

## Not Dead Yet The Memoir By Phil Collins

In February 2008, Bill Walton, after climbing to the top of every mountain he ever tried, suffered a catastrophic spinal collapse--the culmination of a lifetime of injuries--that left him in excruciating, debilitating, and unrelenting pain. Unable to walk, he underwent pioneering surgery and slowly recovered. The ordeal tested Walton to the fullest, but with extraordinary determination and sacrifice, he recovered. Now Bill Walton shares his life story in this remarkable memoir. Walton, the son of parents with no interest in athletics, played basketball in every spare moment. An outstanding player on a great high school team, he only wanted to play for John Wooden at UCLA--and Wooden wanted him. Walton was deeply influenced by the culture of the 1960s, but he respected the thoughtful, rigorous Wooden, who seemed immune to the turmoil of the times. Other than his parents, Wooden would be the greatest influence in Walton's life--the two would speak nearly every day for 43 years until Wooden's death. Throughout a brilliant championship career, accumulating injuries would afflict Walton. He would lose almost two-thirds of his playing time to injury. After his playing days ended, Walton chose a career in broadcasting, despite being a lifelong stutterer--once again he overcame a physical limitation and eventually won multiple broadcasting accolades. Wooden once said that no greatness ever came without sacrifice--nothing better illustrates this notion than Walton's life.--Adapted from dust jacket.

The long overdue autobiography from guitar great and former member of Genesis, Steve Hackett. As with his music, Steve has written a highly detailed, entertaining and embracing tome that charts his life in full, but with a firm emphasis on his years with Genesis that saw the band's meteoric rise to become one of the most successful British bands of all time. Steve talks candidly about his early life, his time with Genesis, and in particular his personal relationships with the other four band members, with great insight into the daily goings on of this major rock band. Naturally A Genesis In My Bed also regales stories of Steve's career since leaving Genesis and the many different journeys that it has taken him on. With his flair for the creative, and a great deal of levity, A Genesis In My Bed is a riveting read. Indispensable for Genesis fans but also essential for general music lovers and avid readers of autobiographies full of heartfelt and emotive tales.?

"Originally published in Great Britain by Century, an imprint of Penguin Random House UK, London, in 2016"--Title page verso.

'...And then we heard the rain falling, and that was the drops of blood falling; and when we came to get the crops, it was dead men that we reaped.' Harriet Tubman  
In five years, Jesmyn Ward lost five men in her life, to drugs, accidents, suicide, and the bad luck that can follow people who live in poverty, particularly black men. Dealing with these losses, one after another, made Jesmyn ask the question: why? And as she began to write about the experience of living through all the dying, she realized the truth--and it took her breath away. Her brother and her friends all died because of who they were and where they were from, because they lived with a history of racism and economic struggle that fostered drug addiction and the dissolution of family and relationships. Jesmyn says the answer was so obvious she felt stupid for not seeing it. But it nagged at her until she knew she had to write about her community, to write their stories and her own. Jesmyn grew up in poverty in rural Mississippi. She writes powerfully about the pressures this brings, on the men who can do no right and the women who stand in for family in a society where the men are often absent. She bravely tells her story, revisiting the agonizing losses of her only brother and her friends. As the sole member of her family to leave home and pursue high education, she writes about this parallel American universe with the objectivity distance provides and the intimacy of utter familiarity.

The story of Genesis is the rock legend of how a humble schoolboy band grew into a group of global superstars. At its center stood Mike Rutherford, driving the music from pioneering prog

rock to chart-topping hits. Now for the first time, he tells the remarkable inside story of Genesis and his own band, Mike + The Mechanics. Against the rhythm of drink, drugs, and lineup changes, Mike's father, a World War II naval officer, always stood in the background. He would watch Genesis grow, supporting them from the very beginning when they toured Britain in the back of a bread van. Through extreme highs and lows, loyal Captain Rutherford was always there, earplugs at the ready. But when his father suddenly died, Mike was forced to reexamine their relationship and only then began to understand how much their lives had overlapped. *The Living Years* is a revealing memoir of the relationship between father and son and the story of how music, families, and friendship combine.

In a second "memoir," Bigfoot continues to set the record straight about himself as he describes life as a misunderstood forest gentleman, the disadvantages of being a celebrity, cannibalism, violence, and lack of toilet training.

Witty and moving, this debut memoir in essays from the dynamic rapper and singer Dessa, is a candid account of her life in the van as a hard-touring musician, her determination to beat long odds to make a name for herself as a performing artist, and her struggle to fall out of love with someone in her band. In a literary, honest style, evoking Amanda Palmer and Miranda July, Dessa demonstrates just how far the mind can travel while the body is on the six-hour ride to the next rap show.

