

## Salvador Joan Didion

Innocence, Loss, and Recovery in the Art of Joan Didion  
Where I Was From  
One Day of Life  
A Flag for Sunrise  
The Last Love  
Song  
Blue Nights (Enhanced Edition)  
A Radical Faith  
El Salvador  
Democracy  
We Tell Ourselves Stories in Order to Live  
Run  
River  
Insider  
Baseball  
Slouching Towards Bethlehem  
South and West  
Play It as It Lays  
The Massacre at El Mozote  
The Year of Magical Thinking  
The Beast  
The White Album  
Joan Didion: the 1980s And 90s (LOA #341)  
Witness to War  
Political Fictions  
Guerrilla Poems of El Salvador  
Let Me Tell You What I Mean  
Slouching Towards Bethlehem  
The New York Review  
Abroad  
After Henry  
Salvador  
Play it as it Lays, a Novel  
The People of Forever Are Not Afraid  
Volcan  
The Last Thing He Wanted  
What You Have Heard Is True  
Salvador  
The Robots Are Coming!  
The Year of Magical Thinking: The Play  
Unforgetting  
Red Weather  
Miami  
Joan Didion

### Innocence, Loss, and Recovery in the Art of Joan Didion

New York Times Bestseller: An “elegant” mosaic of trenchant observations on the late sixties and seventies from the author of *Slouching Towards Bethlehem* (The New Yorker). In this landmark essay collection, Joan Didion brilliantly interweaves her own “bad dreams” with those of a nation confronting the dark underside of 1960s counterculture. From a jailhouse visit to Black Panther Party cofounder Huey Newton to witnessing First Lady of California Nancy Reagan pretend to pick flowers for the benefit of news cameras, Didion captures the paranoia and absurdity of the era with her signature blend of irony and insight. She takes readers to the “giddily splendid” Getty Museum in Los Angeles, the cool mountains of Bogotá, and the Jordanian Desert, where Bishop James Pike went to walk in Jesus’s footsteps—and died not far from his rented Ford Cortina. She anatomizes the culture of shopping malls—“toy garden cities in which no one lives but everyone consumes”—and exposes the contradictions and compromises of the women’s movement. In the iconic title essay, she documents her uneasy state of mind during the years leading up to and following the Manson murders—a terrifying crime that, in her memory, surprised no one. Written in “a voice like no other in contemporary journalism,” *The White Album* is a masterpiece of literary reportage and a fearless work of autobiography by the National Book Award-winning author of *The Year of Magical Thinking* (The New York Times Book Review). Its power to electrify and inform remains undiminished nearly forty years after it was first published.

### Where I Was From

Library of America continues its definitive edition of one of the most electric writers of our time with a volume gathering her iconic reporting and novels from mid-career. This second volume in Library of America's definitive Didion edition includes

two novels and three remarkable essay collections with which she extended the compass of the extraordinary journalistic eye first developed in the celebrated books *Slouching Towards Bethlehem* and *The White Album*. Gather here are *Salvador*, a searing look at terror and Cold War politics in the Central American civil war of the early 1980s; *Miami*, a portrait not just of a city but of immigration, exile, the cocaine trade, and political violence; and *After Henry*, in which she reports on Patty Hearst, Nancy Reagan, the case of the Central Park Five, and the Los Angeles she once called home. The novels *Democracy* and *The Last Thing He Wanted*, the latter recently adapted for film by Netflix, are fast-paced, deftly observed narratives of power, conspiracy, and corruption in American political life. Taken together, these five books mark the remarkable mid-career evolution of one of the most dynamic writers of our time.

## **One Day of Life**

## **A Flag for Sunrise**

The “dazzling” and essential portrayal of 1960s America from the author of *South and West* and *The Year of Magical Thinking* (The New York Times). Capturing the tumultuous landscape of the United States, and in particular California, during a pivotal era of social change, the first work of nonfiction from one of American literature’s most distinctive prose stylists is a modern classic. In twenty razor-sharp essays that redefined the art of journalism, National Book Award-winning author Joan Didion reports on a society gripped by a deep generational divide, from the “misplaced children” dropping acid in San Francisco’s Haight-Ashbury district to Hollywood legend John Wayne filming his first picture after a bout with cancer. She paints indelible portraits of reclusive billionaire Howard Hughes and folk singer Joan Baez, “a personality before she was entirely a person,” and takes readers on eye-opening journeys to Death Valley, Hawaii, and Las Vegas, “the most extreme and allegorical of American settlements.” First published in 1968, *Slouching Towards Bethlehem* has been heralded by the New York Times Book Review as “a rare display of some of the best prose written today in this country” and named to Time magazine’s list of the one hundred best and most influential nonfiction books. It is the definitive account of a terrifying and transformative decade in American history whose discordant reverberations continue to sound a half-century later.

