful and necessary things they are. This is a book for people who love punctuation and get upset when it is mishandled. From the invention of the question mark in the time of Charlemagne to George Orwell shunning the semicolon, this lively history makes a powerful case for the preservation of a system of printing conventions that is much too subtle to be mucked about with.

Macy and Danny, two teenage boys who have both grown up under difficult circumstances, turn out very differently--one becomes a hero, the other a murderer.

*Stop the Killing* offers insight into what we can do to end the active shooter crisis plaguing America. The book is

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packed with training and sensible advice that takes readers through the latest research and best practices, making it a must read for every security-minded citizen and professional.

The true story of two mass-casualty incidents that occurred within days of each other at a US Air Force base. Using the words of the people who experienced the tragedies, the book provides in-depth look at the before, during and after of a preventable active-shooter incident and an avoidable fatal plane crash. The base psychiatrist knew the airman was dangerous. "This is the kind of patient who ... one day ... he's going to come back and kill you." Aircrews knew the rogue pilot was dangerous. "We predicted the worst air-show disaster in history when we found out that he was gonna fly."

Written by Andy Brown, the man who ended the killing spree, the result of more than seven years of research. Brown "masterfully weaves" the two stories together in a powerful narrative. He also reveals the preparations he made that enabled him to end a pistol-versus-rifle gunfight with a 70 yard shot from his handgun. Part true crime, part law-enforcement biography memoir and part military history. Warnings Unheeded is presented in an objective style that shows what can happen when authorities become complacent, when the precursors of violence are ignored and the lessons from history are forgotten.

The riveting story of the American scientists, tinkerers, and nerds who solved one of the biggest puzzles of World War II--and developed one of the most powerful weapons of the war 12 Seconds of Silence is the

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remarkable, lost story of how a ragtag group of American scientists overcame one of the toughest problems of World War II: shooting things out of the sky. Working in a secretive organization known as Section T, a team of physicists, engineers, and everyday Joes and Janes took on a devilish challenge. To help the Allies knock airplanes out of the air, they created one of the world's first "smart weapons." Against overwhelming odds and in a race against time, mustering every scrap of resource, ingenuity, and insight, the scientists of Section T would eventually save countless lives, rescue the city of London from the onslaught of a Nazi superweapon, and help bring about the Axis defeat. A holy grail sought after by Allied and Axis powers alike, their unlikely innovation ranks with the atomic bomb as one of the most revolutionary technologies of the Second World War. Until now, their tale was largely untold. For fans of Erik Larson and Ben Macintyre, set amidst the fog of espionage, dueling spies, and the dawn of an age when science would determine the fate of the world, *12 Seconds of Silence* is a tribute to the extraordinary wartime mobilization of American science and the ultimate can-do story.

Introduction by Kevin Baker *The Natural*, Bernard Malamud's first novel, published in 1952, is also the first—and some would say still the best—novel ever written about baseball. In it Malamud, usually appreciated for his unerring portrayals of postwar Jewish life, took on very different material—the story of a superbly gifted "natural" at play in the fields of the old daylight baseball era—and invested it with the hardscrabble poetry, at once grand

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and altogether believable, that runs through all his best work. Four decades later, Alfred Kazin's comment still holds true: "Malamud has done something which—now that he has done it!—looks as if we have been waiting for it all our lives. He has really raised the whole passion and craziness and fanaticism of baseball as a popular spectacle to its ordained place in mythology."

In this post-apocalyptic novel from Newbery Medal-winning author Robert C. O'Brien, a teen girl struggling to survive in the wake of unimaginable disaster comes across another survivor. Ann Burden is sixteen years old and completely alone. The world as she once knew it is gone, ravaged by a nuclear war that has taken everyone from her. For the past year, she has lived in a remote valley with no evidence of any other survivors. But the smoke from a distant campfire shatters Ann's solitude. Someone else is still alive and making his way toward the valley. Who is this man? What does he want? Can he be trusted? Both excited and terrified, Ann soon realizes there may be worse things than being the last person on Earth.