The autobiography-of-sorts of André Gregory, an iconic figure in American theater and the star of *My Dinner with André*. This is Not My Memoir tells the life story of André Gregory, iconic theatre director, writer, and actor. For the first time, Gregory shares memories from a life lived for art, including stories from the making of *My Dinner with André*. Taking on the dizzying, wondrous nature of a fever dream, *This is Not My Memoir* includes fantastic and fantastical stories that take the reader from wartime Paris to golden-age Hollywood, from avant-garde theaters to monasteries in India. Along the way we meet Jerzy Grotowski, Helene Weigel, Gregory Peck, Gurumayi Chidvilasananda, Wallace Shawn, and many other larger-than-life personalities. *This is Not My Memoir* is a collaboration between Gregory and Todd London who create a portrait of an artist confronting his later years. Here, too, are the reflections of a man who only recently learned how to love. What does it mean to create art in a world that often places little value on the process of creating it? And what does it mean to confront the process of aging when your greatest work of art may well be your own life?

Phil Collins pulls no punches—about himself, his life, or the ecstasy and heartbreak that's inspired his music. In his much-awaited memoir, *Not Dead Yet*, he tells the story of his epic career, with an auspicious debut at age 11 in a crowd shot from the Beatles' legendary film *A Hard Day's Night*. A drummer since almost before he could walk, Collins received on the job training in the seedy, thrilling bars and clubs of 1960s swinging London before finally landing the drum seat in Genesis. Soon, he would step into the spotlight on vocals after the departure of Peter Gabriel and begin to stockpile the songs that would rocket him to international fame with the release of *Face Value* and "In the Air Tonight." Whether he's recalling jamming with Eric Clapton and Robert Plant, pulling together a big band fronted by Tony Bennett, or writing the music for Disney's smash-hit animated *Tarzan*, Collins's storytelling chops never waver. And of course he answers the pressing question on everyone's mind: just what does "Sussudio" mean? *Not Dead Yet* is Phil Collins's candid, witty, unvarnished story of the songs and shows, the hits and pans, his marriages and divorces, the ascents to the top of the charts and into the tabloid headlines. As one of only three musicians to sell 100 million records both in a group and as a solo artist, Collins breathes rare air, but has never lost his touch at crafting songs from the heart that touch listeners around the

globe. That same touch is on magnificent display here, especially as he unfolds his harrowing descent into darkness after his "official" retirement in 2007, and the profound, enduring love that helped save him. This is Phil Collins as you've always known him, but also as you've never heard him before.

Part memoir, part sports adventure, *Not Dead Yet* tells the inspirational story of Phil Southerland's battle with Type 1 diabetes and how from diagnosis to sheer determination, Phil Southerland beat all odds and turned his diagnosis and his passion for cycling into a platform. From leading a Race Across America to now managing a world-class cycling program, his journey on and off the bike is changing the way the world views diabetes. When Phil Southerland was seven-months-old, he lost ten pounds in a week, his body was limp and his breathing slowed to what his mother called a "death rattle." Rushing him to the ER, she was informed that tiny Phil displayed the youngest case of diabetes on record in the world at that time. Blindness, kidney failure and death were all predicted for him by age twenty-five. Twenty-nine years later, not only is Phil alive and well but as the founder of Team Type 1, he and his team of championship cyclists — many of them diabetics—have become health and fitness role models for people the world over. Together, they have taken on some of the most challenging endurance events in the world, including winning the Race Across America—a grueling 3,000-mile endurance competition—twice. Today, Phil continues to lead Team Type 1 as its professional cycling team, among one of the top 30 teams in the world, races toward an invite to the world's top cycling event, the Tour de France in 2012. Leading the pack is a serious challenge for any athlete, but for Phil and his teammates, it presents two daily battles: one to stay in razor-sharp race-fit condition, the other, to stay alive. *Not Dead Yet* is Phil's powerful story: his account of his relationship with his mother, and how she struggled to keep him alive; growing up quickly in the New-Old South of the 1990s, learning at the tender age of 6 years old how to check his glucose and give himself injections; of how he fulfilled his dream of becoming a professional athlete using his team and the bike as a platform, inspiring thousands of individuals and families around the world who are battling diabetes to not just chase, but catch, their dreams.

International bestseller! In her groundbreaking debut essay collection, actress Lily Collins—Golden Globe-nominated star of *Rules Don't Apply*, *Mortal Instruments*, and *To the Bone*—is opening a poignant, honest conversation about the things young women struggle with: body image, self-confidence, relationships, family, dating, and so much more. Lily shares her life and her own deepest secrets, underlining that every single one of us experiences pain and heartbreak. We all understand what it's like to live in the light and in the dark. For Lily, it's about making it through to the other side, where you love what you see in the mirror and where you embrace yourself just as you are. She's learned that all it takes is one person standing up and saying something for everyone else to realize they're not alone. By turns hilarious and heartbreaking, Lily's honest voice will inspire you to be who you are and say what you feel. It's time to claim your voice! It's time to live your life unfiltered.

