

Homicide A Year On The Killing Streets David Simon

The strange and gruesome crime-scene snapshot collection of LAPD detective Jack Huddleston spans Southern California in its noir heyday. Death Scenes is the noted forerunner of several copycat titles.

Criminologists have known for decades that income inequality is the best predictor of the local homicide rate, but why this is so has eluded them. There is a simple, compelling answer: most homicides are the denouements of competitive interactions between men. Relatively speaking, where desired goods are distributed inequitably and competition for those goods is severe, dangerous tactics of competition are appealing and a high homicide rate is just one of many unfortunate consequences. Killing the Competition is about this relationship between economic inequality and lethal interpersonal violence. Suggesting that economic inequality is a cause of social problems and violence elicits fierce opposition from inequality's beneficiaries. Three main arguments have been presented by those who would acquit inequality of the charges against it: that "absolute" poverty is the real problem and inequality is just an incidental correlate; that "primitive" egalitarian societies have surprisingly high homicide rates, and that inequality and homicide rates do not change in synchrony and are therefore mutually irrelevant. With detailed but accessible data analyses and thorough reviews of relevant research, Martin Daly dispels all three arguments. Killing the Competition applies basic principles of behavioural biology to explain why killers are usually men, not women, and counters the view that attitudes and values prevailing in "cultures of violence" make change impossible.

The human race spends a disproportionate amount of attention, money, and expertise in solving, trying, and reporting homicides, as compared to other social problems. The public avidly consumes accounts of real-life homicide cases, and murder fiction is more popular still. Nevertheless, we have only the most rudimentary scientific understanding of who is likely to kill whom and why. Martin Daly and Margo Wilson apply contemporary evolutionary theory to analysis of human motives and perceptions of self-interest, considering where and why individual interests conflict, using well-documented murder cases. This book attempts to understand normal social motives in murder as products of the process of evolution by natural selection. They note that the implications for psychology are many and profound, touching on such matters as parental affection and rejection, sibling rivalry, sex differences in interests and inclinations, social comparison and achievement motives, our sense of justice, lifespan developmental changes in attitudes, and the phenomenology of the self. This is the first volume of its kind to analyze homicides in the light of a theory of interpersonal conflict. Before this study, no one had compared an observed distribution of victim-killer relationships to "expected" distribution, nor asked about the patterns of killer-victim age disparities in familial killings. This evolutionary psychological approach affords a deeper view and understanding of homicidal violence.

The Handbook of Homicide presents a series of original essays by renowned authors from around the world, reflecting the latest scholarship on the nature, causes, and patterns of homicide, as well as policies and practices for its investigation and prevention. Includes comprehensive coverage of the complex phenomenon of homicide and its various forms Features original contributions from an esteemed team of global experts and scholars with chapters highlighting the authors' original research Represents the first internationally-focused collection of the latest research on the nature and causes of homicide Covers both the causes and dynamics of homicide, as well as policies and practices intended to address it

This book, now in its second edition, is the first and most exhaustive text covering the still growing popularity of cold case investigations which locate perpetrators and free the innocent. The new edition adds approximately 80 pages of content, including material on clandestine graves and investigating cold gang cases. The book merges theory with practice through the use of case histories, photographs, illustrations and checklists that convey essential, fundamental concepts while providing a strong, practical basis for the investigative process.

Detection Avoidance in Homicide

The Ploughmen

The Killing Season

A True Story of Homicide, Betrayal, Courage, and Hope.

A Good Month for Murder

Truth Be Told

In Cold Blood

"Lively and engaging, Understanding Homicide impressively fills an important gap in the current criminological literature... an authoritative and readable text on homicide." Keith Soothill, Lancaster University, UK Why do people kill? How is homicide investigated? What are the patterns and characteristics of UK homicide? How can it be prevented? Here is a comprehensive and challenging text unravelling the phenomenon of homicide. The author combines original analysis with a lucid overview of the key theories and debates in the study of homicide and violence. In introducing the broad spectrum of different features, aspects and forms of homicide, Brookman examines its patterns and trends, how it may be explained, its investigation and how it may be prevented. Areas covered include: · the killing of children · multiple homicide (including serial and mass murder, terrorism and corporate homicide) · domestic homicide · female killers · homicide amongst men The book is unique in its focus, coverage and style and bridges a major gap in criminological literature. Whilst focused in several respects upon the UK experience of homicide, the text necessarily draws upon and makes a significant contribution to international literature, research and debate. The text has been written in a style that will be accessible to a wide audience and assumes no prior knowledge. Features to aide the student include study tasks, review questions and annotated suggested further reading, including internet resources. Understanding Homicide is ideal for undergraduate and postgraduate students in the fields of criminology, criminal justice, psychology, sociology and forensics. It will also be invaluable to academics, researchers and practitioners interested in the phenomenon of homicide and the broader issue of violence.

Offering insights based on years of original research, Redefining Murder, Transforming Emotion: An Exploration of Forgiveness after Loss Due to Homicide investigates the ideas and experiences of individuals who have lost loved ones to homicide (co-victims) in order to advance our understanding of the emotional transformation of forgiveness. It stands at the crux of two vibrant, growing fields: criminal victimology and the sociology of emotion. Analysis of 36 intensive interviews with co-victims and three years of participant observation of self-help groups and other victim-centered events offers

a multidimensional understanding of forgiveness. Specifically, this book answers the questions of "What?," "When?," "How?," and "Why?" forgiveness occurs by exploring co-victims' ideas about forgiveness, the differential experiences of various groups of people, the processes through which forgiveness occurs in a variety of extreme circumstances of homicide, and co-victims' motivations toward forgiveness. The book concludes with commentary on overarching conclusions based on this work; theoretical and practical implications; suggestions for directions for future inquiry; and an in-depth account of the methodological strategies employed to gather such rich and nuanced data. This book will appeal to academics and students alike, within relevant fields, including sociology, criminology, restorative justice, victim services, psychology, and social welfare, as well as individuals seeking a better understanding of their own experiences, including co-victims or others whose lives have been altered by extreme forms of violence and upheaval. Its detailed postscript will also serve well those interested in qualitative methodology in social science research.

