

Villa America

“Enthralling. . . . Lying and stealing and invading, it should be said, make for captivating reading, especially in the hands of a storyteller as skilled as Anderson.” —The New York Times Book Review A NEW YORK TIMES NOTABLE BOOK OF THE YEAR At the end of World War II, the United States was considered the victor over tyranny and a champion of freedom. But it was clear—to some—that the Soviet Union was already seeking to expand and foment revolution around the world, and the American government’s strategy in response relied on the secret efforts of a newly formed CIA. Chronicling the fascinating lives of the agents who sought to uphold American ideals abroad, Scott Anderson follows the exploits of four spies: Michael Burke, who organized parachute commandos from an Italian villa; Frank Wisner, an ingenious spymaster who directed actions around the world; Peter Sichel, a German Jew who outwitted the ruthless KGB in Berlin; and Edward Lansdale, a mastermind of psychological warfare in the Far East. But despite their lofty ambitions, time and again their efforts went awry, thwarted by a combination of ham-fisted politicking and ideological rigidity at the highest levels of the government. Told with narrative brio, deep research, and a skeptical eye, *The Quiet Americans* is the gripping story of how the United States, at the very pinnacle of its power, managed to permanently damage its moral standing in the world.

Imagine that there are American MIAs who chose to remain missing after the Vietnam War. Imagine that there is a family in which four generations of strong, alluring women have shared a mysterious connection to an outlandish figure from Japanese folklore. Imagine just those things (don’t even try to imagine the love story) and you’ll have a foretaste of Tom Robbins’s eighth and perhaps most beautifully crafted novel--a work as timeless as myth yet as topical as the latest international threat. On one level, this is a book about identity, masquerade and disguise--about “the false mustache of the world”--but neither the mists of Laos nor the smog of Bangkok, neither the overcast of Seattle nor the fog of San Francisco, neither the murk of the intelligence community nor the mummery of the circus can obscure the linguistic phosphor that illuminates the pages of *Villa Incognito*. A female fan once wrote to Tom Robbins: “Your books make me think, they make me laugh, they make me horny and they make me aware of the wonder of everything in life.” *Villa Incognito* will surely arouse a similar response in many readers, for in its lusty, amusing way it both celebrates existence and challenges our ideas about it. To say much more about a novel as fresh and surprising as *Villa Incognito* would run the risk of diluting the sheer fun of reading it. As his dedicated readers worldwide know full well, it’s best to climb aboard the Tom Robbins tilt-a-whirl, kiss preconceptions and sacred cows goodbye and simply enjoy the ride.

Summer seemed to arrive at that moment, with its mysterious mixture of salt, cold flesh and fuel. Nick and her cousin, Helena, have grown up sharing sultry summer heat, sunbleached boat docks, and midnight gin parties on Martha's Vineyard in a glorious old family estate known as Tiger House. In the days following the end of the Second World War, the world seems to offer itself up, and the two women are on the cusp of their 'real lives': Helena is off to Hollywood and a new marriage, while Nick is heading for a reunion with her own young husband, Hughes, about to return from the war. Soon the gilt begins to crack. Helena's husband is not the man he seemed to be, and Hughes has returned from the war distant, his inner light curtained over. On the brink of the 1960s, back at Tiger House, Nick and Helena--with their children, Daisy and Ed--try to recapture that sense of possibility. But when Daisy and Ed discover the victim of a brutal murder, the intrusion of violence causes everything to unravel. The members of the family spin out of their prescribed orbits, secrets come to light, and nothing about their lives will

ever be the same. Brilliantly told from five points of view, with a magical elegance and suspenseful dark longing, *Tigers in Red Weather* is an unforgettable debut novel from a writer of extraordinary insight and accomplishment.

This is a tale that might be told around a campfire, night after night in the midst of a military campaign. The kinetic and garrulous Pancho Villa talking on and on about battles and men; bursting out with hearty, masculine laughter; weeping unashamed for fallen comrades; casually mentioning his hotheadedness—"one of my violent outbursts"—which sent one, two, or a dozen men before the firing squad; recounting amours; and always, always protesting dedication to the Revolutionary cause and the interests of "the people." Villa saw himself as the champion, eventually almost the sole champion, of the Mexican people. He fought for them, he said, and opponents who called him bandit and murderer were hypocrites. This is his story, his account of how it all began when as a peasant boy of sixteen he shot a rich landowner threatening the honor of his sister. This lone, starved refugee hiding out in the mountains became the scourge of the Mexican Revolution, the leader of thousands of men, and the hero of the masses of the poor. Great battles of the Revolution are described, sometimes as broad sweeps of strategy, sometimes as they developed half hour by half hour. Long, dusty horseback forays and cold nights spent pinned down under enemy fire on a mountainside are made vivid and gripping. The assault on Ciudad Juárez in 1911, the battles of Tierra Blanca, of Torreón, of Zacatecas, of Celaya, all are here, told with a feeling of great immediacy. This volume ends as Villa and Obregón prepare to engage each other in the war between victorious generals into which the Revolution degenerated before it finally ended. Martín Luis Guzmán, eminent historian of Mexico, knew and traveled with Pancho Villa at various times during the Revolution. General Villa offered young Martín Luis a position as his secretary, but he declined. When many years later some of Villa's private papers, records, and what was apparently the beginning of an autobiography came into Guzmán's hands, he was ideally suited to blend all these into an authentic account of the Revolution as Pancho Villa saw it, and of the General's life as known only to Villa himself. The *Memoirs* were first published in Mexico in 1951, where they were extremely popular; this volume was the first English publication. Virginia H. Taylor, translator in the Spanish Archives of the State of Texas Land Office, has accurately captured in English the flavor of the narrative.

