

What's New? by Betsy Burton

All kinds of exciting new things are coming to The King's English Bookshop in the new year from our bestseller lists to our bookseller book stacks, from our QR codes to our featured pop-up businesses to (of course) the books on our shelves! Visit us in the store or online to view the best of what's new along with all that's good at TKE all the time.

Remember that wonderful collection of bookseller portraits we published in the *Inkslinger* the fall before last? The ones that featured TKE booksellers, each holding a stack of his/her favorite books? This year, there are four more photos to add to our gallery of expertise: first, Calvin Crosby, our new majority owner, beside a pile of the books he most loves and then three new booksellers, Karyln Bond, Val Kittel and Alexis Powell, all well-read to a fault, passionate about books and proficient in the fine art of matching books to people (see below). Please help us in welcoming them to the TKE fold. Also, be sure to take a look at the stacks of books they hold to see whose taste best matches your own!

Next new thing: we're trying out something exciting in this *Inkslinger* which you'll see when you turn the page. A TKE Bestseller List with selected QR codes! Each list will feature a mix of the bestsellers from the previous *Inkslinger* which are still selling apace, as well as those newly out but already selling well (and remember, at TKE we sell what we recommend). On the list you'll see books published before the holidays by authors such as Anthony Doerr, Louise Erdrich, Rich-

ard Powers and Amor Towles, Terry Tempest Williams, Mary Roach and Brené Brown, along with brand-new books by authors from Isabel Allende, Toni Morrison (!!!) and David Guterson to Zora Neale Hurston (!), Julie Otsuka and Barbara F. Walter. Even better, thanks to the technological know-how of Calvin, many of the books new in 2022 (all featured in the pages of this *Inkslinger*) will be accompanied by QR codes which you can capture with a click of your phone, making ordering them from TKE simple and almost instantaneous!

And speaking of instantaneous, while the weather was still good last summer and fall, the ever-creative and always community-minded Calvin instituted a program inviting brand new start-up businesses from around the Salt Lake valley to take up space on our patio or out front in our parking lot on Sundays to feature their wares and edibles to TKE shoppers—helping us all discover the hidden gems in our neighborhoods and around our city in the process. Calvin plans to restart this wonderful pop-up pageant of what's new and wonderful as soon as weather permits, so watch the forecast and expect the best!

We're all watching forecasts of one kind and another, and at TKE we're prognosticating that with the virus and snow dwindling, buds forming and TKE shelves burgeoning, the last days of winter seem promising. We hope you share our optimism. Take a look at our new books and see if you agree. Look too at the calendar below to get a taste of what else is brewing at TKE!



TKE's New Store Hours: 11 a.m.—6 p.m. Weekdays, 11 a.m.—4 p.m. Sundays

What is Brewing (Virtually) at TKE

Thursday, February 8, 6 p.m. Tara Westover, *Educated*, a multi-store, ticketed event

Thursday, February 10, 6 p.m. Shanti Brien, *Almost Innocent*, a multi-store Crowdcast free event

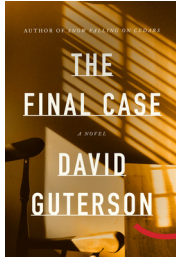
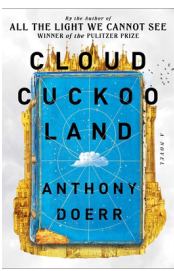
Wednesday, February 16, 6 p.m. Anjuli Sherin, *Joyous Resilience: A*

Path to Individual and Collective Thriving in an Inequitable World, free on Crowdcast

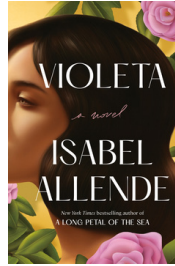
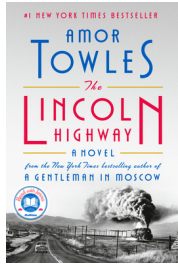
Thursday, February 17, 6 p.m. Beth Hoffman, *Bet the Farm*, free on Crowdcast

Tuesday, March 22, 6 p.m. Priya Fielding-Sikh, *How the Other Half Eats: The Untold Story of Food and Inequality in America*, free on Crowdcast

Bestselling Books from The King's English Bookshop



Buy me here!



Hardcover Fiction

Cloud Cuckoo Land, Anthony Doerr, Scribner, \$30

The Final Case, David Guterson, Knopf, \$27

The Lincoln Highway, Amor Towles, Viking, \$30

Violeta, Isabel Allende, Ballantine, \$28

The High House, Jessie Greengrass, Scribner, \$27

The Sentence, Louise Erdrich, Harper, \$28.99

Recitatif: A Story, Toni Morrison, introduction by Zadie Smith, Knopf, \$16

Bewilderment, Richard Powers, Norton, \$27.95

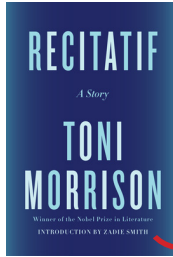
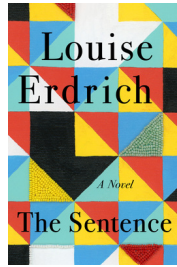
Small World, Jonathan Evison, Dutton, \$28

To Paradise, Hanya Yanagihara, Doubleday, \$32.50

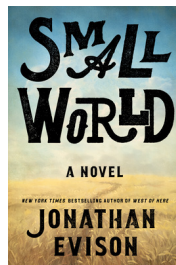
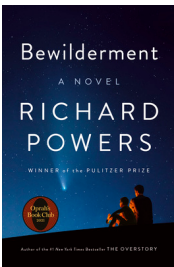
The Swimmers, Julie Otsuka, Knopf, \$23



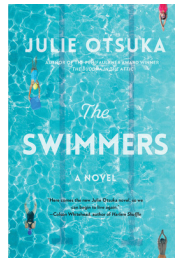
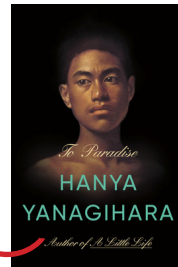
Buy me here!



Buy me here!



Buy me here!



