

Angelhead My Brothers Descent Into Madness

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A taut, powerful memoir of madness, Angelhead documents the violent, drug-addled descent of the author's brother, Michael, into schizophrenia. Beginning with Michael's first psychotic break—seeing God in his suburban bedroom window while high on LSD—Greg Bottoms recounts, in gripping, dramatic prose, the bizarre disappearances, suicide attempts, and the shocking crime that land Michael in the psychiatric wing of a maximum security prison.

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"My brother saw the face of God. You never recover from a trauma like that." This is the beginning of Michael Bottoms's descent into madness. The journey was a long and painful one characterised by desperation and ultimately despair. Consequently, this—his brother's account of the journey—is a dark and arduous book. Michael developed schizophrenia after taking LSD.

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Greg Bottoms. 3.96 · Rating details · 833 ratings · 74 reviews. A taut, powerful memoir of madness, Angelhead documents the violent, drug-addled descent of the author's brother, Michael, into schizophrenia. Beginning with Michael's first psychotic break—seeing God in his suburban bedroom window while high on LSD—Greg Bottoms recounts, in gripping, dramatic prose, the bizarre disappearances, suicide attempts, and the shocking crime that.

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Angelhead: My Brother's Descent into Madness by Greg Bottoms. **Headline, £9.99, pp 211. ISBN 0 7472 5271 8. Rating: ????.** After Greg Bottoms' brother developed a psychosis in adolescence, he was never the same. Nor was his family. "My brother saw the face of God. . . .

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Greg Bottoms ![[1] **Headline, £9.99, pp 211 ISBN 0 7472 5271 8 Rating: !**[Graphic][2] **!**[Graphic][3] **!**[Graphic][4] After Greg Bottoms' brother developed a psychosis in adolescence, he was never the same. Nor was his family. "My brother saw the face of God. ... He was fourteen, on LSD, shouting for help in the darkness of his room in our new suburban home.

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Angelhead: My Brother's Descent into Madness ©2000, 220 pages Paper \$15.00 ISBN: 0-226-06764-5. For information on purchasing the book—from bookstores or here online—please go to the webpage for Angelhead.

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Previously published: New York: Crown Pub., 2000

Christopher (Kit) Lukas's mother committed suicide when he was a boy. He and his brother, Tony, were not told how she died. No one spoke of the family's history of depression and bipolar disorder. The brothers grew up to achieve remarkable success; Tony as a gifted journalist (and author of the classic book, Common Ground), Kit as an accomplished television producer and director. After suffering bouts of depression, Kit was able to confront his family's troubled past, but Tony never seemed to find the contentment Kit had attained—he killed himself in 1997. Written with heartrending honesty, Blue Genes captures the devastation of this family legacy of depression and details the strength and hope that can provide a way of escaping its grasp.

Set in Tidewater, Virginia, in the 1980s and early 1990s, this volume documents the violent, drug-addled descent of the author's brother, Michael, into paranoid schizophrenia. From Micheal's first psychotic break aged 14 – out of his mind on acid, seeing God in his suburban bedroom window – through a series of petty crimes, bizarre disappearances, and suicide attempts to the shocking crime that landed him in the psychiatric wing of a maximum–security prison.

The author describes his longtime battle with ills of manic depression, his desperate search for the ultimate high, the art-forgery scandal that confined him to jail and to house arrest, and his decision to opt for the controversial treatment of electroconvulsive therapy to preserve his sanity. Reprint. 30,000 first printing.

In an intricately linked series of poetic, short tales set in a 1983 suburb, Greg Bottoms portrays his life as one of two "at-risk" boys as they attempt to learn how to be—and what it means to be—men. By turns funny, disquieting, and moving, Fight Scenes takes an unsparring look at juvenile disaffection and the dark side of white, working-class masculinity. By narrating his experiences with childhood buddy Mark, Bottoms shows how many of America's young men learn to think about work, sex, weakness, violence, and themselves. In a pared-down, highly readable style that brings to mind the work of Raymond Carver, Sherman Alexie, and Denis Johnson, Bottoms has created a work of literature that shows how even the most accepted forms of "toughness" can have a damaging, disorienting, and finally dehumanizing effect on everyone, especially kids.