When the interstate highway program connected America's cities, it also divided them, cutting through and destroying countless communities. Affluent and predominantly white residents fought back in a much heralded "freeway revolt," saving such historic neighborhoods as Greenwich Village and New Orleans's French Quarter. This book tells of the other revolt, a movement of creative opposition, commemoration, and preservation staged on behalf of the mostly minority urban neighborhoods that lacked the political and economic power to resist the onslaught of highway construction. Within the context of the larger historical forces of the 1960s and 1970s, Eric Avila maps the creative strategies devised by urban communities to document and protest the damage that highways wrought. The works of Chicanas and other women of color—from the commemorative poetry of Patricia Preciado Martin and Lorna Dee Cervantes to the fiction of Helena Maria Viramontes to the underpass murals of Judy Baca—expose highway construction as not only a racist but also a sexist enterprise. In colorful paintings, East Los Angeles artists such as David Botello, Carlos Almaraz, and Frank Romero satirize, criticize, and aestheticize the structure of the freeway. Local artists paint murals on the concrete piers of a highway interchange in San Diego's Chicano Park. The Rondo Days Festival in St. Paul, Minnesota, and the Black Archives, History, and Research Foundation in the Overtown neighborhood of Miami preserve and celebrate the memories of historic African American communities lost to the freeway. Bringing such efforts to the fore in the story of the freeway revolt, *The Folklore of the Freeway* moves beyond a simplistic narrative of victimization. Losers, perhaps, in their fight against the freeway, the diverse communities at the center of the book nonetheless generate powerful cultural forces

that shape our understanding of the urban landscape and influence the shifting priorities of contemporary urban policy. Shocking, banned and the subject of obscenity trials, Henry Miller's first novel *Tropic of Cancer* is one of the most scandalous and influential books of the twentieth century. *Tropic of Cancer* redefined the novel. Set in Paris in the 1930s, it features a starving American writer who lives a bohemian life among prostitutes, pimps, and artists. Banned in the US and the UK for more than thirty years because it was considered pornographic, *Tropic of Cancer* continued to be distributed in France and smuggled into other countries. When it was first published in the US in 1961, it led to more than 60 obscenity trials until a historic ruling by the Supreme Court defined it as a work of literature. Long hailed as a truly liberating book, daring and uncompromising, *Tropic of Cancer* is a cornerstone of modern literature that asks us to reconsider everything we know about art, freedom, and morality. 'At last an unprintable book that is fit to read' Ezra Pound 'A momentous event in the history of modern writing' Samuel Beckett 'The book that forever changed the way American literature would be written' Erica Jong Henry Miller (1891-1980) is one of the most important American writers of the 20th century. His best-known novels include *Tropic of Cancer* (1934), *Tropic of Capricorn* (1939), and the *Rosy Crucifixion* trilogy (*Sexus*, 1949, *Plexus*, 1953, and *Nexus*, 1959), all published in France and banned in the US and the UK until 1964. He is widely recognised as an irreverent, risk-taking writer who redefined the novel and made the link between the European avant-garde and the American Beat generation.

NATIONAL BOOK AWARD FINALIST • One of the first undocumented immigrants to graduate from Harvard reveals the hidden lives of her fellow undocumented Americans in this deeply personal and groundbreaking portrait of a nation. “Karla’s book sheds light on people’s personal experiences and allows their stories to be told and their voices to be heard.”—Selena Gomez FINALIST FOR THE NBCC JOHN LEONARD AWARD • NAMED A BEST BOOK OF THE YEAR BY THE LOS ANGELES TIMES, THE NEW YORK TIMES BOOK REVIEW, NPR, THE NEW YORK PUBLIC LIBRARY, BOOK RIOT, LIBRARY JOURNAL, AND TIME Writer Karla Cornejo Villavicencio was on DACA when she decided to write about being undocumented for the first time using her own name. It was right after the election of 2016, the day she realized the story she’d tried to steer clear of was the only one she wanted to tell. So she wrote her immigration lawyer’s phone number on her hand in Sharpie and embarked on a trip across the country to tell the stories of her fellow undocumented immigrants—and to find the hidden key to her own. Looking beyond the flashpoints of the border or the activism of the DREAMers, Cornejo Villavicencio explores the lives of the undocumented—and the mysteries of her own life. She finds the singular, effervescent characters across the nation often reduced in the media to political pawns or nameless laborers. The stories she tells are not deferential or naively inspirational but show the love, magic, heartbreak, insanity, and vulgarity that infuse the day-to-day lives of her subjects. In New York, we meet the undocumented workers who were recruited into the federally funded Ground Zero cleanup after 9/11. In Miami, we enter the ubiquitous botanicas, which offer medicinal herbs and potions to those whose status blocks them from any other healthcare options. In Flint, Michigan, we learn of demands for state ID in order to receive life-saving clean water. In Connecticut, Cornejo Villavicencio, childless by choice, finds family in two teenage girls whose father is in sanctuary. And through it all we see the author grappling with the biggest questions of love, duty, family, and survival. In her incandescent, relentlessly probing voice, Karla Cornejo Villavicencio combines sensitive reporting and powerful personal narratives to bring to light remarkable stories of resilience, madness, and death. Through these stories we come to understand what it truly means to be a stray. An expendable. A hero. An American.