From the creator of HBO's *The Wire*, the classic book about homicide investigation that became the basis for the hit television show *The Wire*. The scene is Baltimore. Twice every three days another citizen is shot, stabbed, or bludgeoned to death. At the center of this hurricane of crime is the city's homicide unit, a small brotherhood of hard men who fight for whatever justice is possible in a deadly world. David Simon was the first reporter ever to gain unlimited access to a homicide unit, and this electrifying book tells the true story of a year on the violent streets of an American city. The narrative follows Donald Worden, a veteran investigator; Harry Edgerton, a black detective in a mostly white unit; and Tom Pellegrini, an earnest rookie who takes on the year's most difficult case, the brutal rape and murder of an eleven-year-old girl. Originally published fifteen years ago, *Homicide* became the basis for the acclaimed television show of the same name. This new edition—which includes a new introduction, an afterword, and photographs—revives this classic, riveting tale about the men who work on the dark side of the American experience.

The crime-infested intersection of West Fayette and Monroe Streets is well-known--and cautiously avoided--by most of Baltimore. But this notorious corner's 24-hour open-air drug market provides the economic fuel for a dying neighborhood. David Simon, an award-winning author and crime reporter, and Edward Burns, a 20-year veteran of the urban drug war, tell the chilling story of this desolate crossroad. Through the eyes of one broken family--two drug-addicted adults and their smart, vulnerable 15-year-old son, DeAndre McCollough, Simon and Burns examine the sinister realities of inner cities across the country and unflinchingly assess why law enforcement policies, moral crusades, and the welfare system have accomplished so little. This extraordinary book is a crucial look at the price of the drug culture and the poignant scenes of hope, caring, and love that astonishingly rise in the midst of a place America has abandoned.

Homicide: A Year on the Killing Streets Holt Paperbacks

The Inside Story of the Wire®

"H" is for Homicide

The Osage Murders and the Birth of the FBI

Homicide

A Year on the Killing Streets

Homicide My Own

Welcome to the critically acclaimed HBO drama series *The Wire*, hailed as "the best show on television, period" by the San Francisco Chronicle. The New York Times calls it "a vital part of the television landscape...unvarnished realism." Time declares that *The Wire*, "like its underfunded, workaday cops, just plugged away until it outshone everything else on TV." *The Wire* stands not only as riveting drama but also as a sociopolitical treatise with ambitions beyond any television serial. The failure of the drug war, the betrayal of the working class, the bureaucratization of the culture and the cost to individual dignity -- such are the themes of the drama's first two seasons. And with every new episode of season three and beyond, another layer of modern urban life will be revealed. Gritty, densely layered, and realistic, *The Wire* is series television at its very best, told from the point of view of the Baltimore police, their targets, and many of those caught in the middle. Rafael Alvarez -- a reporter, essayist, and staff writer for the show -- brings the reader inside, detailing many of the real-life incidents and personalities that have inspired the show's storylines and characters, providing the reader with insights into the city of Baltimore -- itself an undeniable character in the series. Packed with photographs and featuring an introduction by series creator and executive producer David Simon, as well as essays by acclaimed authors George Pelecanos, Laura Lippman, and Anthony Walton, here is an invaluable resource for both fans of the show and viewers who have yet to discover *The Wire*. Hollywood has long used the cop drama to excite and entertain, and Hollywood has always dictated the terms. But *The Wire* is filmed entirely in Baltimore, conceived by Baltimoreans, and written by rust-belt journalists and novelists intimately familiar with the urban landscape. It's as close as television has yet come to allowing an American city to tell its own tale.

The new novel in the acclaimed Highland Bookshop mystery series finds a true-crime author murdered in the charming seacoast town of Inversgail--can the women of Yon Bonnie Books discover the killer's identity before he or she strikes again? True crime writer Heather Kilbride arrives in the seacoast town of Inversgail, Scotland, to research a recent murder for her new book. But if that's true, why does she seem more interested in William Clark, a shadowy lawyer with no connection to the murder? Her nosy questions arouse the suspicions of Constable Hobbs, the members of a local writers' group, and Janet Marsh and her crew of amateur sleuths at Yon Bonnie Books. Heather's unconventional research methods prove deadly when Janet discovers her lifeless body. Except the "body" turns out to be a dummy dressed-up to look like Heather. Meanwhile, Heather is sitting at a safe distance observing Janet's reactions. Then Heather is found dead--again--sprawled at the base of an ancient standing stone; and this time it's for real. Clutched in her hand is a valuable miniature book last seen at Yon Bonnie

Books, and now the police want to know how Heather, the miniature book, and Janet are all connected. But Janet and her group of sleuths have two questions of their own: Who else is interested in knowing that connection—and is that person a cold-blooded killer?