## **The Last Love Song**

Looks at one day in the lives of the Guardado family, peasants caught up in the terror and corruption of El Salvador

## **Blue Nights (Enhanced Edition)**

An El Salvadoran investigative journalist for the Latin American gang violence project, El Faro, documents the recent abduction of 300 migrant workers from the border towns between Mexico and Arizona and how their disappearances reflect the increasing dangers facing migrants.

## **A Radical Faith**

From one of our most iconic and influential writers: a timeless collection of mostly early pieces that reveal what would become Joan Didion's subjects, including the press, politics, California robber barons, women, and her own self-doubt. These twelve pieces from 1968 to 2000, never before gathered together, offer an illuminating glimpse into the mind and process of a legendary figure. They showcase Joan Didion's incisive reporting, her empathetic gaze, and her role as "an articulate witness to the most stubborn and intractable truths of our time" (The New York Times Book Review). Here, Didion touches on topics ranging from newspapers ("the problem is not so much whether one trusts the news as to whether one finds it"), to the fantasy of San Simeon, to not getting into Stanford. In "Why I Write," Didion ponders the act of writing: "I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means." From her admiration for Hemingway's sentences to her acknowledgment that Martha Stewart's story is one "that has historically encouraged women in this country, even as it has threatened men," these essays are acutely and brilliantly observed. Each piece is classic Didion: incisive, bemused, and stunningly prescient.

## **El Salvador**

A contact bomb, a volcano ready to erupt" describes not only Central America in the 1980s but-in the conception of its editors-this anthology of contraband poetry. The poems themselves were often copied by hand and smuggled onto Mexico, from Honduras, El Salvador, Guatemala, and Nicaragua. In all those countries, except Nicaragua, this poetry is banned. The thirty-nine poets represented here give potent voice to the struggles of their peoples under the crushing oppression of life "under the volcano" in these war-stunned lands. Many of these women and men have been jailed, exiled, killed, or otherwise made to disappear. Still they survive in these faithful and sensitive translations by a new literary underground in North America.

## **Democracy**

A "scathing novel" of one woman's path of self-destruction in 1960s Hollywood—by the New York Times–bestselling author of *The White Album* (The Washington Post Book World). Spare, elegant, and terrifying, *Play It as It Lays* is the unforgettable story of a woman and a society come undone. Raised in the ghost town of Silver Wells, Nevada, Maria Wyeth is an ex-model

and the star of two films directed by her estranged husband, Carter Lang. But in the spiritual desert of 1960s Los Angeles, Maria has lost the plot of her own life. Her daughter, Kate, was born with an “aberrant chemical in her brain.” Her long-troubled marriage has slipped beyond repair, and her disastrous love affairs and strained friendships provide little comfort. Her only escape is to get in her car and drive the freeway—in the fast lane with the radio turned up high—until it runs out “somewhere no place at all where the flawless burning concrete just stopped.” But every ride to nowhere, every sleepless night numbed by pills and booze and sex, makes it harder for Maria to find the meaning in another day. Told with profound economy of style and a “vision as bleak and precise as Eliot’s in ‘The Wasteland’,” *Play It as It Lays* ruthlessly dissects the dark heart of the American dream (The New York Times). It is a searing masterpiece “from one of the very few writers of our time who approaches her terrible subject with absolute seriousness, with fear and humility and awe” (Joyce Carol Oates, The New York Times Book Review).

## **We Tell Ourselves Stories in Order to Live**

An incisive compilation of political essays, originally written for The New York Review of Books from 1988 to 2000, explores the nature of American politics and political figures and the role of the media in transforming the American political landscape. Reprint. 35,000 first printing.