Hardcover Nonfiction

Atlas of the Heart, Brene Brown, Random House, \$30

Lost & Found: A Memoir, Kathryn Schulz, Random House, \$27

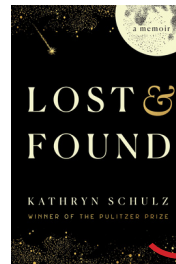
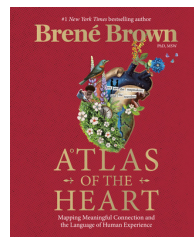
The 1619 Project: A New Origin Story, Nikole Hannah-Jones, One World, \$38

The Betrayal of Anne Frank: A Cold Case Investigation, Rosemary Sullivan, Harper, \$29.99

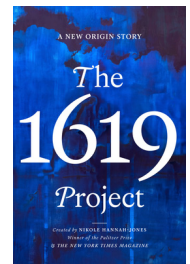
Fuzz: When Nature Breaks the Law, Mary Roach, Norton, \$26.95

How Civil Wars Start: And How to Stop Them, Barbara F. Walter, Crown, \$27

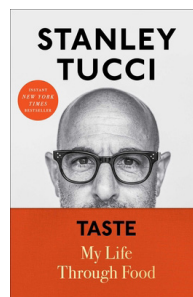
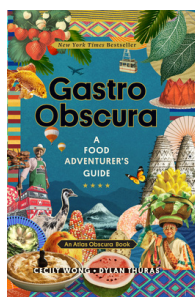
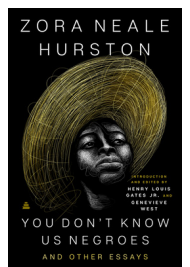
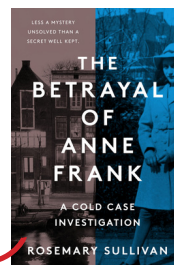
You Don't Know Us Negroes and Other Essays, Zora Neale Hurston, Amistad, \$29.99



Buy me here!



Buy me here!



Nonfiction That Is Visually Arresting

Gastro Obscura, Cecily Wong, Workman, \$42.50

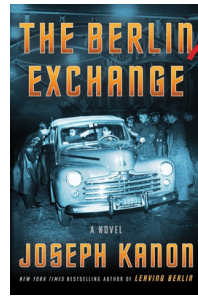
The Moon Is Behind Us, Terry Tempest Williams and Fazal Sheikh, Steidl, \$40

Taste, Stanley Tucci, Gallery, \$28

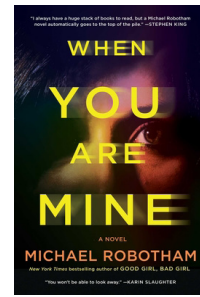
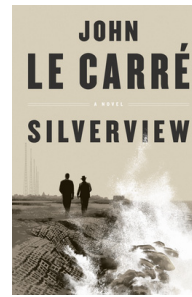
Bestselling Books from The King's English Bookshop

Mystery/Thriller Hardcover

The Berlin Exchange, Joseph Kanon, Scribner, \$28
Silverview, John le Carré, Viking, \$28
When You Are Mine, Michael Robotham, Scribner, \$27
Our American Friend, Anna Pironiak, Simon & Schuster, \$27



Buy me here!



Speculative Fiction Hardcover

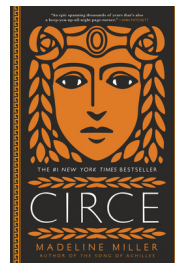
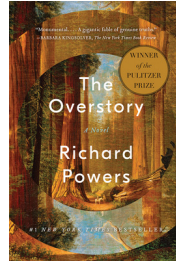
Moon Witch, Spider King, Marlon James, Riverhead, \$30
House Of Sky and Breath, Sarah Maas, Bloomsbury, \$28



Buy me here!

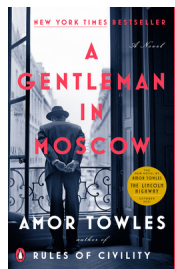
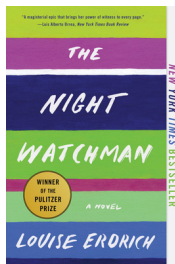


Buy me here!



Paperback Fiction

The Vanishing Half, Brit Bennett, Riverhead, \$18
Hamnet, Maggie O'Farrell, Vintage, \$16.95
The Overstory, Richard Powers, Norton, \$18.95
Circe, Madeline Miller, Back Bay, \$16.99
The Night Watchman, Louise Erdrich, Perennial, \$18
A Gentleman In Moscow, Amor Towles, Penguin, \$18
How Beautiful We Were, Imbolo Mbue, Random, \$18



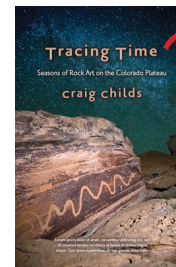
Buy me here!

Paperback Nonfiction

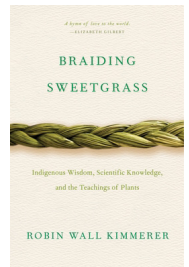
The Splendid and the Vile, Erik Larson, Crown, \$20
Tracing Time: Seasons of Rock Art on the Colorado Plateau, Craig Child, Torrey House Press, \$18.95
Braiding Sweetgrass, Robin Wall Kimmerer, Milkweed, \$18



Buy me here!

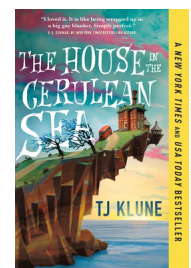
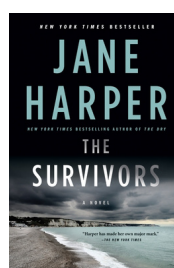
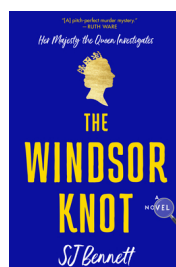


Buy me here!



Mystery/Thriller Paper

The Windsor Knot, SJ Bennet, Harper, \$16.99
The Survivors, Jane Harper, Flatiron, \$17.99



Speculative Fiction

Dune, Frank Herbert, Berkley, \$18
The House in the Cerulean Sea, TJ Klune, Tor Books, \$18.99

Pop-Ups on the Patio at TKE



Balloon and party enthusiast Pride exhibit by @popculture.by.snaphappy



Potter, Maria Pitta-Perez,
DeSolyMar Handmade Pottery @desolymarhp



Kaitlyn Mahoney, founder, Under the Umbrella, a queer little bookstore, now open (undertheumbrellabookstore.com)



Mountain and desert landscape artist,
Jennifer Werkmeister @jennifer.werkmeister.art



Powder Peaks Bakery pop-up
(their delicious jams are now available in the TKE cookbook section)
Tomato Jalapeno Jam has just enough heat for a chilly winter day



Pop-Ups on the Patio at TKE



Local Artist and longtime friend of the store Tamia Wardle
@twstudioshop (beautiful linocut and woodcut hand-printed art)



Halophyte Collective, Caro Nilsson



Earring Artist, Natalie Bondehagen,
@sweetcute, currently featured at TKE

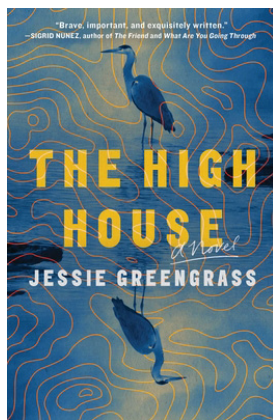


Artist, Elaine Lee @laineberryart



Mim's (@mims_slc) pop-up. This local bakery has incredible breads and an unparalleled sense of community-their pop up line is always long and always worth the wait





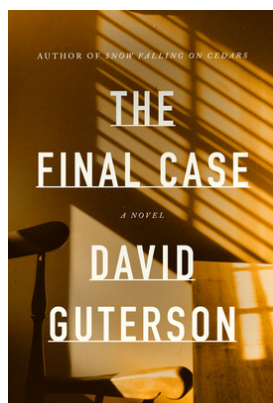
***The High House*, Jessie Greengrass**

Perhaps the most important new novel this year—one I urgently advise everyone to read and heed for practical as well as philosophical, literary or scientific reasons—is a quietly truth-telling tale of three young people isolated in a house somewhere near the sea, high above a now-deserted village which was once the vacation spot for well-to-do city folk. We first meet them as children living lives that seem secure if not wholly happy.