Winner of the 2018 Anthony Award for Best First Novel Winner of the 2017 Agatha Award for Best First Novel Also a Lefty Award Winner and a Barry Award-Nominated Title The Surprise Hit of the Season! Actress Dayna Anderson's Deadly New Role: Homicide Detective Dayna Anderson doesn't set out to solve a murder. All the semifamous, mega-broke actress wants is to help her parents keep their house. So after witnessing a deadly hit-and-run, she pursues the fifteen grand reward. But Dayna soon finds herself doing a full-on investigation, wanting more than just money—she wants justice for the victim. She chases down leads at paparazzi hot spots, celeb homes, and movie premieres, loving every second of it—until someone tries to kill her. And there are no second takes in real life. Praise: "[A] winning first novel and series launch...Garrett writes with humor and insight about the Hollywood scene. Readers will look forward to Day's further adventures."—Publishers Weekly (starred review) "A smart, sassy debut, introducing an appealing protagonist with amusing friends."—Library Journal (starred review) and Debut of the Month "Veteran TV writer Garrett uses her Cold Case experience to inform her debut, which sets up more than one charming character and isn't afraid to go cynical on all things LA."—Kirkus Reviews "Funny, lively characters populate this new Detective by Day series...this will be an entertaining entry into the amateur sleuth genre."—RT Book Reviews "Fun, smart, endearingly flawed, and impressively determined, Dayna Anderson is a heroine readers will fall in love with...I relished every unexpected twist and turn of this highly entertaining mystery!"—Kyra Davis, New York Times bestselling author

New York Times Book Review: Editor's Choice Philadelphia Inquirer: Best Book of the Month World Literature Today: Notable Translation of the Year CrimeReads: Best International Crime Novel of the Year Ms. Magazine: Most Anticipated Book of the Year Washington Independent Review of Books: Favorite Book of the Year Parasite meets The Good Son in this piercing psychological portrait of three women haunted by a brutal, unsolved crime. In the summer of 2002, when Korea is abuzz over hosting the FIFA World Cup, eighteen-year-old Kim Hae-on is killed in what becomes known as the High School Beauty Murder. Two suspects quickly emerge: rich kid Shin Jeongjun, whose car Hae-on was last seen in, and delivery boy Han Manu, who witnessed her there just a few hours before her death. But when Jeongjun's alibi checks out, and no evidence can be pinned on Manu, the case goes cold. Seventeen years pass without any resolution for those close to Hae-on, and the grief and uncertainty take a cruel toll on her younger sister, Da-on, in particular. Unable to move on with her life, Da-on tries in her own twisted way to recover some of what she's lost, ultimately setting out to find the truth of what happened. Shifting between the perspectives of Da-on and two of Hae-on's classmates struck in different ways by her otherworldly beauty, Lemon ostensibly takes the shape of a crime novel. But identifying the perpetrator is not the main objective here: Kwon Yeo-sun uses this well-worn form to craft a searing, timely exploration of privilege, jealousy, trauma, and how we live with the wrongs we have endured and inflicted in turn.

The most common triggers for homicide are fear, rage, revenge, money, lust, and, more rarely, sheer madness. This isn't an exact science, of course. Any given murder can have multiple triggers. Sex and revenge seem to be common partners in crime. Rage, money, and revenge make for a dangerous trifecta of triggers, as well. This book offers my memories of homicide cases that I investigated or oversaw. In each case, I examine the trigger that led to death. I chose this theme for the book because even though the why of a murder case may not be critical in an investigation, it can sometimes lead us to the killer. And even if we solve a case without knowing the trigger, the why still intrigues us, disrupting our dreams and lingering in our minds, perhaps because each of us fears the demons that lie within our own psyche—the triggers waiting to be pulled.

Triple Homicide

Lemon

A Novel

Killer Triggers

Studying and Preventing Homicide

A Research Companion

Foundations of Human Behavior

Death at a beauty pageant turns Tita Rosie's Kitchen upside down in the latest entry of this witty and humorous cozy mystery series by Mia P. Manansala. Things are heating up for Lila Macapagal. Not in her love life, which she insists on keeping nonexistent despite the attention of two very eligible bachelors. Or her professional life, since she can't bring herself to open her new café after the unpleasantness that occurred a few months ago at her aunt's Filipino restaurant, Tita Rosie's Kitchen. No, things are heating up quite literally, since summer, her least favorite season, has just started. To add to her feelings of sticky unease, Lila's little town of Shady Palms has resurrected the Miss Teen Shady Palms Beauty Pageant, which she won many years

ago—a fact that serves as a wedge between Lila and her cousin slash rival, Bernadette. But when the head judge of the pageant is murdered and Bernadette becomes the main suspect, the two must put aside their differences and solve the case—because it looks like one of them might be next. NEW YORK TIMES BESTSELLER • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY SAN FRANCISCO CHRONICLE, USA TODAY, AND CHICAGO TRIBUNE • A masterly work of literary journalism about a senseless murder, a relentless detective, and the great plague of homicide in America NATIONAL BOOK CRITICS CIRCLE AWARD FINALIST • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • The Washington Post • The Boston Globe • The Economist • The Globe and Mail • BookPage • Kirkus Reviews On a warm spring evening in South Los Angeles, a young man is shot and killed on a sidewalk minutes away from his home, one of the thousands of black Americans murdered that year. His assailant runs down the street, jumps into an SUV, and vanishes, hoping to join the scores of killers in American cities who are never arrested for their crimes. But as soon as the case is assigned to Detective John Skaggs, the odds shift. Here is the kaleidoscopic story of the quintessential, but mostly ignored, American murder—a “ghettoside” killing, one young black man slaying another—and a brilliant and driven cadre of detectives whose creed is to pursue justice for forgotten victims at all costs. *Ghettoside* is a fast-paced narrative of a devastating crime, an intimate portrait of detectives and a community bonded in tragedy, and a surprising new lens into the great subject of why murder happens in our cities—and how the epidemic of killings might yet be stopped. Praise for *Ghettoside* “A serious and kaleidoscopic achievement . . . [Jill Leovy is] a crisp writer with a crisp mind and the ability to boil entire skies of information into hard journalistic rain.”—Dwight Garner, *The New York Times* “Masterful . . . gritty reporting that matches the police work behind it.”—*Los Angeles Times* “Moving and engrossing.”—*San Francisco Chronicle* “Penetrating and heartbreaking . . . *Ghettoside* points out how relatively little America has cared even as recently as the last decade about the value of young black men’s lives.”—*USA Today* “Functions both as a snappy police procedural and—more significantly—as a searing indictment of legal neglect . . . Leovy’s powerful testimony demands respectful attention.”—*The Boston Globe*