## **Run River**

2019 National Book Award Finalist "Reading it will change you, perhaps forever." --San Francisco Chronicle "Astonishing, powerful, so important at this time." --Margaret Atwood *What You Have Heard is True* is a devastating, lyrical, and visionary memoir about a young woman's brave choice to engage with horror in order to help others. Written by one of the most gifted poets of her generation, this is the story of a woman's radical act of empathy, and her fateful encounter with an intriguing man who changes the course of her life. Carolyn Forché is twenty-seven when the mysterious stranger appears on her doorstep. The relative of a friend, he is a charming polymath with a mind as seemingly disordered as it is brilliant. She's heard rumors from her friend about who he might be: a lone wolf, a communist, a CIA operative, a sharpshooter, a revolutionary, a small coffee farmer, but according to her, no one seemed to know for certain. He has driven from El Salvador to invite Forché to visit and learn about his country. Captivated for reasons she doesn't fully understand, she accepts and becomes enmeshed in something beyond her comprehension. Together they meet with high-ranking military officers, impoverished farm workers, and clergy desperately trying to assist the poor and keep the peace. These encounters are a part of his plan to educate her, but also to learn for himself just how close the country is to war. As priests and farm-workers are murdered and protest marches attacked, he is determined to save his country, and Forché is swept up in his work and in the lives of his friends. Pursued by death squads and sheltering in safe houses, the two forge a rich friendship,

as she attempts to make sense of what she's experiencing and establish a moral foothold amidst profound suffering. This is the powerful story of a poet's experience in a country on the verge of war, and a journey toward social conscience in a perilous time.

## **Insider Baseball**

Explores how Didion's nonfiction prose style, often lauded for being beautiful and poetic, also works rhetorically. Much acclaimed and often imitated, Joan Didion remains one of the leading American essayists and political journalists of the twentieth and twenty-first centuries. The lone woman writer among the New Journalists in the 1960s and '70s, Didion became a powerful critic of public and political mythologies in the '80s and '90s, and was an inspiration for those, particularly women, dealing with aging and grief and loss in the early 2000s. An iconic figure, Didion is still much admired by readers, critics, and essayists, who speak of looking to her prose style as a model for their own. In *Joan Didion: Substance and Style*, Kathleen M. Vandenberg explores how Didion's nonfiction prose style, often lauded for its beauty and poetry, also works rhetorically. Through close readings of selected nonfiction from the last forty years—biographically, culturally, and politically situated—Vandenberg reveals how Didion deliberately and powerfully employs style to emphasize her point of view and enchant her readers. While Didion continues to publish and the “Cult of Joan,” as one author calls it, grows seemingly stronger by the day, this book is the only extended treatment of Didion's later nonfiction and the first sustained and close consideration of how her essays work at the level of the sentence. Kathleen M. Vandenberg is Senior Lecturer in Rhetoric at Boston University.

## **Slouching Towards Bethlehem**

Joan Didion's electrifying first novel is a haunting portrait of a marriage whose wrong turns and betrayals are at once absolutely idiosyncratic and a razor-sharp commentary on the history of California. Everett McClellan and his wife, Lily, are the great-grandchildren of pioneers, and what happens to them is a tragic epilogue to the pioneer experience, a story of murder and betrayal that only Didion could tell with such nuance, sympathy, and suspense.

## **South and West**

A The Millions Most Anticipated Book of the Year "Gripping and beautiful. With the artistry of a poet and the intensity of a revolutionary, Lovato untangles the tightly knit skein of love and terror that connects El Salvador and the United States." —Barbara Ehrenreich, author of *Natural Causes* and *Nickel and Dimed* An urgent, no-holds-barred tale of gang life, guerrilla warfare, intergenerational trauma, and interconnected violence between the United States and El Salvador, Roberto