Caro is 14 when her stepmother, a world-renown climatologist, puts a brief hold on her career to have a baby, Pauly, with whom the teen falls instantly and completely in love. Although their father, another scientist, is more inclined to nurture his family than to join his wife in the fight to save the planet, as storms and fires increase in intensity and the temperature continues to rise, he finally joins with her in the battle against global warming, leaving the two children to a safe if isolated existence. Meanwhile Sal, the daughter of the village caretaker who is my favorite among the memorable cast of characters, learns from him to live according to the rhythm of the earth and its seasons. How the three children, Caro, Pauly and Sally, end up high above the wasteland that was once their world, and what happens to them in this improbable sanctuary, is the stuff of an understated, achingly lovely and profound novel of people, the different ways they love, their capacity for willful obliviousness on the one hand yet for endless imaginative inventiveness on the other. I literally consumed *The High House*, not stopping to eat (unusual for me) or to sleep. And I will never, ever forget it. The question being, given the obviously true premise of the book, whether the time for remembering is already past. — Betsy Burton, Scribner, \$27

***The Final Case*, David Guterson**

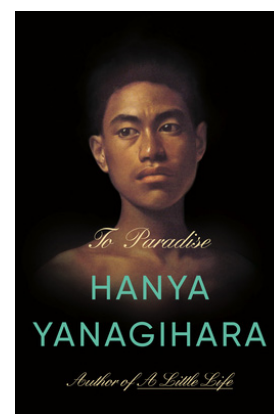
The central figures in this story are a young girl from Ethiopia, her adoptive parents in whose “care” she freezes to death and who are charged with her murder, the elderly attorney assigned to the mother’s defense, and the attorney’s son—a middle-aged novelist in the midst of a creative dry spell who assists his father from the beginning of the case until he dies in the middle of the trial. Three major themes emerge early on: the human capacity for goodness and evil (the latter, in this instance, engendered by white American fundamentalist Christianity); the complexity of today’s social and environmental crises, and the enormously difficult challenge of facing them with courage, civility, and the best powers of our minds; and the redemptive, life-affirming, life-sustaining power of love. The craftsmanship is as captivating as the content. Three primary stories—including the Ethiopian girl’s life story and several fleeting side stories—are woven into a single accessible narrative, simultaneously compact and spacious. Characters, even minor ones, are so richly drawn that each would be a worthy subject for a novel. And the humor is glorious—seemingly rooted in a playful, almost respectful appreciation for the absurd. Character descriptions are especially delicious. (“His barbs



weren’t poisonous—their purpose was to bring you to the ground uninjured.”) But the humor somehow provides comic relief while adding substance to the serious. This is one of the most profoundly moving contemporary novels I’ve read. Wow! — Karlyn Bond, Knopf, \$27

***To Paradise*, Hanya Yanagihara**

Yanagihara’s latest novel connects three different stories through themes of love, freedom, identity, and family. In each, readers are encouraged to reflect on the current state of the world and what it means to chase utopia. The first follows a young man in a reimagined 1893 New York where he is betrothed to a wealthy suitor but falls in love with a destitute musician instead. In the second, a paralegal hides his familial pain from his older, romantic partner. Finally, in the year 2093, multiple characters struggle to find freedom under totalitarian rule. Many thought-provoking plot points and recurring characters, interwoven in Yanagihara’s beautiful prose, raise the question: if paradise looks different for each of us, is it ever truly attainable? — Alexis Powell, Doubleday, \$32.50



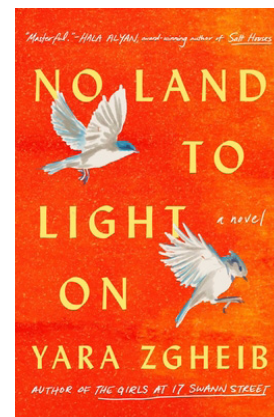
***Recitatif: A Story*, Toni Morrison, introduction by Zadie Smith**

In 1983, Toni Morrison wrote “Recitatif” as an experiment in perception (this is her only short story). It focuses on Twyla and Roberta, two women with a shared drive for activism in a mercu-rial friendship. One is black, one white; the author leaves the reader to decide which is which. Morrison’s monumental work across genres, which has influenced countless Black, indigenous, and other writers of color, always included issues of

race, aging, gender, and economic inequality—frequently long before these subjects achieved the focus they have today. For me, she is one of the most consequential writers to have ever lived. This book will rock you to the core as it lingers in your head, heart, and in conversations with friends. — Calvin Crosby, Knopf, \$16

***No Land to Light On*, Yara Zgheib**

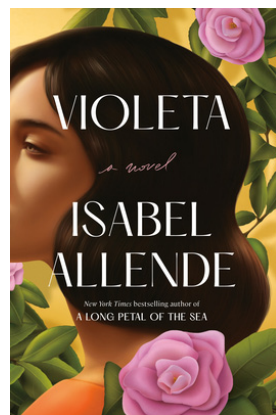
This book will take your breath away. The story opens with Hadid, a legal refugee, returning to Boston after attending his father’s funeral in Syria—the same day that the previous President enacted his travel ban for anyone coming into the United States from Muslim majority countries, Syria being one of them. His pregnant wife, Sama Zayat, is waiting for him at Logan Airport and is nearly crushed by the protestors. Hadid is arrested, his passport and visa confiscated, and within hours is put on a plane bound for Amman, Jordan. He has never been told why or given a chance to communicate with his wife. Welcome



back to America. How the two of them came to be in the United States, their hopes and dreams, and the faith that they placed in their adopted country and into the new life that they are about to bring into the world are all a part of this tense and moving novel which interweaves the stories of Hadid and Sama with those of their families back in Syria. *No Land to Light On* brings us face to face with what our country is and what we, as empathetic human beings, would like to see that country become. – Jan Sloan Tempest, Atria Books, \$26

The Hummingbird, Sandro Veronesi

Even while I was determined to pace myself, I couldn't put this novel down. Its snapshot-like chapters, inventories, postcards, emails and letters, move across radical shifts in time and place as Veronesi takes the reader on the wild ride of Marco Carrera's life. As a friend, a lover, a brother, a son, a husband, father and grandfather, a gifted athlete, a talented student and eventual doctor, a Florentine living in Rome, Marco's beautiful life is filled nonetheless with more than his share of tragedy and its near misses. For example, Marco and his best-friend Omen board a plane in Pisa (heading to Ljubljana) for a weekend of gambling, only to de-plane minutes before takeoff when Omen decides that everyone on the flight (including the two of them, if they don't get off) will die in a tragic accident. In the face of his friend's hysteria, and much to everyone else's relief, they deplane. There are no survivors when the flight does indeed crash into the Mediterranean. Key moments of encounter, like this one on which Marco's fate hangs, abound as he attempts to navigate, survive even, the events of his own life. – Michelle Macfarlane, Harper, \$27.99