Since its final episode aired in 2008, HBO’s acclaimed crime drama *The Wire* has only become more popular and influential. The issues it tackled, from the failures of the drug war and criminal justice system to systemic bias in law enforcement and other social institutions, have become more urgent and central to the national conversation. The show’s actors, such as Idris Elba, Dominic West, and Michael B. Jordan, have gone on to become major stars. Its creators and writers, including David Simon and Richard Price, have developed dedicated cult followings of their own. Universities use the show to teach everything from film theory to criminal justice to sociology. Politicians and activists reference it when discussing policy. When critics compile lists of the Greatest TV Shows of All Time, *The Wire* routinely appears near or at the top. But while there has been a great deal of critical analysis of the show and its themes, until now there has never been a definitive, behind-the-scenes take on how it came to be made. With unparalleled access to all the key actors and writers involved in its creation, Jonathan Abrams tells the astonishing, compelling, and complete account of *The Wire*, from its inception and creation through its end and powerful legacy.

His name was Parnell Perkins, and until shortly after midnight, he’d been a claims adjustor for California Fidelity. Then someone came along and put paid to that line of work. And to any other. Parnell Perkins had been shot at close range and left for dead in the parking lot outside California Fidelity’s offices. To the cops, it looked like a robbery gone sour. To Kinsey Millhone, it looked like the cops were walking away from the case. She didn’t like the idea that a colleague and sometime drinking companion had been murdered. Or the idea that his murderer was loose and on the prowl. It made her feel exposed. Vulnerable. Bibianna Diaz was afraid for her life. If there was one thing she knew for sure, it was that you didn’t cross Raymond Maldonado and live to tell the tale. And Bibianna had well and truly crossed him, running out on his crazy wedding plans and going into hiding in Santa Teresa—light years away from the Los Angeles barrio that was home turf to Raymond and his gang. Now she needed money to buy time, to make sure she’d put enough space between them. And the quickest way she knew to get money was to work an insurance scam—just like the ones Raymond was running down in L.A. The trouble was, Bibianna picked California Fidelity as her mark. And it wasn’t long before her name surfaced in one of Parnell Perkins’s open files and Kinsey was on her case. But so, too, was her spurned suitor, Raymond Maldonado. He had a rap sheet as long as his arm, a hair-trigger temper that was best left untested, and an inability to take no for an answer. He also had Tourette’s syndrome, which did nothing to smooth out the kinks in his erratic and often violent behavior. All in all, Raymond Maldonado was not someone to spend a lot of time hanging out with. Unfortunately for Kinsey, she didn’t have a lot of choice in the matter. Not after the love-sick Raymond kidnapped Bibianna. Like it or not, Kinsey was stuck babysitting Bibianna along with Raymond and his macho crew. You might say she was a prisoner of love. It may be Kinsey Millhone’s most complicated and risk-filled case. It certainly is Sue Grafton’s wittiest venture into low-life crime. It’s “H” is for Homicide, and it confirms yet again that Kinsey Millhone is “a wonderful character, tough but not brutish, resourceful and sensitive, a fit knight to walk those mean streets with her male predecessors” (the *Los Angeles Times*) and that Sue

Grafton is "a heads-up delight" (Detroit News). "A" Is for Alibi "B" Is for Burglar "C" Is for Corpse "D" Is for Deadbeat "E" Is for Evidence "F" Is for Fugitive "G" Is for Gumshoe "H" Is for Homicide "I" Is for Innocent "J" Is for Judgment "K" Is for Killer "L" is for Lawless "M" Is for Malice "N" Is for Noose "O" Is for Outlaw "P" Is for Peril "Q" Is for Quarry "R" Is for Ricochet "S" Is for Silence "T" Is for Trespass "U" Is for Undertow "V" Is for Vengeance "W" Is for Wasted "X"

Once upon a time, Jacobia "Jake" Tiptree was a hotshot money manager to Manhattan's rich and dreadful—until she left city life behind for a centuries-old fixer-upper in the quaint seaside town of Eastport, Maine. But even this tiny haven has its hazards—and they can be astonishingly deadly.... When a mysterious book is unearthed from the foundation of Jake's 1823 fixer-upper, she immediately sends it off to local book historian Horace Robotham. After all, there must be a logical explanation for why the long-buried volume has her name in it—written in what looks suspiciously like blood. But all logic goes out the window when the book disappears—and Horace turns up dead. The suspects include Horace's spoiled daughter, who has enough credit card debt to give killing her rich daddy a certain appeal. And just about everyone's pointing fingers at a local crackpot with a penchant for black magic and an unholy lust for its artifacts—including antique texts inked in blood. To complicate matters further, there's a mysterious stranger in town with vengeance in his heart and a gun in his pocket. Never mind that Jake's just taken a sledgehammer to her ancient bathroom. Or that she forgot she's set to host a party for Eastport's most treasured teacher. She's also about to lose her beloved housekeeper on account of her father's hasty marriage proposal...and her son, Sam, has just taken his first tentative steps toward sobriety. But all that will have to wait, because when two more victims turn up in a town better known for its scenic views and historic homes than its body count, she and her comrade-in-sleuthing, Ellie White, need to go on the prowl to find someone who may believe that the pages of an ancient book are the blueprint for a perfect murder.