A photographic record unprecedented in the annals of bandit-heroes spread the legend, and motion pictures gave an extraordinary boost to his notoriety. He is arguably the most widely recognized Mexican in America, and his picture is often found on the walls of Mexican-American

restaurants. Catching Villa would prove to be difficult, and to do it, Black Jack Pershing and his force needed to rely on local intelligence. Pershing referred to his intelligence-gathering organization as the Intelligence Section, whose officers interrogated prisoners, recruited guides, interpreters, and informers, and organized a secret service of Mexican expatriates who were more than willing to provide their services against Villa. There were a number of Japanese who were employed with mixed results, and a few reliable local Mexicans were employed in the Secret Service with fairly good results.

Featuring a previously published author introduction, a personal foreword by his son and a new introduction by his grandson, a definitive edition of the lauded World War I classic collects all 39 of the Nobel Prize-winning author's alternate endings to offer new insights into his creative process. Reprint.

New York Times Bestseller: “A marvelously readable biography” of the couple and their relationships with Picasso, Fitzgerald, and other icons of the era (The New York Times Book Review). Wealthy Americans with homes in Paris and on the French Riviera, Gerald and Sara Murphy were at the very center of expatriate cultural and social life during the modernist ferment of the 1920s. Gerald Murphy—witty, urbane, and elusive—was a giver of magical parties and an acclaimed painter. Sara Murphy, an enigmatic beauty who wore her pearls to the beach, enthralled and inspired Pablo Picasso (he painted her both clothed and nude), Ernest Hemingway, and F. Scott Fitzgerald. The models for Nicole and Dick Diver in Fitzgerald’s *Tender Is the Night*, the Murphys also counted among their friends John Dos Passos, Dorothy Parker, Fernand Léger, Archibald MacLeish, Cole Porter, and a host of others. Far more than mere patrons, they were kindred spirits whose sustaining friendship released creative energy. Yet none of the artists who used the Murphys for their models fully captured the real story of their lives: their Edith Wharton childhoods, their unexpected youthful romance, their ten-year secret courtship, their complex and enduring marriage—and the tragedy that struck them, when the world they had created seemed most perfect. Drawing on a wealth of family diaries, photographs, letters and other papers, as well as on archival research and interviews on two continents, this “brilliantly rendered biography” documents the pivotal role of the Murphys in the story of the Lost Generation (Los Angeles Times). “Often considered minor Lost Generation celebrities, the Murphys were in fact much more than legendary party givers. Vaill’s compelling biography unveils their role in the European avant-garde movement of the 1920s; Gerald was a serious modernist painter. But Vaill also shows how their genius for friendship and for transforming daily life into art attracted the most creative minds of the time.” —Library Journal

An exploration of the dynamic artistic relationships between France and the United States during the inter-war period, featuring essayists from both sides of the Atlantic.

This colorful history of Pancho Villa as a propagandist tells how the legendary guerrilla waged war not only on the

battlefield but also in the mass media, where he promoted his foreign policy of friendship with the United States in a bid to gain American backing for the Mexican Revolution between 1913 and 1915. Mark Cronlund Anderson explores issues of race, identity, and the power of the mass media to explain how Villa dueled with his archrivals, Mexican dictator Victoriano Huerta and Villa's ostensible colleague-in-arms, Venustiano Carranza, using a sophisticated public-relations machine.

From the cliffs of Big Sur to the dunes at Cape Hatteras, from the bogs of the Boundary Waters to the deserts of the Rio Grande, the landscape of America has shaped us into the people we are. Not only is it central to ecological health and essential to the economy, it has helped form our culture and serves as a basis of national pride. The heart of America lies in the rock and soil, the mountains and the plains that surround us. In this illuminating portrait of America at the threshold of the new millennium, author Tim Palmer explores and assesses the landscape of the United States -- both timeless wonders of natural beauty and lost places scarred by human exploitation. He takes the reader on an informative and inspirational tour of our most vital landscapes, including mountains, forests, grasslands, deserts, rivers, lakes, wetlands, and seashores. He introduces us to the basic geography and ecological value of each landscape, describes historical patterns of land use, considers the most serious threats, and discusses what is being done to protect the landscape for future generations. Throughout, he instills a deeper understanding of the importance of the land, a sense of outrage at the damage that has been done, and a feeling of hope that those working to correct past abuses will succeed. Weaving together geographical, historical, and ecological information and insights, Palmer draws on thirty years of professional experience as a writer, photographer, conservationist, planner, landscape architect, and veteran traveler to present a fresh look at the past, present, and future of our land. Resounding in its account of these landscapes, compelling in the force of its information and the hope of its timely message, *The Heart of America* offers a fascinating measure of the land around us and a unique look at the place we call home.