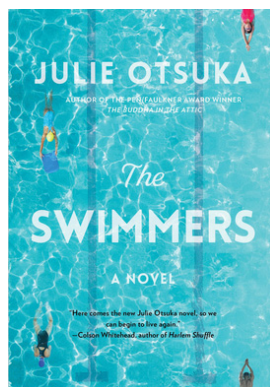
Violeta, Isabel Allende

In a tale that covers a century and is bookended by pandemics, this is Allende at her sorcerous best: sweeping (and deadly accurate) in terms of history, acutely intimate in terms of relationships, rich with the kind of detail that turns on a boundless imagination tempered by humor and insight. Born in the chaos of the Spanish Influenza, Violeta Del Valle is walled off in the family mansion for the sake of safety with her mother, aunts and pack of older brothers who spoil

her rotten—until a governess arrives. Josephine Taylor is imported from England, bringing with her firm boundaries, a full set of the Encyclopedia Britannica and the belief in women's suffrage. In no time she wins the heart of her histrionic ward and (unintentionally) that of Violeta's brother. Routed from her home by the depression and separated from her family, Violeta spends her adolescence in a remote rural outpost, living with teachers and taking part in a nomadic educational endeavor among the indigenous peoples who befriend them. The tale then wings its way through: a marriage which ultimately fails; wealth, the result of her canny head for business; a wild on-again-off-again affair with a profligate lover; not to mention chaotic motherhood, earthquakes, tyrants, coups, terror, heartbreak,

joy, dawning activism, an ever-accreting cast of memorable characters, and, yes, another pandemic 100 years after the one she was born into—all related to "Dear Camillo," who is the culmination of Violeta's many lives and bounteous love. A novel that makes sense of the world in which we find ourselves and gives it the context of history, this is also a book in which to lose yourself utterly.

– Betsy Burton, Ballantine, \$28



The Swimmers, Julie Otsuka

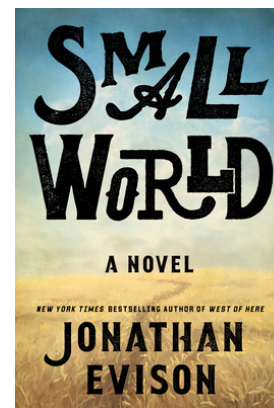
We've waited a long time for a new novel from Otsuka, and *The Swimmers* is well worth the wait. In this quiet and powerful tale we meet a disparate group of people whose only bond is the basement swimming pool at a nameless NYC rec center that each uses religiously. Together they form a loose but also strict community, and, when a crack is discovered at the bottom of one of the lanes, it becomes a metaphor for each of their lives. Alice, a mother and one of the main characters, is

losing her battle with dementia. Told from her daughter's perspective above ground and her fellow swimmers below, this story unfolds one pool length at a time until we have a tender picture of a mother's life, her daughter's love and the shared story of their experiences. I loved it! – Anne Holman, Knopf, \$23

Small World, Jonathan Evison

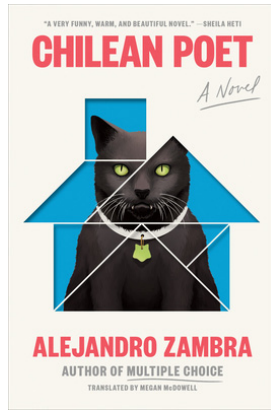
The DNA of America is woven through Evison's epic historical novel: the warp escaped slaves, 'adopted' Indians, Polish Jews, Irish and Chinese immigrants struggling to find purchase in a country they little understand in mid-19th century America; the web their direct descendants in the near-present, still striving to understand and to fit in—some more successfully than others. Because we follow the current tales side-by-side with those from the past, we quickly come to

know the families, bound together as they are by history, and to care about their entwined fates. Evison, a born storyteller, creates vivid characters, their stories so involving that before long the reader is following each one breathlessly, caught in the web of every life—and also of their collective fates as a train hurtles along the West coast, its passengers' destinies suddenly linked. An epic novel in the true sense of the word, *Small World* is chockfull of valor and derring-do, love and hatred, violence and revenge, as well as hope and forgiveness. Dickensian in its unvarnished portrait of the poverty and pain that besets each character at one time or another, the love and hope which family can create and possibility can foster, this is a keen-eyed, big-hearted, broad-visioned book, its multi-ethnic cast of characters more consistent with the reality of who we all are and where we have come from than is usual in historical fiction. True to America's past and present in a whole new way, perhaps this is the 'great American novel' we've all longed for. Kudos to Evison. – Betsy Burton, Dutton, \$28



Chilean Poet, Alejandro Zambra

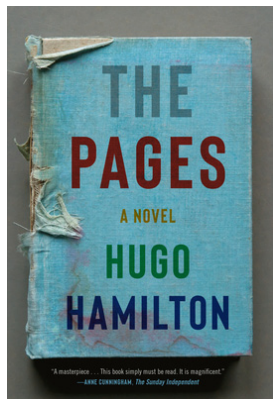
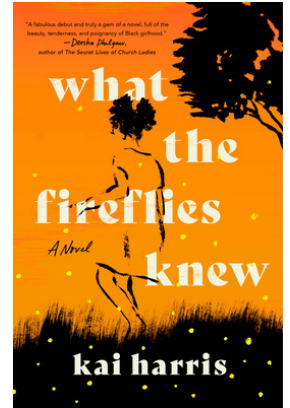
Zambra's sprawling narrative quietly wowed me as Gonzalo, Carla, Vincente and Pru, at the center of her story—not to mention Chilean poets past and present—wend their ways through Santiago's streets, nightclubs, parties, readings, classrooms, bookstores, and homes, all attempting to make some sense of their existence. Poet or not, for most of the characters in *Chilean Poet*, poetry is more than what one does; poetry is a way of being in the world. Follow young Gonzalo with Carla and her son, Vincente, as they struggle through love and family life; as Gonzalo publishes his collection and heads without them to New York to study for a PhD; as later, Vincente, who has renounced academics to become a poet, meets Pru (who is drunk in the street and literally lost in the night), a writer on assignment from New York looking for the right subject; as Vincente introduces Pru to Chile's closely-knit coterie of poets. A reader need not know poetry to appreciate Zambra's wry, loving look at the reach of poetry through those who love it. – Michelle Macfarlane, Viking, \$27



everyone hopes for and imagines the better second draft to come. This is a profound, strange, and lyrical book about what it means to find the world beautiful even as one has to live in it—with all the pain that entails. Those familiar with Heti's previous books will recognize her precise and funny style, even as this novel also suggests she may be moving into exciting new territory. For fans of Otessa Moshfegh, Jenny Offill, and Sabrina Orah Mark. – Lindsey Webb, Farrar, Straus and Giroux, \$26