The legendary bass player tells the full, true story of his years with Jerry Garcia and the Grateful Dead in this "insightful and entertaining" (Austin Chronicle) memoir of life in the greatest improvisational band in American history. In a book "as graceful and sublime as a box of rain" (New York Times Book Review), the beloved bassist tells the stories

behind the songs, tours, and jams in the Grateful Dead's long, strange trip from the 1960s to the death of Jerry Garcia in 1995 and beyond. From Ken Kesey's "acid tests" to the Summer of Love to bestselling albums and worldwide tours, the Dead's story has never been told as honestly or as memorably as in this remarkable memoir. "A fun ride...Even for the most well-read Deadhead, there's enough between the covers to make Searching for the Sound worth a look." --Associated Press

Say I'm Dead is the true story of family secrets, separation, courage, and transformation through five generations of interracial relationships. Fearful of prison time—or lynching—for violating Indiana's antimiscegenation laws in the 1940s, E. Dolores Johnson's black father and white mother fled Indianapolis to secretly marry in Buffalo, New York. When Johnson was born, social norms and her government-issued birth certificate said she was Negro, nullifying her mother's white blood in her identity. Later, as a Harvard-educated business executive feeling too far from her black roots, she searched her father's black genealogy. But in the process, Johnson suddenly realized that her mother's whole white family was—and always had been—missing. When she began to pry, her mother's 36-year-old secret spilled out. Her mother had simply vanished from Indiana, evading an FBI and police search that had ended with the conclusion that she had been the victim of foul play.

Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn't stand the responsibility of providing for her family. When the money ran out, the Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. -- From publisher description.

Tegneserie - graphic novel. Tyler Feder shares her story of her mother's first oncology appointment to facing reality as a motherless daughter

Kate Spencer lost her mom to cancer when she was 27. In *The Dead Moms Club*, she walks readers through her experience of stumbling through grief and loss, and helps them to get through it, too. This isn't a weepy, sentimental story, but rather a frank, up-front look at what it means to go through gruesome grief and come out on the other side. An empathetic read, *The Dead Moms Club* covers how losing her mother changed nearly everything in her life: both men and women readers who have lost parents or experienced grief of this magnitude will be comforted and consoled. Spencer even concludes each chapter with a cheeky but useful tip for readers (like the "It's None of Your Business Card" to copy and hand out to nosy strangers asking about your passed loved one).

New printing includes a new introduction by Texas History Legend Stephen L. Hardin. When Phil Collins was a kid growing up in a London suburb, he would often watch an amazing show on his family television. There, in black and white, was Fess Parker as Davy Crockett, King of the Wild Frontier. As he matured, Collins not only acted out the

exploits of his new hero, but he often refought the Battle of the Alamo with his toy soldiers. Even though music came to dominate his life, it was this love of history—and Davy Crockett and the Alamo in particular—that was always near by. On one musical tour, Collins encountered his first David Crockett autograph—for sale at a store called the Gallery of History. “I didn’t know this stuff was out there, that you could own it,” the rock-n-roll legend said. “It had never occurred to him. Later, he received a birthday present that would change his life: a receipt for a saddle signed by an Alamo defender. From that point forward, the drummer began building his impressive Alamo and Texas Revolution collection. Here, for the first time in history, are the artifacts, relics, and documents that compose the Phil Collins collection, available in a beautifully designed color book shot-through with stunning photography and crisply rendered illustrations. Collins’s prose takes the reader through the joys of being a collector as he lovingly describes what each piece in this impressive assemblage means to him. Photographer Ben Powell of Austin brought these items to vivid relief, and artist Gary Zaboly’s masterful pen-and-ink drawings breath life into the items. Essays by Texas historians Bruce Winders, Don Frazier, and Stephen Hardin provide the historical background to the collection and help make this into a work of art that also serves handily as a serious research tool.

In the tradition of John Green’s *The Fault in Our Stars* and *Me and Earl and the Dying Girl*, this incredibly moving and harrowing true story of a teenager diagnosed with cancer is “a resounding affirmation of how music can lift one’s spirits beyond gray skies and bad news (Kirkus Reviews).” Punk’s not dead in rural West Virginia. In fact, it blares constantly from the basement of Rob and Nat Rufus—identical twin brothers with spiked hair, black leather jackets, and the most kick-ass record collection in Appalachia. To them, school (and pretty much everything else) sucks. But what can you expect when you’re the only punks in town? When the brothers start their own band, their lives begin to change: they meet friends, they attract girls, and they finally get invited to join a national tour and get out of their rat box little town. But their plans are cut short when Rob is diagnosed with a rare form of cancer that has already progressed to Stage Four. Not only are his dreams of punk rock stardom completely shredded, there is a very real threat that this is one battle that can’t be won. While Rob suffers through nightmarish treatments and debilitating surgery, Nat continues on their band’s road to success alone. But as Rob’s life diverges from his brother’s, he learns to find strength within himself and through his music. *Die Young with Me* is a “raw, honest picture of the weirdness of growing up” (Marky Ramone) and the story of a brave teen’s battle with cancer and the many ways music helped him cope through his recovery.