First published in 1977, and now available for a younger generation with a new introduction by the author, *Living Well Is the Best Revenge* is Calvin Tomkins's now-classic account of the lives of Gerald and Sara Murphy, two American expatriates who formed an extraordinary circle of friends in France during the 1920s. First in Paris and then in the seaside town of Antibes, they played host to some of the most memorable artists and writers of the era, including Cole Porter, Pablo Picasso, Fernand Legér, Ernest Hemingway, and Scott and Zelda Fitzgerald. Gerald Murphy was himself an accomplished painter, though he practiced for only eight years, from 1922 to 1929. Responding to the paintings he saw in Paris with an American sensibility, he produced fifteen works, seven of which survive and one of which is in the collection of The Museum of Modern Art. Illustrated with nearly seventy photographs from the Murphy family album and

featuring a special section on Gerald Murphy's paintings, *Living Well Is the Best Revenge* is a Lost Generation chronicle as charming and fascinating as the couple themselves.

"Makes you want to travel, do somersaults and stretches, drink champagne in evening dress, read, think ...

Intoxicating."—Publishers Weekly "A deeply human story of beauty and loss."—Christine Coulson, author of *Metropolitan Stories: A Novel Along the French Riviera* in the early 1900s, an illustrious family in thrall to classical antiquity builds a fabulous villa—a replica of a Greek palace, complete with marble columns and frescoes depicting mythological gods. The Reinachs--related to other wealthy Jews like the Rothschilds and the Ephrussis—attempt to recreate a "pure beauty" lost in the 20th century. The narrator of this brilliant novel calls the imposing house an act of delirium, "proof that one could travel back in time, just like resetting a clock, and resist the outside world." The story of the villa and its glamorous inhabitants is recounted by the son of a servant from the nearby estate of Gustave Eiffel, designer of the Paris tower, and the two contrasting structures present opposite responses to modernity. The son is adopted by the Reinachs, initiated into the era of Socrates and instructed in classical Greek. He joins a family pilgrimage to Athens, falls in love with a married woman, and survives the Nazi confiscation of the house and deportation to death camps of Reinach grandchildren. This is a Greek epic for the modern era.

NEW YORK TIMES BEST SELLER • A TODAY SHOW #READWITHJENNA BOOK CLUB PICK! • The moving story of an undocumented child living in poverty in the richest country in the world—an incandescent debut from an astonishing new talent "Heartrending, unvarnished, and powerfully courageous, this account of growing up undocumented in America will never leave you." —Gish Jen, author of *The Resisters* In Chinese, the word for America, *Mei Guo*, translates directly to "beautiful country." Yet when seven-year-old Qian arrives in New York City in 1994 full of curiosity, she is overwhelmed by crushing fear and scarcity. In China, Qian's parents were professors; in America, her family is "illegal" and it will require all the determination and small joys they can muster to survive. In Chinatown, Qian's parents labor in sweatshops. Instead of laughing at her jokes, they fight constantly, taking out the stress of their new life on one another. Shunned by her classmates and teachers for her limited English, Qian takes refuge in the library and masters the language through books, coming to think of *The Berenstain Bears* as her first American friends. And where there is delight to be found, Qian relishes it: her first bite of gloriously greasy pizza, weekly "shopping days," when Qian finds small treasures in the trash lining Brooklyn's streets, and a magical Christmas visit to Rockefeller Center—confirmation that the New York City she saw in movies does exist after all. But then Qian's headstrong Ma Ma collapses, revealing an illness that she has kept secret for months for fear of the cost and scrutiny of a doctor's visit. As Ba Ba retreats further inward, Qian has little to hold onto beyond his constant refrain: Whatever happens, say that you were born here, that

you've always lived here. Inhabiting her childhood perspective with exquisite lyric clarity and unforgettable charm and strength, Qian Julie Wang has penned an essential American story about a family fracturing under the weight of invisibility, and a girl coming of age in the shadows, who never stops seeking the light.

The Miami estate of Vizcaya, like its palatial contemporaries Biltmore and San Simeon, represents an achievement of the Gilded Age, when country houses and their gardens were a conspicuous measure of personal wealth and power. In *Vizcaya: An American Villa and Its Makers*, a celebrated architecture critic and writer and an award-winning landscape architect explore the little-known story of Vizcaya, an extraordinary national treasure. Witold Rybczynski and Laurie Olin use a rich collection of illustrations, historic photographs, and narrative to document the creation of this stunning house and landscape. Vizcaya was completed in 1916 as the winter retreat of Chicago industrialist James Deering. The cosmopolitan bachelor, who chose Miami for its warm climate, enlisted the guidance of artist Paul Chalfin, with whom he traveled throughout Italy to survey houses and gardens. With the assistance of architect F. Burrall Hoffman, Jr., and garden designer Diego Suarez, the 180-acre site on Biscayne Bay was transformed into a grand estate, complete with lagoons, canals, citrus groves, a farm village, a yacht harbor, and a 40-room Baroque mansion. The lure of this architectural and landscape masterpiece, named for a Spanish Basque province, is undeniable. John Singer Sargent planned a short visit in 1917 but stayed for several months, producing an inspired series of watercolors, many of which are reproduced here for the first time. The book is further enriched by archival material and by the color images of noted photographer Steven Brooke, paying homage to Vizcaya as a lens through which readers learn about architecture, landscape and garden design, interior decoration, and art.