What the Fireflies Knew, Kai Harris

When writer Harris was a little Black girl growing up in Detroit she wondered, “Why my life didn’t look like the lives of the people in the stories I read. For a long time, I thought something was wrong with my life. Now I know there was something wrong with those stories.” In her debut novel, Harris’s almost-eleven-year-old narrator Kenyatta Bernice (KB) comes to the same conclusion—but not until she holds that those stories have on her slowly loses its grip in the sweltering summer she spends at her estranged granddaddy’s house in Lansing, Michigan. KB’s Black girlhood story is filled with the fury and lightning of universal childhood memory and senses. As she and her sister grow dangerously apart, we remember what it felt like to be left behind; as she asks questions about where her mother is and when she’ll return, we remember what it was like to be told, ‘never mind,’ as she tries to make friends with the white kids across the street, we remember what it was like not to be liked; and as she listens to her granddaddy’s regrets about losing his daughter, we remember how words can feel like a slap to the face. KB is a likable, friendly narrator. She lets us know exactly what’s bothering her and how she’s going to fix it. She’s wonderfully her age sometimes and other times closer to our own. The coming-of-age themes in *What the Fireflies Knew* are defined by the Black lives lived in JB’s story. Her insistence on getting back what was important to her and having a life that matters may be a familiar story, but as the author says in her acknowledgements, “Black girlhood is girlhood. Black stories are universal. Telling our stories matters.” – Val Kittel, Penguin Random House, \$26



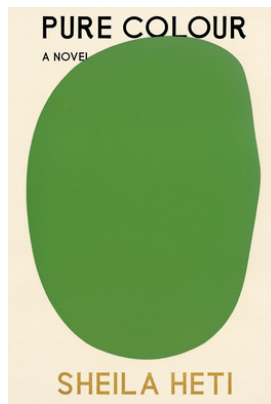
The Pages, Hugo Hamilton

The narrator of Hamilton’s book is a novel by Joseph Roth entitled *Rebellion*. It was published in 1924 in Berlin and is now, nearly a century later, on its way back from the U.S. in Lena Knecht’s handbag—an oddball idea for a novel, but one that works brilliantly in the hands of Hamilton as he toggles the reader back and forth between near-incineration during the Berlin book burning of 1933 and the book’s present-day berth in the purse of a young artist. Lena is, although she doesn’t

know it, the granddaughter of the student who rescued the book after receiving it from his literature professor for safekeeping. And that small act of covert rebellion begins a masterful crosshatching of past and present, of censorship and freedom, terror and determination, chance and circumstance as the book’s fate (along with the fates of those it touches) plays out over time and across oceans. Lauded by fellow-Irish writers from Colm Tóibín to Roddy Doyle, Sebastian Barry to Tess Hadley to John Banville as “engrossing,” “powerful,” “ingenious,” “lovely, rich, strange,” “a masterpiece,” this is one of those novels that jolts one into a new way of thinking about the world, its rich and terrifying history, and about books as crucibles for survival. – Betsy Burton, Knopf, \$28

Pure Colour, Sheila Heti

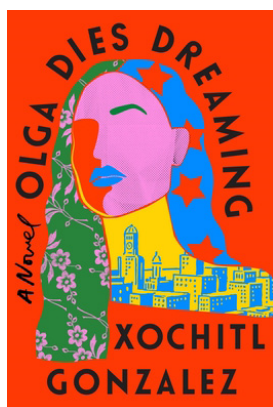
Part philosophical fable, part love story, and part elegy, Heti’s *Pure Colour* tells the story of a woman who, at the death of her beloved father, temporarily turns into a leaf. It also tells the story of the first draft of a world, our world, in which



Mercy Street, Jennifer Haigh

In a part of Boston once known as “The Combat Zone” sits the Mercy Street Clinic. Inside, drug addiction and alcoholism, depression and anxiety, accidental pregnancy and sexually transmitted disease are treated by kind, non-judgmental, understanding professionals. Outside, daily protestors crowd the sidewalk “praying and singing...cursing and screaming and speaking in tongues”—angry strangers, some of whom are guardedly filming females whose woes are believed to be “their own god-damned fault.” The novel follows the supervisor at the clinic, 43-year-old Claudia, whose own life mirrors that of her patients. Also important are Timmy, a weed dealer who prepares for the legalization of pot; Victor, an anti-abortion crusader and the devel-

oper of the stunning Hall of Shame website; Anthony, a lost soul with disabilities who documents activities outside Mercy Street for Victor; and, briefly, the patients—Shannon F., Hannah R., Ladan B. and Tara, a caller on the Hot Line. Impacting and heightening events in and out of Mercy Street, Boston, “not the jolliest city in its best day,” are, count them, five nor’easters—one after the other—dropping a total of 110 inches of snow that winter. This sometimes-painful novel, which has surprising and satisfying resolutions, is filled with humanely believable characters who take part in a fearless examination of one of the most divisive issues of our time. – Carol Kranes, Ecco/Harper Collins, \$27.99



Olga Dies Dreaming, Xochitl Gonzales
New York City is a place for strivers, and this debut novel is full of them. Olga is striving to be the most successful wedding planner in Manhattan, her cousin Mabel wants a perfect wedding of her own, and Olga’s brother Prieto wants to get reelected (and more importantly keep his secret). Watching over all of this from somewhere south of the border is Olga’s mother, a freedom fighter for Puerto Rico who no one in the family has seen in over a decade. In this funny and big-hearted

story, secrets are revealed and lives are changed—in my opinion for the better. This is one of my favorites of the new year.

– Anne Holman, Flatiron, \$27.99

Joan Is Okay, Weike Wang

Joan is more than okay. Joan is amazing. The trouble is with the people who surround Joan, who cannot see past their own expectations of who, what and how Joan should be: her mother wants Joan married; her brother doesn’t understand why Joan doesn’t want even a boyfriend; her sister-in-law can’t fathom why Joan doesn’t need a bracelet from Tiffany’s; her colleague resents her work ethic; hospital administration wants to make Joan its face of diversity; and her neighbor thinks she needs fiction and more furniture. Trouble is, Joan’s father died recently and she just wants to mind her own business. Here is a voice (both Joan’s and Wang’s) that I would follow straight off the page if I could. – Michelle Macfarlane, Random, \$27



Trust, Hernan Diaz

In an economy where anyone can get rich and the rich can only get richer, nothing can go wrong—until it does, catastrophically. Benjamin Rask, reclusive Wall Street tycoon and market genius, comes out of the 1929 crash relatively unscathed but soon learns how much his fortune has cost him. This is the plot of *Bonds*, a novel everyone in Depression Era New York is talking about. One woman is tasked with untangling the truth about

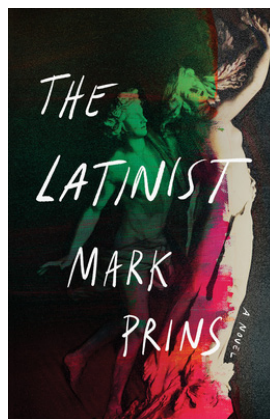
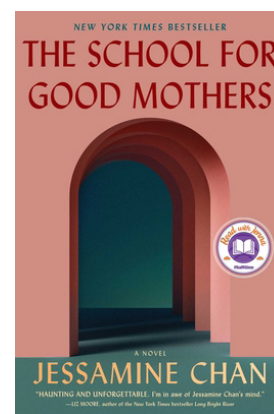


the real Benjamin Rask from the fiction. *Trust* is an engrossing tale within a tale, a slow burn that gets stranger and more compelling with each layer and eventually sucked me in so completely I couldn’t put it down. One of my favorite reads of the past year.