Lovato's memoir excavates family history and reveals the intimate stories beneath headlines about gang violence and mass Central American migration, one of the most important, yet least-understood humanitarian crises of our time—and one in which the perspectives of Central Americans in the United States have been silenced and forgotten. The child of Salvadoran immigrants, Roberto Lovato grew up in 1970s and 80s San Francisco as MS-13 and other notorious Salvadoran gangs were forming in California. In his teens, he lost friends to the escalating violence, and survived acts of brutality himself. He eventually traded the violence of the streets for human rights advocacy in wartime El Salvador where he joined the guerilla movement against the U.S.-backed, fascist military government responsible for some of the most barbaric massacres and crimes against humanity in recent history. Roberto returned from war-torn El Salvador to find the United States on the verge of unprecedented crises of its own. There, he channeled his own pain into activism and journalism, focusing his attention on how trauma affects individual lives and societies, and began the difficult journey of confronting the roots of his own trauma. As a child, Roberto endured a tumultuous relationship with his father Ramón. Raised in extreme poverty in the countryside of El Salvador during one of the most violent periods of its history, Ramón learned to survive by straddling intersecting underworlds of family secrets, traumatic silences, and dealing in black-market goods and guns. The repression of the violence in his life took its toll, however. Ramón was plagued with silences and fits of anger that had a profound impact on his youngest son, and which Roberto attributes as a source of constant reckoning with the violence and rebellion in his own life. In *Unforgetting*, Roberto interweaves his father's complicated history and his own with first-hand reportage on gang life, state violence, and the heart of the immigration crisis in both El Salvador and the United States. In doing so he makes the political personal, revealing the cyclical ways violence operates in our homes and our societies, as well as the ways hope and tenderness can rise up out of the darkness if we are courageous enough to unforget.

## **Play It as It Lays**

## **The Massacre at El Mozote**

A moving account of one year in the early 1980s spent by a Quaker doctor with guerrillas in El Salvador.

## **The Year of Magical Thinking**

For the past fifty years, The New York Review of Books has covered virtually every international revolution and movement of consequence by dispatching the world's most brilliant writers to write eyewitness accounts. The New York Review Abroad not only brings together twenty-eight of the most riveting of these pieces but includes epilogues that update and reassess the political situation (by either the original authors or by Ian Buruma). Among the pieces included are: • Susan Sontag's

personal narrative of staging *Waiting for Godot* in war-torn Sarajevo • Alma Guillermoprieto's report from inside Colombia's guerrilla headquarters and her disturbing encounter with young female fighters • Ryszard Kapuscinski's terrifying description of being set on fire while running roadblocks in Nigeria • Caroline Blackwood's coverage of the 1979 gravediggers' strike in Liverpool—a noir mini-masterpiece • Timothy Garton Ash's minute-by-minute account from the Magic Lantern theater in Prague in 1989, where the subterranean stage, auditorium, foyers, and dressing rooms had become the headquarters of the revolution Among other writers whose New York Review pieces will be included are Tim Judah, Amos Elon, Joan Didion, William Shawcross, Christopher de Bellaigue, and Mark Danner. A tour de force of vivid and enlightening writing from the front lines, this volume is indeed the first rough draft of the history of the past fifty years.

## **The Beast**

The story of the 1989 massacre of civilians in El Salvador by US-trained soldiers.

## **The White Album**

This trip wasn't about her, her need to escape. She had been too young when it happened. Too young to understand what could be worth risking everything for. Even now they seemed naive, foolish in their belief that anything could change. They had tried to save a generation. If she couldn't save them, she might find a way to finish their story. • Neva Greene is seeking answers. • The daughter of American Indian activists, Neva hasn't seen or heard from her parents since they vanished a decade earlier, after planning an act of resistance that went terribly wrong. Discovering a long-overlooked clue to their disappearance, Neva follows their trail to Central America, leaving behind an uncaring husband, an estranged brother, and a life of lukewarm commitments. • Determined to solve the mystery of her parents' disappearance, Neva finds work teaching English in the capital city of tiny Coatepeque, a country torn by its government's escalating war on its Indigenous population. As the violence and political unrest grow around her, Neva meets a man whose tenderness toward her seems to contradict his shadowy political connections. • Against the backdrop of Central American politics, this suspenseful first novel from award-winning poet Janet McAdams explores an important chapter in American Indian history. Through finely drawn, compelling characters and lucidly beautiful prose, *Red Weather* explores the journey from loss to possibility, from the secrets of the past to the longings of the present.