Named one of *Esquire’s* “Best Nonfiction Books of 2018” “Sharp and searching...a potent look at the fraught, painful, and complicated relationship between parents and children, and the mysteries — revelatory, difficult — that can and cannot be solved.” — *Boston Globe* Anya Yurchyshyn grew up in a narrow townhouse in Boston, every corner filled with the souvenirs of her parents’ adventurous international travels. On their trips to Egypt, Italy, and Saudi Arabia, her mother, Anita, and her father, George, lived an entirely separate life from the one they led as the parents of Anya and her sister — one that Anya never saw. The parents she knew were a brittle, manipulative alcoholic and a short-tempered disciplinarian: people she imagined had never been in

love. When she was sixteen, Anya's father was killed in a car accident in Ukraine. At thirty-two, she became an orphan when her mother drank herself to death. As she was cleaning out her childhood home, she suddenly discovered a trove of old letters, photographs, and journals hidden in the debris of her mother's life. These lost documents told a very different story than the one she'd believed to be true – of a forbidden romance; of a loving marriage, and the loss of a child. With these revelations in hand, Anya undertook an investigation, interviewing relatives and family friends, traveling to Wales and Ukraine, and delving deeply into her own difficult history in search of the truth, even uncovering the real circumstances of her father's death – not an accident, perhaps, but something more sinister. In this inspiring and unflinchingly honest debut memoir, Anya interrogates her memories of her family and examines what it means to be our parents' children. What do we inherit, and what can we choose to leave behind? How do we escape the ghosts of someone else's past? And can we learn to love our parents not as our parents, but simply as people? Universal and personal; heartbreaking and redemptive, *My Dead Parents* helps us to see why sometimes those who love us best hurt us most.

In 2008, Simon Fitzmaurice was diagnosed with Motor Neurone Disease (mnd). He was given four years to live. In 2010, in a state of lung-function collapse, Simon knew with crystal clarity that now was not his time to die. Against all prevailing medical opinion, he chose to ventilate in order to stay alive. Here, the young filmmaker, a husband and father of five small children draws us deeply into his inner world. Told in simply expressed and beautifully stark prose - in the vein of such memoirs as Jean-Dominique Bauby's *The Diving Bell and the Butterfly* - the result is an astonishing journey into a life which, though brutally compromised, is lived more fully and in the moment than most, revealing at its core the power of love its most potent. Written using an eye-gaze computer, *It's Not Yet Dark* is an unforgettable book about relationships and family, about what connects and separates us as people and, ultimately, about what it means to be alive.

A witty, candid, sharply written memoir by the cofounder of Steely Dan In his entertaining debut as an author, Donald Fagen—musician, songwriter, and cofounder of Steely Dan—reveals the cultural figures and currents that shaped his artistic sensibility, as well as offering a look at his college days and a hilarious account of life on the road. Fagen presents the “eminent hipsters” who spoke to him as he was growing up in a bland New Jersey suburb in the early 1960s; his colorful, mind-expanding years at Bard College, where he first met his musical partner Walter Becker; and the agonies and ecstasies of a recent cross-country tour with Michael McDonald and Boz Scaggs. Acclaimed for his literate lyrics and complex arrangements as a musician, Fagen here proves himself a sophisticated writer with his own distinctive voice.

Over the past seven years, Bruce Springsteen has privately devoted himself to writing the story of his life, bringing to these pages the same honesty, humor, and originality found in his songs. He describes growing up Catholic in Freehold, New Jersey, amid the poetry, danger, and darkness that fueled his imagination, leading up to the moment he refers to as *The Big Bang*: seeing Elvis Presley's debut on *The Ed Sullivan Show*. He vividly recounts his relentless drive to become a musician, his early days as a bar band king in Asbury Park, and the rise of the *E Street Band*. With disarming candor, he also tells for the first time the story of the personal struggles that inspired his best work.

Born to Run will be revelatory for anyone who has ever enjoyed Bruce Springsteen, but this book is much more than a legendary rock star's memoir. This is a book for workers and dreamers, parents and children, lovers and loners, artists, freaks, or anyone who has ever wanted to be baptized in the holy river of rock and roll. Rarely has a performer told his own story with such force and sweep. Like many of his songs ("Thunder Road," "Badlands," "Darkness on the edge of Town," "The River," "Born in the U.S.A.," "The Rising," and "The Ghost of Tom Joad," to name just a few). Bruce Springsteen's autobiography is written with the lyricism of a singular songwriter and the wisdom of a man who has thought deeply about his experiences.

**THE SUNDAY TIMES BESTSELLER FROM ONE HALF OF ONE OF THE WORLD'S MOST FAMOUS BANDS** For the first time, Andrew Ridgeley tells the inside story of Wham!, his life-long friendship with George Michael and the formation of a band that changed the shape of the music scene in the early eighties. 'I couldn't put it down. Such a fantastic book' Chris Evans, Virgin Radio \_\_\_\_\_ School mates. Band mates. Soul mates . . . When Andrew Ridgley took George Michael, the new boy at school, under his wing, he discovered a soul mate. In Wham! George and Me, Andrew tells the story of how they rode a rollercoaster of success around the world while making iconic records and surviving superstardom with their friendship intact. It is a memoir of love, music, the flamboyant 1980s and living in a pop hurricane. No one else can ever tell their story - because no one else was there. 'A joyous celebration of the Wham! years. For anyone who was a teenager in the early 1980s, it will take you on a nostalgia trip. It's an honest but affectionate account of a remarkable duo who remained true to their origins and their friendship throughout it all' Daily Express 'As infectious as their music' Daily Mirror 'A remarkably generous memoir. In more than one sense, the biography of a friend' Spectator 'A great story' Saturday Live, Radio 4 'A lovely book. A love letter to George' Graham Norton, BBC One 'Charming, heartfelt . . . there's a real poignancy to Ridgeley's description of Wham!'s glory days' Sunday Times