Villa critically examines, among other topics, the promise and limits of civil society and associational life as sources of democratic renewal; the effects of mass media on the public arena; and the problematic but still necessary ideas of civic competence and democratic maturity."--BOOK JACKET.

Essays about the Filipino American artist and educator Carlos Villa by Bill Berkson, Theodore S. Gonzalves, David A.M. Goldberg, Mark Dean Johnson, Margo Machida, and Moira Roth. Features a gallery of images that spans 50 years of the artist's international and critically acclaimed career.

An in-depth look at the transformative influence of Mexican artists on their U.S. counterparts during a period of social change The first half of the 20th century saw prolific cultural exchange between the United States and Mexico, as artists and intellectuals traversed the countries' shared border in both directions. For U.S. artists, Mexico's monumental public murals portraying social and political subject matter offered an alternative aesthetic at a time when artists were seeking to connect with a public deeply affected by the Great Depression. The Mexican influence grew as the artists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros traveled to the United States to exhibit, sell their work, and make large-scale murals, working side-by-side with local artists, who often served as their assistants, and teaching them the fresco technique. *Vida Americana* examines the impact of their work on more than 70 artists, including Marion Greenwood, Philip Guston, Isamu Noguchi, Jackson Pollock, and Charles White. It provides a new understanding of art history, one that acknowledges the wide-ranging and profound influence the Mexican muralists had on the style, subject matter, and ideology of art in the United States between 1925 and 1945.

Exemplary reprint of 16th-century classic. Covers classical architectural remains, Renaissance revivals, classical orders, more. 216 plates. ". .

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. the most influential book published in the history of architecture." — Art in America.

Traces the evolution of the modern American dream house from seventeenth-century England to the present.

Based on archival research, this study of Pancho Villa aims to separate myth from history. It looks at Villa's early life as an outlaw and his emergence as a national leader, and at the special considerations that transformed the state of Chihuahua into a leading centre of revolution.

"Mary Russell and Sherlock Holmes turn the Riviera upside-down to crack their most captivating case yet in the New York Times bestselling series that Lee Child called "the most sustained feat of imagination in mystery fiction today." It's summertime on the Riviera, where the Jazz Age is busily reinventing the holiday delights of warm days on golden sand and cool nights on terraces and dance floors. Just up the coast lies a more traditional pleasure ground: Monte Carlo, where fortunes are won, lost, stolen, and hidden away. So when Mary Russell and Sherlock Holmes happen across the Côte d'Azur in this summer of 1925, they find themselves pulled between the young and the old, hot sun and cool jazz, new friendships and old loyalties, childlike pleasures and very grownup sins.."--

Das Leben an der Côte d'Azur der 1920er Jahre ist aufregend. Und so weht stets ein Hauch von "The Great Gatsby" durch die Seiten dieses fabelhaften Romans. Im Herzen der Handlung stehen Gerald Murphy und Sara, in deren Haus Berühmtheiten wie Hemingway, die Fitzgeralds und Picasso verkehren. Auch Gerald ist Maler. Sara und er heiraten gegen den Willen ihrer Eltern. In der Villa America verbringen sie regelmäßig die Sommersaison inmitten ihres Freundeskreises aus exzentrischen Künstlerpersönlichkeiten. Heimlich beginnt Gerald eine Affäre mit dem Piloten Owen. Und im Laufe der Zeit trüben Intrigen und Eifersüchteleien das unbeschwerte Leben in der prächtigen Villa. Hat Saras und Gerald's Ehe noch eine Chance? Liza Klausmann ist ein mitreißender Künstlerroman gelungen, eine fein gezeichnete Milieustudie, in der fast alle Charaktere historisch belegt sind.

"Target: Villa!" Throughout history, the lives of ordinary men and women as well as the lives of those in power have been dramatically changed for good or bad, broken or even destroyed, by the individual ambitions and actions of just one person living among them. It was no different in New Mexico and Chihuahua, Mexico, from 1916 through 1923. Pancho Villa made sure of that. On March 10, 1916, at 0400 hours, tiny Columbus, New Mexico, was brutally attacked by 300 Villistas. Reactions were swift, thanks in part to the latest modern communication device - the telephone. General John J. "Blackjack" Pershing at Fort Bliss in El Paso and President Woodrow Wilson in Washington were notified of the raid almost immediately. Within 36 hours, Wilson ordered Pershing to form the Punitive Expedition and enter Mexico. From across the country, 6,000 troops and recruits were hastily mobilized. On March 15, 1916, the first wave of 3,000 American soldiers entered Mexico uninvited in pursuit of Villa. Eleven months later, General Pershing's battle-hardened troops limped back across the border without as much as a fleeting glimpse of the Generalissimo. On July 19, 1923, Pancho Villa was assassinated in his motorcar by unknown gunmen lying in ambush under a bridge near Parral, Chihuahua. Using fictional and non-fictional characters, Target: Villa! brings to vivid life the daring raid on Columbus,