## **Joan Didion: the 1980s And 90s (LOA #341)**

In this moving and unexpected book, Joan Didion reassesses parts of her life, her work, her history, and ours. *Where I Was From*, in Didion's words, "represents an exploration into my own confusions about the place and the way in which I grew up,

confusions as much about America as about California, misapprehensions and misunderstandings so much a part of who I became that I can still to this day confront them only obliquely." The book is a haunting narrative of how her own family moved west with the frontier from the birth of her great-great-great-great-grandmother in Virginia in 1766 to the death of her mother on the edge of the Pacific in 2001; of how the wagon-train stories of hardship and abandonment and endurance created a culture in which survival would seem the sole virtue. In *Where I Was From*, Didion turns what John Leonard has called "her sonar ear, her radar eye" onto her own work, as well as that of such California writers as Frank Norris and Jack London and Henry George, to examine how the folly and recklessness in the very grain of the California settlement led to the California we know today—a state mortgaged first to the railroad, then to the aerospace industry, and overwhelmingly to the federal government, a dependent colony of those political and corporate owners who fly in for the annual encampment of the Bohemian Club. Here is the one writer we always want to read on California showing us the startling contradictions in its—and in America's—core values. Joan Didion's unerring sense of America and its spirit, her acute interpretation of its institutions and literature, and her incisive questioning of the stories it tells itself make this fiercely intelligent book a provocative and important tour de force from one of our greatest writers. From the Hardcover edition.

## **Witness to War**

"Tracy Daugherty delves deep into the life of distinguished American author and journalist Joan Didion in this, the first printed biography published about her life. Joan Didion lived a life in the public and private eye with her late husband, writer John Gregory Dunne. Daugherty takes readers on a journey back through time, following a young Didion in Sacramento, through to her adult life as a writer interviewing those who know and knew her personally, while maintaining a respectful distance from the reclusive literary great." --

## **Political Fictions**

"Terror is the given of the place." The place is El Salvador in 1982, at the ghastly height of its civil war. The writer is Joan Didion, who delivers an anatomy of that country's particular brand of terror—its mechanisms, rationales, and intimate relation to United States foreign policy. As she travels from battlefields to body dumps, interviews a puppet president, and considers the distinctly Salvadoran grammar of the verb "to disappear," Didion gives us a book that is germane to any country in which bloodshed has become a standard tool of politics.

## **Guerrilla Poems of El Salvador**

Staying true to his trademark journalistic approach, Andrés Oppenheimer takes his readers on yet another journey, this

time across the globe, in a thought-provoking search to understand what the future holds for today's jobs in the foreseeable age of automation. *The Robots Are Coming!* centers around the issue of jobs and their future in the context of rapid automation and the growth of online products and services. As two of Oppenheimer's interviewees -- both experts in technology and economics from Oxford University -- indicate, forty-seven percent of existing jobs are at risk of becoming automated or rendered obsolete by other technological changes in the next twenty years. Oppenheimer examines current changes in several fields, including the food business, legal work, banking, and medicine, speaking with experts in the field, and citing articles and literature on automation in various areas of the workforce. He contrasts the perspectives of "techno-optimists" with those of "techno-negativists" and generally attempts to find a middle ground between an alarmist vision of the future, and one that is too uncritical. A self-described "cautious optimist", Oppenheimer believes that technology will not create massive unemployment, but rather will drastically change what work looks like.

## **Let Me Tell You What I Mean**

A definitive compilation of essays and nonfiction writings spanning more than forty years includes the author's reflections on politics, lifestyle, place, and cultural figures, including her studies of Haight-Ashbury, the Manson family, the Black Panthers, California earthquakes, Bill Clinton and Kenneth Starr, and much more.

## **Slouching Towards Bethlehem**

This enhanced eBook edition of *Blue Nights* includes three short films directed by Griffin Dunne and starring Joan Didion. Each film blends Didion's incisive prose with images and mementos from her daughter's life. From one of our most powerful writers, *Blue Nights* is a work of stunning frankness about losing a daughter. Richly textured with bits of her own childhood and married life with her husband, John Gregory Dunne, and daughter, Quintana Roo, this new book by Joan Didion examines her thoughts, fears, and doubts regarding having children, illness, and growing old. *Blue Nights* opens on July 26, 2010, as Didion thinks back to Quintana's wedding in New York seven years before. Today would be her wedding anniversary. This fact triggers vivid snapshots of Quintana's childhood—in Malibu, in Brentwood, at school in Holmby Hills. Reflecting on her daughter but also on her role as a parent, Didion asks the candid questions any parent might about how she feels she failed either because cues were not taken or perhaps displaced. "How could I have missed what was clearly there to be seen?" Finally, perhaps we all remain unknown to each other. Seamlessly woven in are incidents Didion sees as underscoring her own age, something she finds hard to acknowledge, much less accept. *Blue Nights*—the long, light evening hours that signal the summer solstice, "the opposite of the dying of the brightness, but also its warning"—like *The Year of Magical Thinking* before it, is an iconic book of incisive and electric honesty, haunting and profoundly moving.