– Lindsey Webb, Riverhead, \$28

The School for Good Mothers, Jessamine Chan

Riveting from the first line, “We have your daughter,” this is a haunting debut novel—at once heartbreaking and terrifying—that is reminiscent of *The Handmaid’s Tale* and *Their Eyes Were Watching God*. Frida, a Chinese-American single mother, has one very bad day and leaves toddler Harriet alone and unsupervised for two hours. This is a decision that begins a punishing nightmare devised by the nanny state in a misogynist society which warns women to be “good” mothers at any and all personal or professional costs! Given no choice, she must attend the experimental reform school for a year before ever hoping to be reunited with her daughter. Being the only Asian in attendance, it becomes very clear that for her, and anyone not white or wealthy, failure is almost inevitable. Painful, dazzling, an astonishing read. – Anne Stewart Mark, Simon & Schuster, \$27



The Latinist, Mark Prins

In the Borghese Gardens Museum in Rome, Bernini’s Apollo chases Daphne as she, struggling, turns into a laurel tree, “the whorls of [a] garment, like a hovering molusk, the satiny curves of an arm, a hand, a leg, a breast.” At Westfaling College, Oxford, London, Christopher Eccles pursues Tessa, his undergraduate student. To keep her near him at Oxford, he sabotages her career. In keeping with her role as a Latinist, Tessa takes Chris’s actions “as no less than an attempt to metamorphose her, terminally, into something less than what she was.” In this novel, Prins fluidly interweaves love and scholarship, ego and obsession, coercion and consent with strands of myth and mystery. The text is complete with flowing Latin translations and limping iambs from a silver age, 2nd-century poet. When Tessa travels to Rome and ancient Isola Sacra to observe excavations of this poet’s tomb, she makes a startling discovery. In the novel’s present world, wives and lovers leave, fathers and mothers die, sheep grieve, and mourners spontaneously sing “Shepherd of the Dawns” after a funeral. This is a brainy, deftly plotted and enchanting book about a sometimes “self-absorbed community of self-appointed keepers of culture.” – Carol Kranes, Norton, \$26.95

Free Love, Tessa Hadley

We meet Phyllis through her preparations for a dinner party: her window open to sounds of children (one, her own, Hugh) playing as night falls; her view of the garden from the dressing table; its mirror that reflects her fair hair, pale lipstick, dress with its empire line and hem that hits just above the knee; her recall of a distant memory

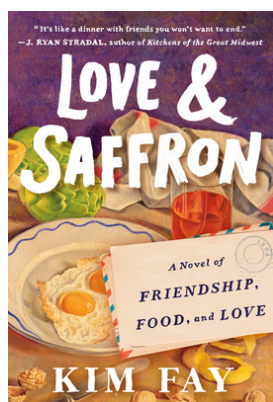
FICTION



\$26.99

Love & Saffron, Kim Fay

Subtitled *A Novel of Friendship, Food, and Love*. Which could not be more apropos. Told in the style of Ruth Reichl and Laurie Colwin, this little book is meant to be enjoyed like a good meal: in one nourishing setting. Written during the pandemic, Fay sets out to tell the story of two friends inspired by her own friend Barbara, a James Beard Award-winning journalist, and her great-aunt Emma. It is 1962, and two far-off acquaintances (one in L.A., the other on an island in the Pacific Northwest) become friends after Joan sends a package of saffron to one, who has read an article about eating wild mussels harvested in the wild by the other. Recipes fly by post, tips are exchanged, and a beautiful relationship emerges over the love of good food, well prepared and lovingly served. As the relationships grow and intimacies are shared, true and lasting friendships emerge that touch the heart while tummy-tempting culinary delights enhance this lovely read. – Anne Stewart Mark, Putnam, \$24



(meeting their invited guest, Nicholas, as a small boy when her own daughter Colette, now fifteen, was a colicky baby); her husband Roger, a senior civil servant, arriving home and hanging his coat in a hallway of colored light and savory smells; her dabs of L'Air du Temps on wrists and behind the ears before she hurries down. Read Hadley's subtle take on this suburban housewife—startled into desire in the garden on the night of her dinner party—who heads to the heart of London's 1960s scene of sex and politics in search of who she is! – Michelle Macfarlane, Harper,

upside down, her private life made monstrously public. The novel ends with a scandalous trial but those loyal to Hannah come to her aid. And in the exciting end, the women of New York make Hannah a heroine! – Carol Kranes, Amistad, \$26.99



Black Cloud Rising, David Wright Faladé

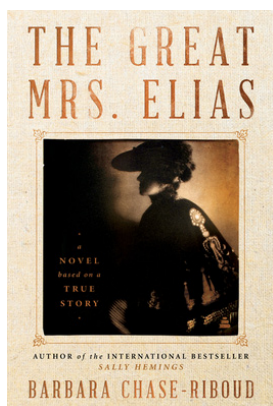
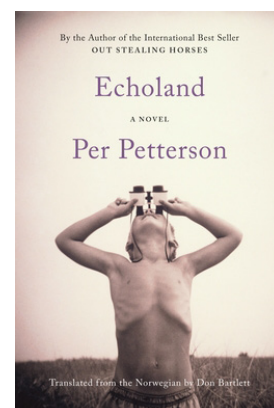
I've walked a mile in the footsteps of hundreds, as have all readers, but never in those of a Black Civil War sergeant. Richard Ethridge, newly freed, young, ambitious—untried in combat but not in the ways of survival—leads F Company, a part of the Union Army's African Brigade comprised of former slaves. As he walks in time with his unit, he takes us along a path through swamps and towns and farmland, freeing slaves and fighting already supposedly conquered people—not to mention those on the Union side

who resent the very idea of the African Brigade. Marching, he muses on his childhood as illegitimate son and half-brother to the legitimate Patrick, their love and their rivalry, giving us in the process a clear picture of who Richard is, who his brother is, and also who his half-sister Sarah is. She taught him to read and write as a child, and, as their current letters weave their way into his memories of the past and bring news of the present, we learn of his mother, still back at home, whom he loves and of Fanny whom he hopes to marry—even as his footsteps carry him ever-deeper into war, yes, and into the sudden reality of his new-found freedom. The ambiguous nature of that state is everywhere in this tale as hundreds of slaves are freed along the road, and all—Black and White—must grapple with the new world in which they find themselves. We grow to admire and love this tough but naïve young man as he attempts to come to grips with the fast-moving reality that fully half of this country still, in 2022, seems not to grasp. Fascinating as history (it's based on true events), this is about as good a way as I can think of right now to walk in another's footsteps toward a deeper understanding of a world it's past time to accept. – Betsy Burton, Atlantic Monthly, \$27