"An intense snapshot of the chain reaction caused by pulling a trigger." —Booklist (starred review)

"Astonishing." —Kirkus Reviews (starred review) "A tour

de force." —Publishers Weekly (starred review) A

Newbery Honor Book A Coretta Scott King Honor Book

A Printz Honor Book A Time Best YA Book of All Time

(2021) A Los Angeles Times Book Prize Winner for

Young Adult Literature Longlisted for the National Book

Award for Young People's Literature Winner of the

Walter Dean Myers Award An Edgar Award Winner for

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Best Young Adult Fiction Parents' Choice Gold Award Winner An Entertainment Weekly Best YA Book of 2017 A Vulture Best YA Book of 2017 A BuzzFeed Best YA Book of 2017 An ode to Put the Damn Guns Down, this is New York Times bestselling author Jason Reynolds's electrifying novel that takes place in sixty potent seconds—the time it takes a kid to decide whether or not he's going to murder the guy who killed his brother. A cannon. A strap. A piece. A biscuit. A burner. A heater. A chopper. A gat. A hammer A tool for RULE Or, you can call it a gun. That's what fifteen-year-old Will has shoved in the back waistband of his jeans. See, his brother Shawn was just murdered. And Will knows the rules. No crying. No snitching. Revenge. That's where Will's now heading, with that gun shoved in the back waistband of his jeans, the gun that was his brother's gun. He gets on the elevator, seventh floor, stoked. He knows who he's after. Or does he? As the elevator stops on the sixth floor, on comes Buck. Buck, Will finds out, is who gave Shawn the gun before Will took the gun. Buck tells Will to check that the gun is even loaded. And that's when Will sees that one bullet is missing. And the only one who could have fired Shawn's gun was Shawn. Huh. Will didn't know that Shawn had ever actually USED his gun. Bigger huh. BUCK IS DEAD. But Buck's in the elevator? Just as Will's trying to think this through, the door to the next floor opens. A teenage girl gets on, waves away the smoke from Dead Buck's cigarette. Will doesn't know her, but she knew him. Knew. When they were eight. And stray bullets had cut through the playground, and Will had tried to cover her, but she was hit anyway, and

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so what she wants to know, on that fifth floor elevator stop, is, what if Will, Will with the gun shoved in the back waistband of his jeans, MISSES. And so it goes, the whole long way down, as the elevator stops on each floor, and at each stop someone connected to his brother gets on to give Will a piece to a bigger story than the one he thinks he knows. A story that might never know an END...if Will gets off that elevator. Told in short, fierce staccato narrative verse, *Long Way Down* is a fast and furious, dazzlingly brilliant look at teenage gun violence, as could only be told by Jason Reynolds.

"Groundbreaking." ?Rachel Louise Snyder, bestselling author of *No Visible Bruises* An examination of the phenomenon of mass shootings in America and an urgent call to implement evidence-based strategies to stop these tragedies Using data from the writers' groundbreaking research on mass shooters, including first-person accounts from the perpetrators themselves, *The Violence Project* charts new pathways to prevention and innovative ways to stop the social contagion of violence. Frustrated by reactionary policy conversations that never seemed to convert into meaningful action, special investigator and psychologist Jill Peterson and sociologist James Densley built *The Violence Project*, the first comprehensive database of mass shooters. Their goal was to establish the root causes of mass shootings and figure out how to stop them by examining hundreds of data points in the life histories of more than 170 mass shooters—from their childhood and adolescence to their mental health and motives. They've also interviewed the living perpetrators of mass

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shootings and people who knew them, shooting survivors, victims' families, first responders, and leading experts to gain a comprehensive firsthand understanding of the real stories behind them, rather than the sensationalized media narratives that too often prevail. For the first time, instead of offering thoughts and prayers for the victims of these crimes, Peterson and Densley share their data-driven solutions for exactly what we must do, at the individual level, in our communities, and as a country, to put an end to these tragedies that have defined our modern era.