New Mexico, the ill-fated Punitive Expedition and the mysterious death of the Generalissimo through the eyes of ordinary men and women. It is primarily the story of a nineteen-year-old Texan, Johnnie Mac James, who had joined Villa's army to avoid capture on a murder warrant in El Paso. James' experiences, the places he goes and his plight, as well as that of his comrades along the way, make the actual historical events unfolding around them explode. It is a book about love and war, greed, deception, and double-cross, all played out behind one man's lust for power. Target: Villa! tells the story of America's first terrorist in a way we can all understand. Especially for those of us who were alive on September 11, 2001. B. Duane Whitlow

The Mexican Revolution (1910-19) was the first seismic social convulsion of the twentieth century, superseded in historical importance only by the Russian and Chinese revolutions. Tierra y Libertad (land and liberty) was the watchword of the revolutionaries who fought a succession of autocrats in Mexico City. But the revolution was fired by a confusing multiplicity of issues- local, national, international, cultural, racial and economic. The two greatest rebel leaders were Francisco (Pancho) Villa and Emiliano Zapata, and Frank McLynn here tells the story of the Revolution through a dual biography of these legendary heroes. The great ten-year struggle that devastated Mexico was essentially a war on two fronts- in the north waged by Villa and a mobile army of ex-cowboys and ranchers; and in the south carried on by Zapata and an infantry army recruited from the peons of the sugar plantations. Villa was the Revolution's great military hero, but Zapata was its soul and the only rebel whose revolt was aimed at a genuine root-and-branch transformation of Mexican society. The two men reached the peak of their careers in 1914 when they met briefly in triumph in Mexico City. Failing to make common cause, over the next five years they gradually fell victim to their great rivals.

'Tangled with darkness like its lush, decaying setting, Villa Pacifica had me gripped to the very end.'-Emily Perkins A couple arrive in a dead-end coastal village somewhere in South America. The only place to stay is Villa Pacifica, part hotel and part animal sanctuary run by eccentric ex-pats. Travel guide-writer Ute and her husband Jerry are joined by an assortment of travellers: in-your-face American Max; sporty flight attendants from Australia; musicians Luis and Helga - all looking for something out of the ordinary. Ute begins to meet the locals and explore the villa's surrounds. She senses that the place taps into her most intimate fears. Its disturbances may well be beyond the rational mind. Soon, personalities and relationships begin to crack. When a huge storm descends on the coast, travellers and locals are thrown back on their own devices. The hot-house world that prowls below the surface of Villa Pacifica rises to engulf everyone. Madness begins to take hold. An ever-present air of sensuality and danger haunts Kapka Kassabova's new novel. Villa Pacifica is an exotic romp through a place where the primal, spiritual and cerebral collide. This is a visceral, gripping story from one of New Zealand's most talented writers.

On June 23rd, 1914, the legendary División del Norte, commanded by General Francisco “Pancho” Villa, defeated the forces of then-president Victoriano Huerta and took the city of Zacatecas. After the decisive battle, the federales were unable to recover. The path to Mexico City—and ultimate victory—was clear for Villa and the revolutionaries. As Colonel Montejo, the narrator of Paco Taibo’s epic tale, says, “We broke their spine in Zacatecas. The rest was just a march south.” In this remarkable graphic novel, Paco Ignacio Taibo II (a.k.a. PIT)—the prolific historian, biographer of Che Guevara and Pancho Villa, as well as the founder of Mexican neopolicial fiction—brings his tremendous storytelling skills to bear, united with stunning illustrations by the artist Eko that evoke traditional Day of the Dead imagery and the etchings of legendary Mexican printmaker José Guadalupe Posada. Pancho Villa Takes Zacatecas not only depicts one of the most decisive moments of the revolution, it also profiles, in glorified action, one of the most beloved heroes of contemporary Mexico. Now translated into English and seamlessly adapted to ebook format, Pancho Villa Takes Zacatecas is an unforgettable paean to the dramatic story of the Mexican Revolution that will fascinate history buffs, avid readers, and graphic novel enthusiasts alike. Praise for Pancho Villa Takes Zacatecas "Like never before, maverick Mexican novelist, Paco Ignacio Taibo II, and visual virtuoso, Eko, bring to kinetic life a pivotal moment in Villa’s against-the-odds, David-Goliath battles with sitting oppressors—one that returned the power to the Mexican people. Extraordinarily energetic woodcut-art and a nimble narrative voice make this history showing and telling at its best!" —Frederick Luis Aldama, author of *Your Brain on Latino Comics*. “It’s impossible to review [Taibo II’s] literary work without painting an ideological portrait. He’s probably the writer on the left with the proudest lineage of all those I’ve read.” —Christopher Domínguez Michael, *Letras Libres* “Eko is in many ways a Renaissance artist who through archetypical characters and his work showing them to us recovers the essence (and drives) of humanity, and he shows them without objection.” —Jorge Rueda, *Replicante* Paco Ignacio Taibo II, or PIT, was born in Gijón, Spain in 1949, before fleeing Franco’s dictatorship with his family in 1958. He has resided in Mexico City ever since, where he’s built a career as a writer, journalist, historian, biographer of Pancho Villa and Che Guevara, and, perhaps most crucially, a founder of the neopolicial fiction genre in Latin America. His books have been published in 29 countries and translated into nearly as many languages. In addition to being a prolific writer, he is an active member of the international crime writing community and organizes *Semana Negra* or “Noir Week” in his native Gijón. He has won the Latin American Dashiell Hammett Prize three times, as well as the Mexican Premio Planeta, and several other awards for international crime fiction. Eko, born in Mexico in 1958, is a cartoonist, engraver, and painter. His wood etchings, often erotic in nature and the focus of controversial discussion, are part of a broader tradition in Mexican folk art popularized by José Guadalupe Posada. He has collaborated on projects for *The New York Times*, the *Frankfurter Allgemeine Zeitung*, and