The Handbook of Homicide

American Homicide

Homicide and Halo-Halo

An Exploration of Forgiveness after Loss Due to Homicide

Cold Case Homicides

A True Story of Murder in America

Killing the Competition

Intelligent writing, intense characters, a dark sense of humor, innovative editing, and complex plots--Homicide: Life on the Street has raised the caliber of television police drama Homicide: Life on the Street is addictive television. Each week we watch to see who Detective Pembleton will spar with in "the Box," or what conspiracy theories Detective Munch will be espousing as the truth, but more than anything we tune in to see the gritty reality that makes this show the best police drama to ever grace the small screen. There aren't any car chases, rarely any shootouts, and sometimes the cases don't get solved. Instead, these detectives keep their clothes on, have a relentlessly morbid sense of humor, and catch the criminals because they have brains, not necessarily brawn. In other words, they're real. Homicide: Life on the Street, The Unofficial Companion by David P. Kalat--the first and only full-length guide to this Emmy Award-winning and three-time Peabody Award-winning television series--brilliantly captures the essence of this groundbreaking show. You'll Learn About: famed filmmaker Barry Levinson's decision to bring Homicide to television instead of making a film of David Simon's novel Homicide: A Year on the Killing Streets the behind-the-scenes anecdotes about cast regulars, including the onscreen clutches that led to offscreen romances the producers' many battles with the network suits over poor placement in the schedule, and the series' repeated trips to the land known as hiatus cast casualties--why they left or were let go the esteemed cast--including Andre Braugher, Ned Beatty, Daniel Baldwin, and Yaphet Kotto, among others--the characters they've created, and their beyond-Homicide careers season-by-season critiques of each episode Revealing, resourceful, and thoughtful, Homicide: Life on the Street, the Unofficial Companion is a must-have for any fan!

An introduction summarizes the social theories of homicide and the methodological issues in the study of homicide. This accessible volume then focuses on specific types of homicides including: mass and serial murders, homicides by youth, gang homicides, domestic homicides, homicides by female offenders, and alcohol/drug related homicides.

Alex Cross faces a D. C. bomb threat, the Women's Murder Club investigates a millionaire's death, and Michael Bennett hunts down a Thanksgiving Parade attacker in this collection of detective novels. Detective Cross: An Alex Cross Story: An anonymous caller has promised to set off deadly bombs in Washington, DC. A cruel hoax or the real deal? By the time Alex Cross and his wife Bree uncover the chilling truth, it may already be too late . . . The Medical Examiner: A Women's Murder Club Story (with Maxine Paetro): A woman checks into a hotel

room and entertains a man who is not her husband. A shooter blows away the lover and wounds the millionairess, leaving her for dead. Is it the perfect case for the Women's Murder Club -- or just the most twisted? Manhunt: A Michael Bennett Story (with James O. Born): Someone attacked the Thanksgiving Day Parade right in front of Michael Bennett and his family. The news called it "holiday terror" -- Michael Bennett calls it personal. The hunt is on . . .

This is a true story of the death of a child through homicide. It is about a mother's healing journey and the pivotal decisions she had to make in order to survive her son's death. It is about betrayal, and a shocking verdict but it's also about love, courage, and faith. It is hope for survival and inspiration for revival for those that are suffering a similar loss. "Unforgettable. The layers of grief are too exquisite for words but Sandra finds a way to the depth of her soul and describes the torment with such clarity ... you will not soon forget. Her haunting dreams will stay with you long after you have finished this extraordinary story of love, betrayal, courage, and hope. "Tiers of Sorrow" is one of the most heartbreakingly beautiful true stories you will ever read." -Wayne Cooper, Author and Publisher / Levita Media

"Sandra is on a mission. After the violent death of her young adult son, she has armed herself with weapons from another world. Sandra has discovered the keys to hope and wellbeing but not until after experiencing utter grief and pain herself. A wounded healer knows how to reach the hurting. She has traveled the journey of deep sorrow and injustice and has come through it with startling understanding and strength. I recommend this book to the professionals who help crime victims and their families but, mostly, this story has the power to minister to anyone who suffers the loss of a loved one from a shooting, stabbing, or violent crime." -Margaret Montreuil, Speaker and Author, God in Sandals, God with Us, His Kingdom Come, and coming soon, Come & See "Deeply moving yet chilling. Tiers of Sorrow compels the reader to set aside petty, insignificant differences with loved ones and cherish every moment as the gift it is. It demonstrates courage in the face of heart wrenching circumstances that inspires hope us all." -M. Ann Bruce, Author, Director, Producer