Julia Riley thinks she's happy. The executive director of Boston's Fledger Foundation, she and her wife, Carrie, are raising three children, one from Julia's first marriage...but being content is not the same as being happy. Katie Brennan is the popular host of a network television morning show. She has two children and a husband who plays major-league baseball. Rumors of her husband's infidelity are troubling, but she knows how often the media reports innuendo and half-truths instead of facts. When the two women collaborate on a fundraising program for a new diversity center, they immediately strike up a friendship, one that only grows stronger when Katie discovers her husband has indeed been unfaithful. As Katie's marriage fails, she realizes she is intensely attracted to her friend. Surprised by her own feelings, Katie distances herself from Julia, straining their relationship. For her part, Julia needs time to heal the wounds of her marriage. She's not sure Katie will accept a romantic relationship, however, a doubt that gives her pause. Before either woman can move on, they

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need to find and accept themselves. Love might feel like falling through shooting stars, but sometimes it takes time for the stars to fall. This second edition includes notes from the author.

Shots rang out in Savannah's grandest mansion in the misty, early morning hours of May 2, 1981. Was it murder or self-defense? For nearly a decade, the shooting and its aftermath reverberated throughout this hauntingly beautiful city of moss-hung oaks and shaded squares. John Berendt's sharply observed, suspenseful, and witty narrative reads like a thoroughly engrossing novel, and yet it is a work of nonfiction. Berendt skillfully interweaves a hugely entertaining first-person account of life in this isolated remnant of the Old South with the unpredictable twists and turns of a landmark murder case. It is a spellbinding story peopled by a gallery of remarkable characters: the well-bred society ladies of the Married Woman's Card Club; the turbulent young redneck gigolo; the hapless recluse who owns a bottle of poison so powerful it could kill every man, woman, and child in Savannah; the aging and profane Southern belle who is the "soul of pampered self-absorption"; the uproariously funny black drag queen; the acerbic and arrogant antiques dealer; the sweet-talking, piano-playing con artist; young blacks dancing the minuet at the black debutante ball; and Minerva, the voodoo priestess who works her magic in the graveyard at midnight. These and other Savannahians act as a Greek chorus, with Berendt revealing the alliances, hostilities, and intrigues that thrive in a town where everyone knows everyone else. *Midnight in the Garden of Good and Evil*

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is a sublime and seductive reading experience. Brilliantly conceived and masterfully written, this enormously engaging portrait of a most beguiling Southern city has become a modern classic.

At last, the most useful gift and piece of kit for every shooting enthusiast. This sturdy hardcover book is designed to fit in any shooting jacket and is invaluable to record the names of Guns, the weather conditions and not least of all, the bag. Including shooting seasons, weights and over forty double-page entries this book will be used again and again to record and recall every type of shooting day from driven game to roughshooting and waterfowling.

Sometimes it takes years for a combat vet to understand what his war did to him when he was nineteen. And even longer to explain the cadence he has marched to since then to the people he loves. Family and friends know Marty McClure as a kind, peaceful man. They aren't aware that when he was young, he plumbed the depths of terror, hatred and despair with no assurance he'd ever surface again. Now he needs to reveal what happened in Vietnam and how, with the help of Patti, his wife, Corrie Corrigan, a disabled vet, and Doc Matheson, a corpsman turned trauma surgeon, he made peace with the ghosts that have visited his dreams all these years. With the perception and reflection of a man on the cusp of retirement from a career teaching high school kids, Marty recalls the relentless intensity of prolonged combat as a teenage Marine machine gunner facing booby traps and battles in a war with few boundaries. Arriving in Vietnam, he is appalled by the savagery of his fellow

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Marines as they hunt an enemy indistinguishable from the villagers he believes they are there to protect. But as friends are crippled or killed over the ensuing months, Marty has to fight not only the enemy but the vicious darkness growing in him. Wounded and sent back to the U.S., he struggles to make sense of all he has lost in a war his country abandoned. He works to become a good husband, father and teacher while he fights to bury the war and rails against friends' enthusiasm for the Memorial and the Welcome Home for Vietnam Veterans planned in D.C. Only if he accepts help from his wife and his friends will he find real peace.

A thrilling, touching, and densely instructive book, *Shooting the Boh* is also a frank self-portrait of a woman facing her most corrosive fears--and triumphing over them--with fortitude and unflagging wit. "A captivating and truly offbeat rite of passage."--Eric Hansen.

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