## **The New York Review Abroad**

A Vintage Shorts Selection Almost three decades ago, iconic and incomparable American essayist Joan Didion's now-classic report from the Dukakis campaign trail exposed, in no uncertain terms, the complete sham that is the modern American presidential run. Writing with bite and some humor too, Didion betrays "the process"—the way in which power is exchanged and the status quo is maintained. All insiders—politicians, journalists, spin doctors—participate in a political narrative that is "designed as it is to maintain the illusion of consensus by obscuring rather than addressing actual issues." The optics of presidential campaigns have grown ever more farcical and remote from the needs and issues most relevant to Americans' lives, and Didion's elegant, shrewd, and prescient commentary has never been more urgent than it is right now. An ebook short.

## **After Henry**

An emotional, dramatic and philosophical novel about Americans drawn into a small Central American country on the brink of revolution.

## **Salvador**

More than poetry of combat, this bilingual edition is a record of the struggles, hopes and dreams of a war-torn country, providing a vivid description of the recent struggles in El Salvador.

## **Play it as it Lays, a Novel**

Incisive essays on Patty Hearst and Reagan, the Central Park jogger and the Santa Ana winds, from the New York Times–bestselling author of *South and West*. In these eleven essays covering the national scene from Washington, DC; California; and New York, the acclaimed author of *Slouching Towards Bethlehem* and *The White Album* "capture[s] the mood of America" and confirms her reputation as one of our sharpest and most trustworthy cultural observers (*The New York Times*). Whether dissecting the 1988 presidential campaign, exploring the commercialization of a Hollywood murder, or reporting on the "sideshows" of foreign wars, Joan Didion proves that she is one of the premier essayists of the twentieth century, "an articulate witness to the most stubborn and intractable truths of our time" (Joyce Carol Oates, *The New York Times Book Review*). Highlights include "In the Realm of the Fisher King," a portrait of the White House under the stewardship of Ronald and Nancy Reagan, two "actors on location;" and "Girl of the Golden West," a meditation on the Patty Hearst case that draws an unexpected and insightful parallel between the kidnapped heiress and the emigrants who

settled California. "Sentimental Journeys" is a deeply felt study of New York media coverage of the brutal rape of a white investment banker in Central Park, a notorious crime that exposed the city's racial and class fault lines. Dedicated to Henry Robbins, Didion's friend and editor from 1966 until his death in 1979, After Henry is an indispensable collection of "superior reporting and criticism" from a writer on whom we have relied for more than fifty years "to get the story straight" (Los Angeles Times).

## **The People of Forever Are Not Afraid**

Surveys the history of El Salvador, explains the causes of the current warfare, and analyzes U.S. policy towards South America

## **Volcan**

"An investigative journalist - drawing on interviews, letters and declassified government documents - provides an up-close account of what a faith that does justice looks like as she explores the full and complex life of Sister Maura Clarke, one of the four American women raped and murdered by the U.S.-trained military of El Salvador in 1980,"--NoveList.

## **The Last Thing He Wanted**

An astonishing account of Cuban exiles, CIA informants, and cocaine traffickers in Florida by the New York Times–bestselling author of South and West. In Miami, the National Book Award–winning author of The Year of Magical Thinking looks beyond postcard images of fluorescent waters, backlit islands, and pastel architecture to explore the murkier waters of a city on the edge. From Fidel Castro and the Bay of Pigs invasion to Lee Harvey Oswald and the Kennedy assassination to Oliver North and the Iran–Contra affair, Joan Didion uncovers political intrigues and shadowy underworld connections, and documents the US government's "seduction and betrayal" of the Cuban exile community in Dade County. She writes of hotels that offer "guerrilla discounts," gun shops that advertise Father's Day deals, and a real-estate market where "Unusual Security and Ready Access to the Ocean" are perks for wealthy homeowners looking to make a quick escape. With a booming drug trade, staggering racial and class inequities, and skyrocketing murder rates, Miami in the 1980s felt more like a Third World capital than a modern American city. Didion describes the violence, passion, and paranoia of these troubled times in arresting detail and "beautifully evocative prose" (The New York Times Book Review). A vital report on an immigrant community traumatized by broken dreams and the cynicism of US foreign policy, Miami is a masterwork of literary journalism whose insights are timelier and more important than ever.