A riveting, deeply personal account of history in the making—from the president who inspired us to believe in the power of democracy **#1 NEW YORK TIMES BESTSELLER** • NAACP IMAGE AWARD NOMINEE • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • Jennifer Szalai, The New York Times • NPR • The Guardian • Marie Claire In the stirring, highly anticipated first volume of his presidential memoirs, Barack Obama tells the story of his improbable odyssey from young man searching for his identity to leader of the free world, describing in strikingly personal detail both his political education and the landmark moments of the first term of his historic presidency—a time of dramatic transformation and turmoil. Obama takes readers on a compelling journey from his earliest political aspirations to the pivotal Iowa caucus victory that demonstrated the power of grassroots activism to the watershed night of November 4, 2008, when he was elected 44th president of the United States, becoming the first African American to hold the nation's highest office. Reflecting on the presidency, he offers a unique and thoughtful exploration of both the awesome reach and the limits of presidential power, as well as singular insights into the dynamics of U.S. partisan politics and international diplomacy. Obama brings readers inside the Oval Office and the White House Situation Room, and to Moscow, Cairo, Beijing, and points beyond. We are privy to his thoughts as he

assembles his cabinet, wrestles with a global financial crisis, takes the measure of Vladimir Putin, overcomes seemingly insurmountable odds to secure passage of the Affordable Care Act, clashes with generals about U.S. strategy in Afghanistan, tackles Wall Street reform, responds to the devastating Deepwater Horizon blowout, and authorizes Operation Neptune's Spear, which leads to the death of Osama bin Laden. *A Promised Land* is extraordinarily intimate and introspective—the story of one man's bet with history, the faith of a community organizer tested on the world stage. Obama is candid about the balancing act of running for office as a Black American, bearing the expectations of a generation buoyed by messages of "hope and change," and meeting the moral challenges of high-stakes decision-making. He is frank about the forces that opposed him at home and abroad, open about how living in the White House affected his wife and daughters, and unafraid to reveal self-doubt and disappointment. Yet he never wavers from his belief that inside the great, ongoing American experiment, progress is always possible. This beautifully written and powerful book captures Barack Obama's conviction that democracy is not a gift from on high but something founded on empathy and common understanding and built together, day by day.

The two-time Grammy-nominated singer-songwriter behind the groundbreaking album *Exile in Guyville* traces her life and career in a genre-bending memoir in stories about the pivotal moments that haunt her. "Honest, original and absolutely remarkable."—NPR (Best Books of the Year) When Liz Phair shook things up with her musical debut, *Exile in Guyville*—making her as much a cultural figure as a feminist pioneer and rock star—her raw candor, uncompromising authenticity, and deft storytelling inspired a legion of critics, songwriters, musicians, and fans alike. Now, like a Gen X Patti Smith, Liz Phair reflects on the path she has taken in these piercing essays that reveal the indelible memories that have stayed with her. For Phair, horror is in the eye of the beholder—in the often unrecognized universal experiences of daily pain, guilt, and fear that make up our humanity. Illuminating despair with hope and consolation, tempering it all with her signature wit, *Horror Stories* is immersive, taking readers inside the most intimate junctures of Phair's life, from facing her own bad behavior and the repercussions of betraying her fundamental values, to watching her beloved grandmother inevitably fade, to undergoing the beauty of childbirth while being hit up for an autograph by the anesthesiologist. *Horror Stories* is a literary accomplishment that reads like the confessions of a friend. It gathers up all of our isolated shames and draws them out into the light, uniting us in our shared imperfection, our uncertainty and our cowardice, smashing the stigma of not being in control. But most importantly, the uncompromising precision and candor of *Horror Stories* transforms these deeply personal experiences into tales about each and every one of us.

"I don't believe in God, but I miss him." So begins Julian Barnes's brilliant new book that is, among many things, a family memoir, an exchange with his brother (a philosopher), a meditation on mortality and the fear of death, a celebration of art, an argument with and about God, and a homage to the writer Jules Renard. Barnes also draws poignant portraits of the last days of his parents, recalled with

great detail, affection and exasperation. Other examples he takes up include writers, "most of them dead and quite a few of them French," as well as some composers, for good measure. The grace with which Barnes weaves together all of these threads makes the experience of reading the book nothing less than exhilarating. Although he cautions us that "this is not my autobiography," the book nonetheless reveals much about Barnes the man and the novelist: how he thinks and how he writes and how he lives. At once deadly serious and dazzlingly playful, *Nothing to Be Frightened Of* is a wise, funny and constantly surprising tour of the human condition.