FICTION NEW IN PAPER

Echoland, Per Petterson

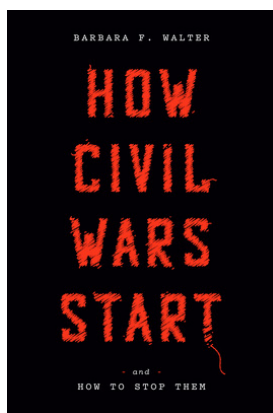
On the surface this spare novel is the story of a Norwegian family's summer travels to visit the grandparents of Arvid and Gry who live in Jutland. At once a coming-of-age story as Arvid, about to turn twelve, is beset by the angst of puberty, this is also the tale of the underlying tensions between Arvid's mother and her mother as family secrets bubble to the surface. Although the writing is as pared down as the landscape, the tension beneath is keenly felt, and, as the novel progresses, the reader's apprehension grows nearly unbearable. The dramatic turn of events on the last page hits one, according to the Guardian newspaper, "with all the force of a hammer blow," in this amazing read by the author of *Out Stealing Horses*. – Jan Sloan Tempest, Graywolf Press, \$15



The Great Mrs. Elias, Barbara Chase-Riboud

The author of internationally celebrated *Sally Hemings* brings us a tale of the extraordinary Hannah Elias. Born into poverty in the late 1800s in Philadelphia, Hannah (née Bessie) sheds her past and moves to New York City where she becomes as rich as a robber baron, quietly investing in the stock market with help from the businessmen who are her "gentlemen callers" and spreading her wealth across 29 bank accounts, keeping track of

her own financial records and also a record of her "gentlemen callers." She believes herself to be a reincarnation of Cleopatra, furnishes her New York mansion with stunning Egyptian relics, is blessed with a generous heart, a big brain, and a beautiful body. But then a Black man shoots a prominent New Yorker in front of her house, accusing him of stealing his sweetheart, Bessie Davis, whom he claims also to have just killed (Hannah is shot but the bullet hits one of her corset stays. "Thank God for good lingerie.") Hannah's world is turned



***How Civil Wars Start: And How to Stop Them*, Barbara F. Walter**

An esteemed political scientist delivers a terrifying picture using historical examples of what causes a democracy to fail. Walter contrasts a vibrant democracy to an autocracy with the middle ground being an anocracy. In our own country, a variety of causes have dropped the United States from a +10 on the Polity Project scale to a +5 in only five years. The expansion of the internet which enables the speed of falsehoods and encourages con-

spiracy theories has also created a silo effect for this misinformation, leading a participant to vent grievances to a like-minded audience. Walter posits, “it’s the algorithms of social media that serve as accelerants for violence.” Her view is that America is no longer a democracy but is, in fact, on the same quadrant as Haiti and Ecuador. She ends this frightening assessment with a detailed explanation of what needs to be accomplished to correct our decline. She has provided a thought-provoking look at our country as it is, along with ideas about how we can go about changing its downward trajectory.

– Barbara Hoagland, Crown, \$27

***The Betrayal of Anne Frank*, Rosemary Sullivan**

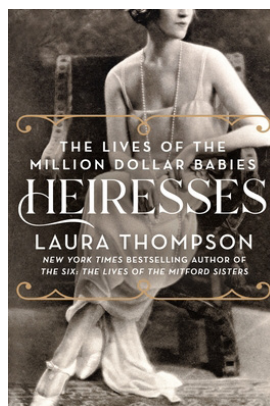
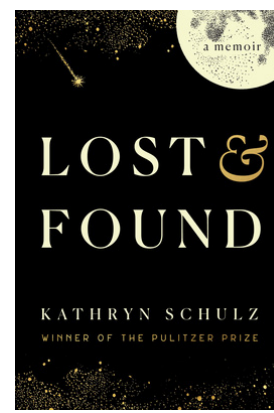
Who turned in Anne Frank and her family? Haven’t you wanted to know ever since you read the last page of her diary and closed the book, knowing her life was going to end in a concentration camp? Many books have already been written, speculating about who turned the Frank family over to the Gestapo, but Pieter von Twisk decided to find out once and for all, putting together a network of 31 investigators and 20 consultants, hiring Vince Pankoke, a retired FBI investigator with just the right kind of experience, and using AI to sort through the vast quantity of names and places collected. Together they spent five years chasing down clues in the Netherlands, a country that sent more Jews to concentration camps than any other in Europe. Their investigative police work reveals a painful, aching picture of those who lived through the occupation in Amsterdam, revealing that life outside (although completely different) was almost as terrifying as Anne’s life inside. People forced to make life and death decisions every day to stay alive lived among many, many who took money for turning in Jews and no one, not your next-door neighbor or best friend or even your wife, could be trusted. It’s a Cold Case, not a tear-jerker, and written as it happened, without playing on your emotions. Yet, my bet is, you won’t forget it.

– Karen Shepherd, Harper, \$29.99

***Lost & Found*, Kathryn Schulz**

In three chapters, named “Lost,” “Found,” and “And,” Schulz introduces us to her father (lost), her partner (found) and all the punctuation in between. In fact, the first 20 pages of the book describe the small and large things we lose every day from car keys to cell phones

to, sadly, our parents. For me, this is the perfect memoir to begin 2022. In describing her father, Schulz brings him to life as the lovely, brilliant, supremely forgetful light of her life. And he lived long enough to meet C., the love of Schulz’s life and the reason for her to be forever grateful. We’ve all lost so much over the last two-and-a-half years, and this short memoir reminds me to consider the ands instead of the buts, the ors, the if onlys. Schulz narrates this herself on Libro.fm, and it is quite wonderful. – Anne Holman, Random House, \$27



***Heiresses: The Lives of the Million Dollar Babies*, Laura Thompson**

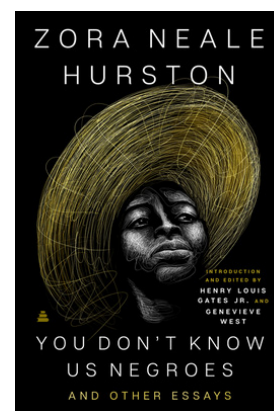
Thompson has gifted us with a delicious romp through the history of heiresses and the calamities they too-often endured because of their riches. From the mid-1700s in England, when it became fashionable to abduct a young heiress and then force marriage on her to the modern-day foibles of the wealthy, we are invited into the world of extreme affluence. Throughout her fascinating history, Thompson illuminates the laws that gave husbands

total authority over their wives: whatever monies the wife had inherited the husband could do with as he pleased—which often meant spending the entire legacy. As such spousal control gradually abated, Thompson’s focus becomes more attuned to the eccentricities great wealth can enable. Her book is filled with anecdote after anecdote of scandalous intrigues that form the lives of heiresses.