## What You Have Heard Is True

The art of Joan Didion compels us to consider one essential question: What is the moral significance of our nation's mythic and historic quest for paradise in American culture today? The author's relentless exploration of this frontier leads through the wasteland of despair and chaos that she sees in modern America. Didion's steady gaze at the disorder provides her with the themes she needs for the stories she tells. Her stories are -Western- stories: they are about America's moral wilderness; her protagonists are women who pioneer their way through this territory and find the inner resources they need to survive the experience of their modern-day lives. Didion's achievement as a writer lies in her ability to use biblical images to tell her story of the wilderness. This technique challenges the reader to seek out not only the meaning of our individual experience, but also the significance of the American community poised between its original vision of order and purpose and its contemporary condition of breakdown and failure. Yet, Didion's bleak version of this frontier story is not without hope. From the broken images of despair and disorder emerges what, for Didion, is always the narrative force of her western story: -the wilderness was and is redemptive.-"

## Salvador

Inez Victor knows that the major casualty of the political life is memory. But the people around Inez have made careers out of losing track. Her senator husband wants to forget the failure of his last bid for the presidency. Her husband's handler would like the press to forget that Inez's father is a murderer. And, in 1975, the year in which much of this bitterly funny novel is set, America is doing its best to lose track of its one-time client, the lethally hemorrhaging republic of South Vietnam. As conceived by Joan Didion, these personages and events constitute the terminal fallout of democracy, a fallout that also includes fact-finding junkets, senatorial groupies, the international arms market, and the Orwellian newspeak of the political class. Moving deftly from Honolulu to Jakarta, between romance, farce, and tragedy, Democracy is a tour de force from a writer who can dissect an entire society with a single phrase.

## The Robots Are Coming!

"this happened on December 30, 2003. That may seem a while ago but it won't when it happens to you . . ." In this dramatic adaptation of her award-winning, bestselling memoir (which Michiko Kakutani in The New York Times called "an indelible portrait of loss and grief . . . a haunting portrait of a four-decade-long marriage), Joan Didion transforms the story of the sudden and unexpected loss of her husband and their only daughter into a stunning and powerful one-woman play. The first theatrical production of The Year of Magical Thinking opened at the Booth Theatre on March 29, 2007, starring Vanessa Redgrave and directed by David Hare. From the Trade Paperback edition.

## **The Year of Magical Thinking: The Play**

From the best-selling author of the National Book Award-winning *The Year of Magical Thinking*: two extended excerpts from her never-before-seen notebooks--writings that offer an illuminating glimpse into the mind and process of a legendary writer. Joan Didion has always kept notebooks: of overheard dialogue, observations, interviews, drafts of essays and articles--and here is one such draft that traces a road trip she took with her husband, John Gregory Dunne, in June 1970, through Louisiana, Mississippi, and Alabama. She interviews prominent local figures, describes motels, diners, a deserted reptile farm, a visit with Walker Percy, a ladies' brunch at the Mississippi Broadcasters' Convention. She writes about the stifling heat, the almost viscous pace of life, the sulfurous light, and the preoccupation with race, class, and heritage she finds in the small towns they pass through. And from a different notebook: the "California Notes" that began as an assignment from *Rolling Stone* on the Patty Hearst trial of 1976. Though Didion never wrote the piece, watching the trial and being in San Francisco triggered thoughts about the city, its social hierarchy, the Hearsts, and her own upbringing in Sacramento. Here, too, is the beginning of her thinking about the West, its landscape, the western women who were heroic for her, and her own lineage, all of which would appear later in her acclaimed 2003 book, *Where I Was From*. One of *TIME*'s most anticipated books of 2017 One of *The New York Times Book Review*'s "What You'll Be Reading in 2017" Included among the Best Books of March 2017 by both LitHub and Signature