Cielo Drive cuts like a beautiful scar along the bottom of a V-shaped canyon in the hills of Bel Air, off of Benedict. In February, 1969, as she looked out on it from the red farmhouse at 10050 Cielo she and her husband Roman Polanski had just rented, Sharon had no way of knowing that she only had 6 months to live. On the night of August 9th, members of "The Manson Family" would invade that house and murder Sharon and three of her closest friends. But strangely, half a year earlier, she'd had a brush with a different killer. It happened after her younger sister Patti, then 11, looked across at the ominous Spanish-Moorish estate Sharon called "The Haunted House." In "Restless Souls," their remarkable memoir, Alisa Statmen and Brie Tate write that Patti then hiked down and across Cielo, walking up to No. 1436 Bella Drive. There, she encountered an open gate where white pillars bore the name: Falcon Lair. Once the home of Rudolf Valentino, it had been purchased in 1953 by the fabulously wealthy heiress Doris Duke. The wrought iron gates were open when Patti wandered inside. Suddenly, she heard, the caretaker yell, "This is private property!" Startled, she turned and lost her balance, skinning her knee, when just then, a black limo pulled in. A tinted window went down and a tall woman in black lowered her sunglasses to ask who she was. Once she ID'd herself as Patti, whose sister Sharon lived "across in the red barn," Doris knew that this wasn't just any child. She was the sibling of the hottest young star in town. So Doris snapped to the caretaker, "Stop being such an ogre and bring Patti in, so we can clean those scraps. And get me the Polanski's phone number." Later, the Duke staff was bandaging Patti's knee when Sharon arrived, "nervously chewing her lower lip" and apologizing to the blond billionaire who was the 3rd richest woman in the world behind Queen Elizabeth & Queen Juliana. But by then, Sharon Tate was Hollywood royalty herself; her husband Roman, coming off "Rosemary's Baby," was a kind of cinematic prince. So why was she nervous? What would make her bite her lip in the face of a woman whose caretaker's aggressive warning had caused her little sister to draw blood? Since Sharon was killed that summer, we'll never know. But one thing is clear: this wasn't the first time Sharon Tate had been pulled into Doris Duke's orbit. 2 1/2 years earlier, one of Sharon's closest friends, Eduardo Tirella, had been violently killed after Doris crushed him under a two-ton station wagon. At the time, all of Eduardo's friends suspected he'd been murdered. The brutal stabbing of Sharon Tate is the tragic tale of a young woman of great promise cut down in the prime of life. But the same could be said for Eduardo, whose own Hollywood career was just catching fire, when he told the possessive, heiress he was leaving her, just minutes before she ran him down outside the gates of her Newport, RI estate. Because she had the money and power, Doris Duke succeeded in effectively erasing his death from the narrative of her troubled life. For more than 50 years, the real truth behind what happened at Rough Point in 1966 has been hidden. Until now!

Patterns and Dynamics
Heather and Homicide
Solving Killer Cases from My Life Fighting Crime
The Wire
Homicide in Hardcover

From the case files of Alex Cross, Michael Bennett, and the Women's Murder Club

The Corner

ON A COLD, SNOWY NIGHT IN 1985, TWO MEN BEGGED FOR THEIR LIVES. In 1985, two 27-year-old friends left their suburban Detroit homes for a hunting trip in rural Michigan. When they did not return, their families and police suspected foul play. For 18 years, no one could prove a thing. Then, a relentless investigator got a witness to talk, and a horrifying story emerged. FOR NEARLY TWO DECADES, THEIR KILLERS WENT FREE. In 2003, this bizarre case hit the glare of the criminal justice system, as prosecutors charged two brothers, Raymond and Donald Duvall, with murder. With no bodies ever found, the case hinged on the testimony of one terrified witness who saw a bloody scene unfold and who was still nearly too frightened to talk. THEN A WITNESS TOLD HER CHILLING STORY Now, the truth behind an 18-year-old mystery is revealed against the backdrop of an unusual, electrifyingly dramatic trial. Raymond and Donald Duvall bragged to friends that they killed their victims, chopped up their bodies and fed them to pigs. A Michigan jury soon had evidence of this brutally methodical execution-evidence that would lead a shocked courtroom through the heart of evil and beyond a shadow of a doubt.

When she finds her mentor lying in a pool of blood, clutching a priceless and supposedly cursed copy of Goethe's Faust, book restorer Brooklyn Wainwright is accused of murder and theft by an annoyingly attractive British security officer. Original.

Who are the men committing the rising number of serial homicides in the U.S. -- and why do they kill? The increase in these violent crimes over the past decade has created an urgent need for more and better information about these men: their crime scene patterns, violent acts, and above all, their motivations for committing these shocking and repetitive murders. This authoritative book represents the data, findings, and implications of a long-term F.B.I.-sponsored study of serial sex killers. Specially trained F.B.I. agents examined thirty-six convicted, incarcerated sexual murderers to build a valuable new bank of information which reveals the world of the serial sexual killer in both quantitative and qualitative detail. Data was obtained from official psychiatric and criminal records, court transcripts, and prison reports, as well as from extensive interviews with the offenders themselves. Featured in this book is detailed information on the F.B.I.'s recently developed Violent Criminal Apprehension Program (VICAP) and a sample of an actual VICAP Crime Analysis Report Form.

With an Updated Epilogue by the Author "A compelling portrait of seasoned homicide cops at work. This is L.A.'s darkest side: ironic, heart-breaking, stunningly violent, unfailingly human. Riveting." -Jonathan Kellerman The mandate for Los Angeles' unique police unit Homicide Special is to take on the toughest, most controversial, and highest-profile cases. In this "literate, unfailingly interesting work of true crime" (Kirkus Reviews), acclaimed writer Miles Corwin uses unprecedented access to narrate six of the unit's cases-and capture its newest generation at work. When a call girl from Kiev dies in the line of duty, detectives Chuck Knolls and Brian McCartin seek her killer among a circle of Russian women who have been sold into white slavery. When a gangster's daughter takes a bullet, veterans Jerry Stephens and Paul Coulter trace clues scattered across the country to a Manhattan real-estate magnate. A cold case is reopened; a mother-daughter drowning and a baffling rape/murder are solved. And, finally, Corwin re-creates the investigation surrounding the late Bonny Lee Blakley, allegedly murdered by her actor-husband, Robert Blake. With a revised epilogue updating each of these fascinating cases, Homicide Special offers a riveting, behind-the-scenes look at one of the preeminent units of homicide detectives in the country.

American Homicide examines all types of homicide, and gives additional attention to the more prevalent types of murder and suspicious deaths in the United States. Authors Richard M. Hough and Kimberly D. McCorkle employ more than 30 years of academic and practitioner experience to help explain why and how people kill and how society reacts. This brief, yet comprehensive book takes a balanced approach, combining scholarly research and theory with compelling details about recent cases and coverage of current trends.

Comparative coverage of homicide types and rates in countries around the world shows how American homicide statistics compare internationally.