Here is the story of Jerry Weintraub: the self-made, Brooklyn-born, Bronx-raised impresario, Hollywood producer, legendary deal maker, and friend of politicians and stars. No matter where nature has placed him--the club rooms of Brooklyn, the Mafia dives of New York's Lower East Side, the wilds of Alaska, or the hills of Hollywood--he has found a way to put on a show and sell tickets at the door. "All life was a theater and I wanted to put it up on a stage," he writes. "I wanted to set the world under a marquee that read: 'Jerry Weintraub Presents.'" In *WHEN I STOP TALKING, YOU'LL KNOW I'M DEAD*, we follow Weintraub from his first great success at age twenty-six with Elvis Presley, whom he took on the road with the help of Colonel Tom Parker; to the immortal days with Sinatra and Rat Pack glory; to his crowning hits as a movie producer, starting with Robert Altman and Nashville, continuing with *Oh, God!*, *The Karate Kid* movies, and *Diner*, among others, and summing with Steven Soderbergh and *Ocean's Eleven*, *Twelve*, and *Thirteen*. Along the way, we'll watch as Jerry moves from the poker tables of Palm Springs (the games went on for days), to the power rooms of Hollywood, to the halls of the White House, to Red Square in Moscow and the Great Palace in Beijing--all the while counseling potentates, poets, and kings, with clients and confidants like George Clooney, Bruce Willis, George H. W. Bush, Armand Hammer, Brad Pitt, Matt Damon, Bob Dylan, Led Zeppelin, John Denver, Bobby Fischer . . . well, the list goes on forever. And of course, the story is not yet over . . . as the old-timers say, "The best is yet to come." As Weintraub says, "When I stop talking, you'll know I'm dead." With wit, wisdom, and the cool confidence that has colored his remarkable career, Jerry chronicles a quintessentially American journey, one marked by luck, love, and improvisation. The stories he tells and the lessons we learn are essential, not just for those who love movies and music, but for businessmen, entrepreneurs, artists . . . everyone. Dying isn't what it used to be. Wes Cooper was dead. Then he wasn't--though he's not exactly alive, either. As an immortal not-ghost, he can transition between this world and the otherplane, which makes him the perfect thief for hire. For seventy years he's made a "living" returning items to their rightful owners, seeing his fair share of the bizarre in the process. But he's never witnessed murder. Until now. His latest mission brings him more than he bargained for: a very-dead actor who is definitely going to stay that way. It's just Wes's luck that his ex-boyfriend, Detective Hudson Rojas, is assigned to the case. Hudson broke

Wes's heart years ago—and could again, given he's rocking a hot silver-fox look that shouldn't be legal. As they work together to track down the murderer before anyone else gets hurt, it becomes clear Wes and Hudson have unfinished business. And when a secret Hudson's been keeping threatens more than just their happiness, it might mean the end of their not-life together—permanently. This book is approximately 91,000 words

Framed by Wayson Choy's two brushes with death, *Not Yet* is an intimate and insightful study of one man's reasons for living. In 2001, Wayson Choy suffered a combined asthma-heart attack. As he lay in his hospital bed, slipping in and out of consciousness, his days punctuated by the beeps of the machines that were keeping him alive, Choy heard the voices of his ancestors warning him that without a wife, he would one day die alone. And yet through his ordeal Choy was never alone; men and women, young and old, from all cultures and ethnicities, stayed by Choy's side until he was well. When his heart failed him a second time, four years later, it was the strength of his bonds with these people, forged through countless acts of kindness, that pulled Choy back to his life. *Not Yet* is a passionate, sensitive, and beautiful exploration of the importance of family, which in Choy's case is constituted not through blood but through love. It is also a quiet manifesto for embracing life, not blind to our mortality, but knowing how lucky we are for each day that comes.

"Phil Collins gained fame as both the drummer and lead singer for Genesis and continues to enjoy worldwide success today. He's one of only three recording artists who have sold over 100 million albums both as solo artists and separately as principal members of a band - the other two being Paul McCartney and Michael Jackson. Revered as a drummer, he's the only performer of distinction to have appeared at both the UK and US original Live Aid concerts, the creator of numerous world-wide hits, and is an Oscar winner for the song 'You'll Be in My Heart', from the Disney film *Tarzan*. Phil's Collins' life has also been rich with experience outside of music, starting with his career as a child actor, appearing aged 13 as the Artful Dodger in the stage production of *Oliver* through *Chitty Chitty Bang Bang*, *Miami Vice* and *The Band Played On*. In his memoir Phil talks honestly about his three failed marriages, his alcoholism and his ill health but also describes the highs and lows of his career, and what it is like to work with other rock legends from Clapton to Robert Plant. Published to coincide with the release of a singles collection *Phil Collins- The Autobiography* will thrill fans and change minds."

From his early rise to fame to battles with his health, this revelatory memoir by legendary guitarist Peter Frampton celebrates the life of a rock icon. *Do You Feel Like I Do?* is the incredible story of Peter Frampton's positively resilient life and career told in his own words for the first time. His monumental album *Frampton Comes Alive!* spawned three top-twenty singles and sold eight million copies the year it was released (more than seventeen million to date), and it was inducted into the Grammy Hall of Fame in January 2020. Frampton was on a path to