How does a parent make sense of a child's severe mental illness? How does a father meet the daily challenges of caring for his gifted but delusional son, while seeking to overcome the stigma of madness and the limits of psychiatry? W. J. T. Mitchell's memoir tells the story—at once representative and unique—of one family's encounter with mental illness and bears witness to the life of the talented young man who was his son. Gabriel Mitchell was diagnosed with schizophrenia at age twenty-one and died by suicide eighteen years later. He left behind a remarkable archive of creative work and a father determined to honor his son's attempts to conquer his own illness. Before his death, Gabe had been working on a film that would show madness from inside and out, as media stereotype and spectacle, symptom and stigma, malady and minority status, disability and gateway to insight. He was convinced that madness is an extreme form of subjective experience that we all endure at some point in our lives, whether in moments of ecstasy or melancholy, or in the enduring trauma of a broken heart. Gabe's declared ambition was to transform schizophrenia from a death sentence to a learning experience, and madness from a curse to a critical perspective. Shot through with love and pain, Mental Traveler shows how Gabe drew his father into his quest for enlightenment within madness. It is a book that will touch anyone struggling to cope with mental illness, and especially for parents and caregivers of those caught in its grasp.

The Reverend Howard Finster was twenty feet tall, suspended in darkness. Or so he appeared in the documentary film that introduced a teenaged Greg Bottoms to the renowned outsider artist whose death would help inspire him, fourteen years later, to travel the country. Beginning in Georgia with a trip to Finster's famous Paradise Gardens, his journey—of which The Colorful Apocalypse is a masterly chronicle—is an unparalleled look into the lives and visionary works of some of Finster's contemporaries: the self-taught evangelical artists whose beliefs and oeuvres occupy the gray area between madness and Christian ecstasy. With his prodigious gift for conversation and quietly observant storytelling, Bottoms draws us into the worlds of such figures as William Thomas Thompson, a handicapped ex-millionaire who painted a 300-foot version of the book of Revelation; Norbert Kox, an ex-member of the Outlaws biker gang who now lives as a recluse in rural Wisconsin and paints apocalyptic visual parables; and Myrtice West, who began painting to express the revelatory visions she had after her daughter was brutally murdered. These artists' works are as wildly varied as their life stories, but without sensationalizing or patronizing them, Bottoms—one of today's finest young writers—gets at the heart of what they have in common: the struggle to make sense, through art, of their difficult personal histories. In doing so, he weaves a true narrative as powerful as the art of its subjects, a work that is at once an enthralling travelogue, a series of revealing biographical portraits, and a profound meditation on the chaos of despair and the ways in which creativity can help order our lives.

The author's memoir of his brother's descent into schizophrenia begins with Michael's first "break" in the 1980s and traces his grinding fall into drug addiction and madness.

An innovative, hybrid work of literary nonfiction, Lowest White Boy takes its title from Lyndon Johnson's observation during the civil rights era: "If you can convince the lowest white man he's better than the best colored man, he won't notice you're picking his pocket." Greg Bottoms writes about growing up white and working class in Tidewater, Virginia, during school desegregation in the 1970s. He offers brief stories that accumulate to reveal the everyday experience of living inside complex, systematic racism that is often invisible to economically and politically disenfranchised white southerners—people who have benefitted from racism in material ways while being damaged by it, he suggests, psychologically and spiritually. Placing personal memories against a backdrop of documentary photography, social history, and cultural critique, Lowest White Boy explores normalized racial animus and reactionary white identity politics, particularly as these are collected and processed in the mind of a child.

A brilliantly original novel of the 1970s counterculture Alice Duncan is an eleven-year-old girl who looks so much like a grown woman, she attracts the attention of adult men. Abandoned by her mother and neglected by her father who has checked himself into a mental asylum, Alice and her sixteen year old Aunt Esme live on their own in an Upper East Side townhouse, entertaining teenage boys, shoplifting at department stores, and dining on cookies and pizza—until Esme decides to fly off to L.A. with a singer in a punk rock band. Alice, left to her own devices, travels by bus to North Carolina to attend the Balthus Institute, a shadowy art school for gifted children. While Alice is being groomed to become an artist, she meets a wheelchair bound photographer of broken dolls, a queenly French surrealist sculptor, a pair of twins who are child prodigies, and a charming, sinister character known only as "J.D." A hedonistic drug dealer who is equal parts criminal and prankster, J.D. slowly inducts Alice into an outlaw counterculture. They form a dangerous friendship. Inspired by Alice in Wonderland, One Pill Makes You Smaller is the story of a young girl forced to navigate a bewildering adult world where morality is turned upside down. Set in the permissive seventies and suffused with the atmosphere of that reckless time, the novel portrays a young girl's unwilling tumble toward adulthood and exposes the darker corners of America's past.

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