the Spanish daily El País, in addition to having published numerous books in Mexico and Spain. Nina Arazoza is a recent graduate of Tufts University's International Relations Program and an aspiring translator and publishing professional. Her enthusiasm for Latin American culture, history, and politics led her to Restless Books and Pancho Villa Takes Zacatecas.

"The dramatic story of how U.S.-Mexico border tensions erupted into open warfare in 1916, as a U.S. military expedition crossed the border to try to capture Mexican guerrilla Pancho Villa--a military incursion whose effects still haunt the border region to this day"--

For decades now, scholars and politicians alike have argued that the concentration of poverty in city housing projects would produce distrust, alienation, apathy, and social isolation—the disappearance of what sociologists call social capital. But relatively few have examined precisely how such poverty affects social capital or have considered for what reasons living in a poor neighborhood results in such undesirable effects. This book examines a neglected Puerto Rican enclave in Boston to consider the pros and cons of social scientific thinking about the true nature of ghettos in America. Mario Luis Small dismantles the theory that poor urban neighborhoods are inevitably deprived of social capital. He shows that the conditions specified in this theory are vaguely defined and variable among poor communities. According to Small, structural conditions such as unemployment or a failed system of familial relations must be acknowledged as affecting the urban poor, but individual motivations and the importance of timing must be considered as well. Brimming with fresh theoretical insights, Villa Victoria is an elegant work of sociology that will be essential to students of urban poverty. A REESE'S BOOK CLUB PICK and INSTANT NEW YORK TIMES BESTSELLER "A profound, beautiful novel." —People * "Poignant." —BuzzFeed * "A breathtaking story of the unimaginable prices paid for a better life." —Esquire This "heartbreaking portrait of a family dealing with the realities of migration and separation" (Time) is "a sweeping love story and tragic drama [and] an authentic vision of what the American Dream looks like in a nationalistic country" (Elle). I often wonder if we are living the wrong life in the wrong country. Talia is being held at a correctional facility for adolescent girls in the forested mountains of Colombia after committing an impulsive act of violence that may or may not have been warranted. She urgently needs to get out and get back home to Bogotá, where her father and a plane ticket to the United States are waiting for her. If she misses her flight, she might also miss her chance to finally be reunited with her family. How this family came to occupy two different countries, two different worlds, comes into focus like twists of a kaleidoscope. We see Talia's parents, Mauro and Elena, fall in love in a market stall as teenagers against a backdrop of civil war and social unrest. We see them leave Bogotá with their firstborn, Karina, in pursuit of safety and opportunity in the United States on a temporary visa, and we see the births of two more children, Nando and Talia, on American soil.

We witness the decisions and indecisions that lead to Mauro's deportation and the family's splintering—the costs they've all been living with ever since. Award-winning, internationally acclaimed author Patricia Engel, herself a dual citizen and the daughter of Colombian immigrants, gives voice to all five family members as they navigate the particulars of their respective circumstances. Rich with Bogotá urban life, steeped in Andean myth, and tense with the daily reality of the undocumented in America, *Infinite Country* "is as much an all-American story as it is a global one" (Booklist, starred review).

Genevieve Trimble's remarkable story of Afton Villa began with a tragedy. In 1963, fire ravaged the forty-room Victorian Gothic plantation home on the historic estate, bringing to ashes over 170 years of history. Over the next decade, its once-regal serpentine entryway and carefully laid out gardens gradually deteriorated, as vines strangled the rows of azaleas that once welcomed guests. A place of enchantment crumbled toward extinction. The irreversible loss of Afton Villa's once pristine nineteenth-century gardens and carefully built stately home did, however, inspire Trimble to seize the opportunity to protect the derelict property from oblivion and she and her husband purchased the estate in 1972. This ambitious move initiated a forty-year regeneration of one of the most treasured and legendary gardens in Louisiana. *Afton Villa* documents Trimble's decades-long restoration project while providing a history of the original owners and paying tribute to the other people who contributed to its rebirth. Focusing on preservation, Trimble reveals how the garden's original footprint survived as well as how she thoughtfully introduced new flora into the terraced landscape, including the foundation ruins of the house, under the guidance of landscape architect Neil G. Odenwald. With steep learning curves and devastating setbacks, including hurricane destruction, each milestone in the recovery of Afton Villa marked a triumph of collaborative will over adversity. Hundreds of visitors every year journey to St. Francisville to enjoy the result of Trimble's arduous and rewarding efforts. The moss-draped oaks welcome them to a rolling vista of daffodils, cherry trees, and a boxwood parterre as well as hundreds of other features in this thirty-five-acre garden. With a vivid narrative and beautiful images, *Afton Villa: The Birth and Rebirth of a Nineteenth-Century Louisiana Garden* captures the story of this remarkable restoration.