Darker than Night

A Year with the LAPD's Elite Detective Unit

A Kinsey Millhone Novel

A Year in the Life of an Inner-City Neighborhood

Economic Inequality and Homicide

Homicide at Rough Point

A Summer in South-Central with LAPD Homicide

Meet Pete Razanskas, 22-year veteran homicide cop and Marcella Winn, a rookie detective who grew up in the 'hood. They're an unlikely partnership whose job it is to attempt to close some of the hundreds of murder cases that happen every year in the gang-infested streets of South-Central LA. Crime reporter Miles Corwin gained unprecedented access to shadow them for the usual hot summer of endless homicide. We meet the cops, the victims and the murders (Crips and Bloods, drug dealers, psychopaths and even killer kids), witness their incredible daily lives and hear their stories in intimate detail. The Killing Season is a raw, shocking and riveting story of an extreme place not far from the ordinary world where war rages on the streets and life has little value.

Detective Lt. Joe Kenda, star of Homicide Hunter, shares his deepest, darkest, and never before revealed case files from his 19 years as a homicide detective. Are you horrified yet fascinated by abhorrent murders? Do you crave to know the gory details of these crimes, and do you seek comfort in the solving of the most gruesome? In I WILL FIND YOU, the star of Homicide Hunter: Lt. Joe Kenda shares his deepest, darkest, and never-before-revealed case files from his two decades as a homicide detective and reminds us that crimes like these are very real and can happen even in our

own backyards. Gruesome, macabre, and complex cases. Joe Kenda investigated 387 murder cases during his 23 years with the Colorado Springs Police Department and solved almost all of them. And he is ready to detail the cases that are too gruesome to air on television, cases that still haunt him, and the few cases where the killer got away. These cases are horrifyingly real, and the detail is so mesmerizing you won't be able to look away. The tales in *I WILL FIND YOU* will shock you like the best horror stories—divulging insights into the actions, motivations, and proclivities of nature's most dangerous species. Don't mind the blood.

An NPR Best Book of 2014 A Barnes and Noble Discover Great New Writers selection A "bleak and brilliant" (Minneapolis Star Tribune) debut novel, "one of the finest evocations of life in Western America in recent memory, a book that stands alongside Richard Ford's *Rock Springs*, Marilynne Robinson's *Housekeeping*, James Welch's *Fools Crow*." (William Kittredge) Steeped in a lonesome Montana landscape as unyielding and raw as it is beautiful, Kim Zupan's *The Ploughmen* is a new classic in the literature of the American West. At the center of this searing, fever dream of a novel are two men—a killer awaiting trial, and a troubled young deputy—sitting across from each other in the dark, talking through the bars of a county jail cell: John Gload, so brutally adept at his craft that only now, at the age of 77, has he faced the prospect of long-term incarceration and Valentine Millimaki, low man in the Copper County sheriff's department, who draws the overnight shift after Gload's arrest. With a disintegrating marriage further collapsing under the strain of his night duty, Millimaki finds himself seeking counsel from a man whose troubled past shares something essential with his own. Their uneasy friendship takes a startling turn with a brazen act of violence that yokes together two haunted souls by the secrets they share, and by the rugged country that keeps them.

The literature on domestic violence will often treat homicide as its most extreme outcome. The reality is more nuanced, with many domestic homicides occurring within a history of abusive behaviour. This book offers a much-needed synthesis of the literature on domestic homicide, covering its history; the theories supporting it; its various forms such as filicide, intimate partner homicide, parricide, siblicide and familicide; and its prevention. The authors explore the predominant theories that have been used to explain domestic homicides in general, as well as specific subtypes of domestic homicide. Each chapter then takes a chronological approach in examining relationships between victim and perpetrator in the most prominent types of domestic homicide. Drawing on the empirical evidence, it offers a unique insight into the dynamics of domestic homicides, and debunks some of the common stereotypes surrounding it. The book concludes with an overview of the main areas of prevention of domestic homicide and offers recommendations for professionals working in domestic violence services, medical practitioners and mental health services. This book will be of interest to criminologists, psychiatrists, psychologists and sociologists alike, and will be key reading for a range of courses on violence, abuse and aggression.

This volume presents a leading contribution to the substantive arena relating to homicide in the criminal law. In broad terms, the ambit of homicide standardisations in extant law is contestable and opaque. This book provides a logical template to focus the debate. The overall concept addresses three specific elements within this arena, embracing an overarching synergy between them. This edifice engages in an examination of UK provisions, and in contrasting these provisions against alternative domestic jurisdictions as well as comparative contributions addressing a particularised research grid for content. The comparative chapters provide a wider background of how other legal systems treat a variety of specialised issues relating to homicide in the context of the criminal law. The debate in relation to homicide continues apace for academics, practitioners and within the criminal justice system. Having expert descriptions of the wider issues surrounding the particular discussion and of other legal systems' approaches serves to stimulate and inform that debate. This collection will be a major source of reference for future discussion.

Redefining Murder, Transforming Emotion

A Home Repair Is Homicide Mystery

The Book of Old Houses

Justifiable Homicide

Death Scenes

Domestic Homicide

Ghettoside

Bestselling author Del Quentin Wilber tells the inside story of how a homicide squad—a dedicated, colorful team of detectives—does its almost impossible job. Twelve homicides, three police-involved shootings and the furious hunt for an especially brutal killer—February 2013 was a good month for murder in suburban Washington, D.C. After gaining unparalleled access to the homicide unit in Prince George's County, which borders the nation's capital, Del Quentin Wilber begins shadowing the talented, often quirky detectives who get the call when a body falls. After a quiet couple of months, all hell breaks loose: suddenly every detective in the squad is scrambling to solve one shooting and stabbing after another. Meanwhile, the entire unit is obsessed with a stone-cold "red ball," a high-profile case involving a seventeen-year-old honor student attacked by a gunman who kicked down the door to her house and shot her in her bed. Murder is the police investigator's ultimate crucible: to solve a killing, a detective must speak for the dead. More than any recent book, *A Good Month for Murder* shows what it takes to succeed when the stakes couldn't possibly be higher.