stardom from an early age, first as the lead singer and guitarist of the Herd and then as cofounder—along with Steve Marriott—of one of the first supergroups, Humble Pie. Frampton was part of a tight-knit collective of British '60s musicians with close ties to the Rolling Stones, the Beatles, and the Who. This led to Frampton playing on George Harrison's solo debut, *All Things Must Pass*, as well as to Ringo Starr and Billy Preston appearing on Frampton's own solo debut. By age twenty-two, Frampton was touring incessantly and finding new sounds with the talk box, which would become his signature guitar effect. Frampton remembers his enduring friendship with David Bowie. Growing up as schoolmates, crossing paths throughout their careers, and playing together on the Glass Spider Tour, the two developed an unshakable bond. Frampton also shares fascinating stories of his collaborative work with Harry Nilsson, Stevie Wonder, B. B. King, and members of Pearl Jam. He reveals both the blessing and curse of *Frampton Comes Alive!*, opening up about becoming the cover boy he never wanted to be, his overcoming sub-stance abuse, and how he has continued to play and pour his heart into his music despite an inflammatory muscle disease and his retirement from the road. Peppered throughout his narrative is the story of his favorite guitar, the Phenix, which he thought he'd lost in a fiery plane crash in 1980. But in 2011, it mysteriously showed up again—saved from the wreckage. Frampton tells of that unlikely reunion here in full for the first time, and why the miraculous reappearance is emblematic of his life and career as a quintessential artist.

*Fall to Pieces* is a beautifully written, visceral, roller coaster ride inside bipolar disorder, rock 'n' roll, celebrity culture, and the world of modeling. Mary Forsberg Weiland, ex-wife of the late Scott Weiland, front man for Stone Temple Pilots and Velvet Revolver, tells a harrowing true story of depression, drug addiction, and mental illness with candor and, often, humor. Co-written with veteran journalist Larkin Warren, *Fall to Pieces* is a blistering, eye-opening memoir of Hollywood meltdown in the bestselling vein of Tatum O'Neal's *A Paper Life* and Valerie Bertinelli's *Losing It*.

In the early 1990s, Stone Temple Pilots—not U2, not Nirvana, not Pearl Jam—was the hottest band in the world. STP toppled such mega-bands as Aerosmith and Guns N' Roses on MTV and the Billboard charts. Lead singer Scott Weiland became an iconic front man in the tradition of Mick Jagger, David Bowie, and Robert Plant. Then, when STP imploded, it was Weiland who emerged as the emblem of rock star excess, with his well-publicized drug busts and trips to rehab. Weiland has since made a series of stunning comebacks, fronting the supergroup Velvet Revolver, releasing solo work, and, most recently, reuniting with Stone Temple Pilots. He still struggles with the bottle, but he has prevailed as a loving, dedicated father, as well as a business-savvy artist whose well of creativity is far from empty. These earthling papers explore Weiland's early years as an altar boy right along with his first experiences with sex and drugs. Weiland discusses his complex relationships with his parents, stepfather, siblings, and the love of his life, Mary Forsberg Weiland. Readers learn the fascinating stories behind his most well-known songs and what it was like to be there at the beginning of the

grunge phenomenon, as Rolling Stone proclaimed on its cover: "the year punk broke." Not Dead & Not for Sale is a hard rock memoir to be reckoned with—a passionate, insightful, and at times humorous book that reads with extraordinary narrative force. They say there are no second acts in American lives, and third acts are almost unheard of. That's part of what makes Brian Wilson's story so astonishing. As a cofounding member of the Beach Boys in the 1960s, Wilson created some of the most groundbreaking and timeless popular music ever recorded. With intricate harmonies, symphonic structures, and wide-eyed lyrics that explored life's most transcendent joys and deepest sorrows, songs like "In My Room," "God Only Knows," and "Good Vibrations" forever expanded the possibilities of pop songwriting. Derailed in the 1970s by mental illness, drug use, and the shifting fortunes of the band, Wilson came back again and again over the next few decades, surviving and—finally—thriving. Now, for the first time, he weighs in on the sources of his creative inspiration and on his struggles, the exhilarating highs and the debilitating lows. I Am Brian Wilson reveals as never before the man who fought his way back to stability and creative relevance, who became a mesmerizing live artist, who forced himself to reckon with his own complex legacy, and who finally completed Smile, the legendary unfinished Beach Boys record that had become synonymous with both his genius and its destabilization. Today Brian Wilson is older, calmer, and filled with perspective and forgiveness. Whether he's talking about his childhood, his bandmates, or his own inner demons, Wilson's story, told in his own voice and in his own way, unforgettably illuminates the man behind the music, working through the turbulence and discord to achieve, at last, a new harmony. From the guitarist of the pioneering band Sleater-Kinney, the book Kim Gordon says "everyone has been waiting for" and a New York Times Notable Book of 2015-- a candid, funny, and deeply personal look at making a life--and finding yourself--in music. Before Carrie Brownstein became a music icon, she was a young girl growing up in the Pacific Northwest just as it was becoming the setting for one the most important movements in rock history. Seeking a sense of home and identity, she would discover both while moving from spectator to creator in experiencing the power and mystery of a live performance. With Sleater-Kinney, Brownstein and her bandmates rose to prominence in the burgeoning underground feminist punk-rock movement that would define music and pop culture in the 1990s. They would be cited as "America's best rock band" by legendary music critic Greil Marcus for their defiant, exuberant brand of punk that resisted labels and limitations, and redefined notions of gender in rock. HUNGER MAKES ME A MODERN GIRL is an intimate and revealing narrative of her escape from a turbulent family life into a world where music was the means toward self-invention, community, and rescue. Along the way, Brownstein chronicles the excitement and contradictions within the era's flourishing and fiercely independent music subculture, including experiences that sowed the seeds for the observational satire of the popular television series Portlandia years later. With deft, lucid prose Brownstein proves herself as formidable on the page as on the stage. Accessibly raw, honest and heartfelt, this book captures the experience of being a young woman, a born performer and an outsider, and ultimately finding one's true calling through hard work, courage and the intoxicating power of rock and roll.