## **Unforgetting**

Now a Netflix Film This intricate, fast-paced story, whose many scenes and details fit together like so many pieces of a jigsaw puzzle, is Didion's incisive and chilling look at a modern world where things are not working as they should and where the oblique and official language is as sinister as the events it is covering up. The narrator introduces Elena McMahon, estranged from a life of celebrity fundraisers and from her powerful West Coast husband, Wynn Janklow, whom she has left, taking Catherine, her daughter, to become a reporter for *The Washington Post*. Suddenly walking off the 1984 campaign, she finds herself boarding a plane for Florida to see her father, Dick McMahon. She becomes embroiled in her Dick's business though "she had trained herself since childhood not to have any interest in what he was doing." It is from this moment that she is caught up in something much larger than she could have imagined, something that includes Ambassador-at-Large Treat Austin Morrison and Alexander Brokaw, the ambassador to an unnamed Caribbean island. Into this startling vision of conspiracies, arms dealing, and assassinations, Didion makes connections among Dallas, Iran-Contra, and Castro, and points up how "spectral companies with high-concept names tended to interlock." As this book builds to its terrifying finish, we see the underpinnings of a dark historical underbelly. This is our system, the one "trying to create a context for democracy and getting [its] hands a little dirty in the process."

## Red Weather

[In this book, the author] explores an intensely personal yet universal experience: a portrait of a marriage - and a life, in good times and bad - that will speak to anyone who has ever loved a husband or wife or child. Several days before Christmas 2003, John Gregory Dunne and Joan Didion saw their only daughter, Quintana, fall ill with what seemed at first flu, then pneumonia, then complete septic shock. She was put into an induced coma and placed on life support. Days later - the night before New Year's Eve - the Dunnes were just sitting down to dinner after visiting the hospital when John Gregory Dunne suffered a massive and fatal coronary. In a second, this close, symbiotic partnership of forty years was over. Four weeks later, their daughter pulled through. Two months after that, arriving at LAX, she collapsed and underwent six hours of brain surgery at UCLA Medical Center to relieve a massive hematoma. This book is Didion's attempt to make sense of the "weeks and then months that cut loose any fixed idea I ever had about death, about illness about marriage and children and memory about the shallowness of sanity, about life itself."--Jacket.

## Miami

Universally acclaimed when it was first published in 1968, "Slouching Towards Bethlehem has become a modern classic. More than any other book of its time, this collection captures the mood of 1960s America, especially the center of its counterculture, California. These essays, keynoted by an extraordinary report on San Francisco's Haight-Ashbury, all reflect that, in one way or another, things are falling apart, "the center cannot hold." An incisive look at contemporary American life, "Slouching Towards Bethlehem has been admired for several decades as a stylistic masterpiece. Contents: I. LIFE STYLES IN THE GOLDEN LAND "Some Dreamers of the Golden Dream "John Wayne: A Love Song "Where the Kissing Never Stops "Comrade Laski, C.P.U.S.A. (M.-L.) "7000 Romaine, Los Angeles 38 "California Dreaming "Marrying Absurd "Slouching Towards Bethlehem II. PERSONALS "On Keeping a Notebook "On Self-Respect "I Can't Get That Monster out of My Mind "On Morality "On Going Home III. SEVEN PLACES OF THE MIND "Notes from a Native Daughter "Letter from Paradise, 21 19' N., 157 52' W "Rock of Ages "The Seacoast of Despair "Guaymas, Sonora "Los Angeles Notebook "Goodbye to All That

## Joan Didion

Shani Boianjiu's stunning debut gives us a world where girls in the Israeli Defense Forces wait, endlessly--for womanhood, orders, war, peace. Yael trains marksmen and flirts with boys. Avishag stands guard, watching refugees throw themselves at barbed-wire fences. Lea, posted at a checkpoint, imagines stories behind the familiar faces that pass by her day after day. They gossip about boys and whisper of an ever more violent world just beyond view. They drill, constantly, for a moment that may never come. They live inside that single, intense second just before danger erupts. And they find that

their dreams have stranger repercussions than they have been trained to imagine.

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