This book, *Justifiable Homicide*, exams twenty actual criminal cases where a woman has been charged with the crime of murder as the result of a homicide where the victim is a man. What does the criminal justice system do with a woman who is on trial for murder? An interesting question. The answer may surprise any person who reads this book.

Detection Avoidance in Homicides: Debates, Explanations and Responses presents theory and research on how offenders avoid detection and the challenges and opportunities these efforts pose to investigators. From a scholarly perspective, the book presents a continuing history of research on detection avoidance by offenders, discusses the features of complex death investigations involving detection avoidance, and critiques the current frameworks used for conceptualizing these behaviors. Dr. Ferguson focuses on the key debates in the literature, argues for collaborations between researchers and practitioners to remedy siloing, and explores the reality of detection avoidance in homicides as complex and multifaceted. While detection avoidance behaviors have the potential to negatively impact sudden death investigations and frustrate criminal investigations

specifically, their use also creates broader problems. These include many problematic effects on family members of the deceased, police officers, police agencies and the communities they serve. Offenders choosing to use detection avoidance behaviors challenges the efficient use of public resources, puts at risk the successful adjudication of homicides, and creates a public safety issue. The book explains detection avoidance using learning, situational, individual and gender-based theories, including proposing whether it may be a form of coercive control used by intimate partner abusers. Finally, how detection avoidance by offenders is recognized and responded to in sudden death investigations is addressed, with specific reference to useful examples of policy reform implemented by various police agencies internationally. Providing research and theory to explain detection avoidance and best practice for responding to it, this book will be of great interest to students and scholars of criminology, forensic science and psychology. It will also be useful to professionals working with homicide offenders.

Selected by the Modern Library as one of the 100 best nonfiction books of all time From the Modern Library's new set of beautifully repackaged hardcover classics by Truman Capote—also available are *Breakfast at Tiffany's* and *Other Voices, Other Rooms* (in one volume), *Portraits and Observations*, and *The Complete Stories* Truman Capote's masterpiece, *In Cold Blood*, created a sensation when it was first published, serially, in *The New Yorker* in 1965. The intensively researched, atmospheric narrative of the lives of the Clutter family of Holcomb, Kansas, and of the two men, Richard Eugene Hickock and Perry Edward Smith, who brutally killed them on the night of November 15, 1959, is the seminal work of the "new journalism." Perry Smith is one of the great dark characters of American literature, full of contradictory emotions. "I thought he was a very nice gentleman," he says of Herb Clutter. "Soft-spoken. I thought so right up to the moment I cut his throat." Told in chapters that alternate between the Clutter household and the approach of Smith and Hickock in their black Chevrolet, then between the investigation of the case and the killers' flight, Capote's account is so detailed that the reader comes to feel almost like a participant in the events.

NATIONAL BOOK AWARD FINALIST • NATIONAL BESTSELLER • A twisting, haunting true-life murder mystery about one of the most monstrous crimes in American history, from the author of *The Lost City of Z*. In the 1920s, the richest people per capita in the world were members of the Osage Nation in Oklahoma. After oil was discovered beneath their land, the Osage rode in chauffeured automobiles, built mansions, and sent their children to study in Europe. Then, one by one, the Osage began to be killed off. The family of an Osage woman, Mollie Burkhart, became a prime target. One of her relatives was shot. Another was poisoned. And it was just the beginning, as more and more Osage were dying under mysterious circumstances, and many of those who dared to investigate the killings were themselves murdered. As the death toll rose, the newly created FBI took up the case, and the young director, J. Edgar Hoover, turned to a former Texas Ranger named Tom White to try to unravel the mystery. White put together an undercover team, including a Native American agent who infiltrated the region, and together with the Osage began to expose one of the most chilling conspiracies in American history.

Killers of the Flower Moon

Understanding Homicide

Hollywood Homicide

Homicide Special

Sexual Homicide: Patterns and Motives- Paperback

Homicide in Criminal Law

Debates, Explanations and Responses

He drove. The road was lined with fireworks stands, put together with plywood and scrap lumber, with hinged wooden shut-downs over counters packed high with brightly wrapped pyrotechnics from China. Hand lettered signs identified each stand. They seemed to be family enterprises. We later learned that the teen-aged son of each family was obliged to sleep in the shuttered stand with a .357 magnum tucked under his pillow to protect the investment from vandals and thieves. According to law, the fireworks purchased on the reservation must be set off on the reservation, but of course mainlanders came over and filled up their trunks, turning their own quiet neighborhoods into war zones, terrifying the family pets and invariably blowing off some of the little digits of their own children. Don't get me started on fireworks. More distractions for the dumb. Fireworks have killed and maimed more people than marijuana, which to date hovers around zero, but one is legal and encouraged, the other one can get you hard time. Don't get me started. There is no new consciousness born, and no consciousness is ever destroyed. All consciousness resurfaces somehow. That's why we continue to go from life to life, all of us, the same beings, from the limitless beginning of time... every sentient being

has been your mother." Rimpoché Nawang Gehlek

Practical Investigative Techniques, Second Edition

The True Story of a Brutal Double Homicide and an 18-Year Long Quest for Justice

The Inside Story of a Homicide Squad

All the Pieces Matter

A Homicide Detective's Scrapbook

The Highland Bookshop Mystery Series: Book 4
Tiers of Sorrow