"The former chief political correspondent for The New York Times Magazine brilliantly revisits the Gary Hart affair and looks at how it changed forever the intersection of

American media and politics. In 1987, Gary Hart--articulate, dashing, refreshingly progressive--seemed a shoo-in for the Democratic nomination for president and led George H.W. Bush comfortably in the polls. And then: rumors of marital infidelity, an indelible photo of Hart and a model snapped near a fatefully named yacht (Monkey Business), and it all came crashing down in a blaze of flashbulbs, the birth of 24-hour news cycles, tabloid speculation, and late-night farce. Matt Bai shows how the Hart affair marked a crucial turning point in the ethos of political media--and, by extension, politics itself--when candidates' 'character' began to draw more fixation than their political experience. Bai offers a poignant, highly original, and news-making reappraisal of Hart's fall from grace (and overlooked political legacy) as he makes the compelling case that this was the moment when the paradigm shifted--private lives became public, news became entertainment, and politics became the stuff of Page Six"--

Much to his chagrin, John Dunning was born into the movie business. But once he came to accept his career fate, he developed a great passion for making movies, and ultimately became Canada's pre-eminent B-movie producer, with a knack for developing young talent. In *You're Not Dead until You're Forgotten*, Dunning, in forthright and charming fashion, recounts his rough-and-tumble upbringing in the Montreal suburb of Verdun in the 1930s, his modest start in the film industry behind the candy counter of his family's movie theatre, and later, his ventures into film distribution and production. In the 1960s Dunning, along with financial wizard André Link, founded Cinepix, which eventually merged into the Lionsgate Entertainment film colossus. Specializing in such exploitation genres as raucous comedy, groundbreaking Québécois "maple syrup porn" and horror films, Cinepix churned out cult classics like *Valérie*, *Shivers*, *Ilsa: She Wolf of the SS*, and *Meatballs*. Dunning's detailed recollections of making these movies provide a rare, candid, and witty take on how the film industry really works. Driven to succeed in the face of arbitrary censors, parochial Canadian critics, and controlling government funding agencies, Dunning and Link developed a formula for producing controversial, moneymaking movies, and helped launch the careers of such luminaries-to-be as David Cronenberg, Ivan Reitman, and Don Carmody. Cronenberg has called John Dunning "the unacknowledged godfather of an entire generation of Canadian filmmakers." Illustrated with personal photos and film stills, *You're Not Dead Until You're Forgotten* finally gives this pioneer Canadian filmmaker his long-overdue spotlight.

This classic memoir of the First World War is now a major motion picture starring Alicia Vikander and Kit Harington. Includes an afterword by Kate Mosse OBE. In 1914 Vera Brittain was 20, and as war was declared she was preparing to study at Oxford. Four years later her life - and the life of her whole generation - had changed in a way that would have been unimaginable in the tranquil pre-war era. *TESTAMENT OF YOUTH*, one of the most famous autobiographies of the First World War, is Brittain's account of how she survived those agonising years; how she lost the man she loved; how she nursed the wounded and how she emerged into an altered world. A passionate record of a lost generation, it made Vera Brittain one of the best-loved writers of her time, and has lost none of its power to shock, move and enthral readers since its first publication in 1933.

Phil Collins pulls no punches--about himself, his life, or the ecstasy and heartbreak that's inspired his music. In his much-awaited memoir, *Not Dead Yet*, he tells the story

of his epic career, with an auspicious debut at age 11 in a crowd shot from the Beatles' legendary film *A Hard Day's Night*. A drummer since almost before he could walk, Collins received on the job training in the seedy, thrilling bars and clubs of 1960s swinging London before finally landing the drum seat in Genesis. Soon, he would step into the spotlight on vocals after the departure of Peter Gabriel and begin to stockpile the songs that would rocket him to international fame with the release of *Face Value* and "In the Air Tonight." Whether he's recalling jamming with Eric Clapton and Robert Plant, pulling together a big band fronted by Tony Bennett, or writing the music for Disney's smash-hit animated *Tarzan*, Collins's storytelling chops never waver. And of course he answers the pressing question on everyone's mind: just what does "Sussudio" mean? *Not Dead Yet* is Phil Collins's candid, witty, unvarnished story of the songs and shows, the hits and pans, his marriages and divorces, the ascents to the top of the charts and into the tabloid headlines. As one of only three musicians to sell 100 million records both in a group and as a solo artist, Collins breathes rare air, but has never lost his touch at crafting songs from the heart that touch listeners around the globe. That same touch is on magnificent display here, especially as he unfolds his harrowing descent into darkness after his "official" retirement in 2007, and the profound, enduring love that helped save him. This is Phil Collins as you've always known him, but also as you've never heard him before.

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