Newly retired and looking for more than a vacation, John and Nancy Petralia intrepidly pack a few suitcases and head to the "perfect" Italian city for a year. Within days their dream becomes a nightmare. After residing in two Italian cities, negotiating the roads and health care, discovering art, friends, food and customs, the Petralias learn more than they anticipate -- about Italy, themselves, what it means to be American, and what's important in life.

Essays by Elizabeth Armstrong, Kristin Chambers, Aimee Chang, Rita Gonzalez, Glen Helfand, Michael Ned Holte, Karen Moss and Jan Tumlir. Foreword by Dennis Szakacs.

WINNER OF THE SCOTIABANK GILLER PRIZE • From the widely acclaimed, best-selling author of *American War*, a new novel—beautifully written, unrelentingly dramatic, and profoundly moving—that looks at the global refugee crisis through the eyes of a child. “It is one thing to put a human face on a migrant crisis and another to do so in so compelling a way that a reader simply cannot put your book down.” —Gish Jen, author of *The Resisters* More bodies have washed up on the shores of a small island. Another overfilled, ill-equipped, dilapidated ship has sunk under the weight of its too many passengers: Syrians, Ethiopians, Egyptians, Lebanese, Palestinians, all of them desperate to escape untenable lives back in their homelands. But miraculously, someone has survived the passage: nine-year-old Amir, a Syrian boy who is soon rescued by Vänna. Vänna is a teenage girl, who, despite being native to the island, experiences her own sense of homelessness in a place and among people she has come to disdain. And though Vänna and Amir are complete strangers, though they don’t speak a common language, Vänna is determined to do whatever it takes to save the boy. In alternating chapters, we learn about Amir’s life and how he came to be on the boat, and we follow him and the girl as they make their way toward safety. *What Strange Paradise* is the story of two children finding their way through a hostile world. But it is also a story of empathy and indifference, of hope and despair—and about the way each of those things can blind us to reality.

A dazzling novel set in the French Riviera based on the real-life inspirations for F. Scott Fitzgerald's *Tender is the Night*. When Sara Wiborg and Gerald Murphy met and married, they set forth to create a beautiful world together—one that they couldn't find within the confines of society life in New York City. They packed up their children and moved to the South of France, where they immediately fell in with a group of expats, including Hemingway, Picasso, and Zelda and Scott Fitzgerald. On the coast of Antibes they built Villa America, a fragrant paradise where they invented summer on the Riviera for a group of bohemian artists and writers who became deeply entwined in each other's affairs. There, in their oasis by the sea, the Murphys regaled their guests and their children with flamboyant beach parties, fiery debates over the newest ideas, and dinners beneath the stars. It was, for a while, a charmed life, but these were people who kept secrets, and who beneath the sparkling veneer were heartbreakingly human. When a tragic accident brings Owen, a young American aviator who fought in the Great War, to the south of France, he finds himself drawn into this flamboyant circle, and the Murphys find their world irrevocably, unexpectedly transformed. A handsome, private man, Owen intrigues and unsettles the Murphys, testing the strength of their union and encouraging a hidden side of Gerald to emerge. Suddenly a life in which everything has been considered and exquisitely planned becomes volatile, its safeties breached, the stakes incalculably high. Nothing will remain as it once was. Liza Klaussman expertly evokes the 1920s cultural scene of the so-called "Lost Generation." Ravishing and affecting, and written with infinite tenderness, *VILLA AMERICA*

is at once the poignant story of a marriage and of a golden age that could not last.

In 1947 a young American woman named Eleanor Clark went to Rome on a Guggenheim fellowship to write a novel. But Rome had its way with her, the novel was abandoned, and what followed was not a novel but a series of sketches of Roman life, most written between 1948 and 1951. This new edition of her now classic book includes an evocative foreword by the eminent translator William Weaver, who was a close friend of the author's and often wandered the city with her during the years she was working on Rome and a Villa. Once in Rome, the foreign writer or artist, over the course of weeks, months, or years, begins to lose ambition, to lose a sense of urgency, to lose even a sense of self. What once seemed all-consuming is swallowed up by Rome—by the pace of life; by the fatalism of the Roman people, to whom everything and nothing matters; by the sheer historic weight and scale of the place. Rome is life itself—messy, random, anarchic, comical one moment, tragic the next, and above all, seductive. Clark pays special attention to Roman art and architecture. In the book's midsection she looks at Hadrian's Villa—an enormous, unfinished palace—as a metaphor for the city itself: decaying, imperial, shabby, but capable of inducing an overwhelming dreaminess in its visitors. The book's final chapter, written for an updated edition in 1974, is a lovely portrait of the so-called Protestant cemetery where Keats, Shelley, and other foreign notables are buried.

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