– Barbara Hoagland, St. Martins, \$29.99

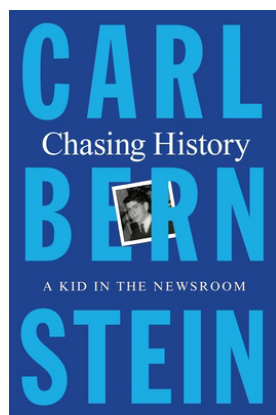
***You Don’t Know Us Negroes and Other Essays*, Zora Neale Hurston, edited and with an introduction by Genevieve West and Henry Louis Gates, Jr.**

Hurston (1891-1960) is a writer difficult to characterize (at least by this reader). She is perhaps best remembered for *Their Eyes Were Watching God* (1937), a classic of the Harlem Renaissance that found wide readership when it was rediscovered by Alice Walker after being out of print for almost 30 years. Hurston was controversial during her time, refusing to write sanitized and stereotyped depictions of Black folks’ lives simply because “the average American just cannot conceive of [them].” She is no less controversial now. This collection contains essays that span the course of 40 years, some previously published and some seeing publication for the first time. The essays are collected under topical, headings such as “On the Folk,” “On ‘Art and Such,’” “On Politics” and “On Race and Gender,” with each section including eight to ten essays. Although some of the essays deal with topics of her day (such as the section “On the Trial of Ruby McCollum” which offers insight to



the Black woman who murdered a white doctor who sexually exploited her), many essays (including the title essay, “I Saw Negro Votes Peddled,” and “How It Feels to be Colored Me”) are entirely relevant to today. And all of them are insightful. The essays offer unexpected and sometimes challenging insights. Huston is an important voice in American letters; she deserves close and careful reading.

– Laurie Wood, *Amistad*, \$29.99



Chasing History, Carl Bernstein

Bernstein and Woodward are two of the most famous investigative reporters in American history. Their work took down a President, and their ongoing reporting of the ins and outs of Washington places them in the pantheon of journalism greats. This autobiography of Bernstein reveals the boy who became the man who could take on corruption and win. He started his illustrious career as a 16-year-old senior living in a suburb of Washington, D.C. and working for the now

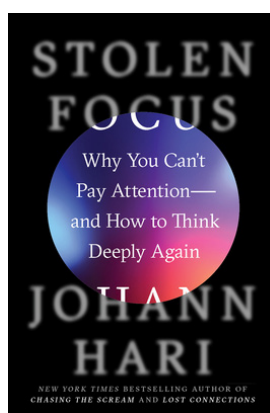
defunct afternoon paper, the *Washington Star*. There he received an education in the mechanics of reporting and, more importantly, was introduced to mentors who helped and schooled him. His anecdote-filled life story gives a vivid picture of Washington, D. C. in the 1960s and, although he ends the book long before Watergate entered the American lexicon, his early days are informative, revealing how the boy became a world-renown reporter. – Barbara Hoagland, *Henry Holt*, \$29.99

The Nineties: A Book, Chuck Klosterman

Reading *The Nineties* is a little like stepping into an exhilarating time machine that flies in and out of the parts of America in the nineties you can barely remember as well as the ones you will never forget. From the fall of the Berlin Wall to sports and music industry upheaval, through political polarization and the emergence of the internet, all the way up to the end of the decade on 9/11, no high or low culture rock is left unturned. Garfield phones and video stores get the same treatment as political campaigns and major global incidents. Along the way, Klosterman lends his essayist prowess to distilling what each moment possibly meant then, and what we can glean from it now. He admits that, “There’s always a disconnect between the world we seem to remember and the world that actually was.” Disconnect or no, this one takes you back. A perfect read both for those who remember, and those who came later and want a tour of the past. – Michaela Riding, *Penguin Press*, \$28

Stolen Focus: Why You Can’t Pay Attention—and How to Think Deeply Again, Johann Hari

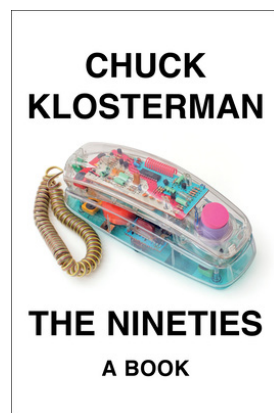
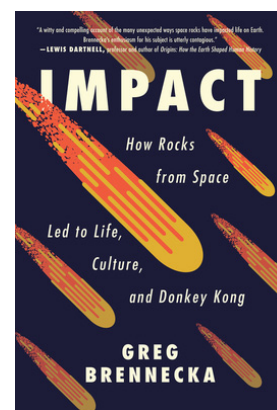
Haven’t we all noticed how hard it is to focus on a task? How short our attention span has become? Hari posits the advent of the internet as a large contributor to this fracturing of our ability to concentrate. Studies have shown that the average teenager has the attention span



of only 65 seconds. Among all our connected devices, we are inundated with pings and alerts that divert us from whatever important task we are attempting to accomplish. He also believes that an inability to focus for any period of time draws the individual to more simplistic authoritarian solutions to problems. All is not lost as Hari also spends a large amount of this informative book laying out a path to regain the ability to concentrate and ultimately to maintain control of a world that sometimes seems out of control. – Barbara Hoagland, *Crown*, \$28

Impact: How Rocks from Space Led to Life, Culture, and Donkey Kong, Greg Brennecka

Brennecka, a cosmochemist at Lawrence Livermore National Laboratory, shares his vast knowledge of the universe in this fact-filled but very accessible book on meteorites and their impact on the history of our planet. The assault of meteorites on our fragile earth throughout the millennia has enabled the mixture of molecules which led to life. Their negative impact quite literally decimated the age of dinosaurs while providing needed ingredients to allow for the development of humans. Brennecka explores the science behind meteorites with a gusto that engages the reader from page one to the end of the book. – Barbara Hoagland, *Morrow*, \$28.99



The Nordic Knitting Primer, Kristin Drysdale

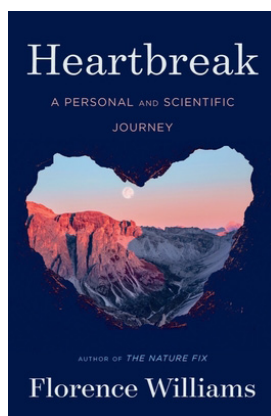
Sometimes our customers really surprise us! We’ve known Kristin and her family for many years and have talked about books of all sorts. Little did we know, she is a hugely accomplished knitwear designer and teaches all over the United States! We’ve been waiting for this new book for a very long time; it’s been held captive by COVID supply chain issues and is finally (!) landing on our shelves. While this may not be for the beginning knitter, it’s guaranteed to get you excited about casting on a stitch or two, jam-packed as it is with projects large and small and terrific instructions. Even more lovely for us are Kirstin’s models: her kids and grandkids, whom we see from time to time in TKE, grace the pages in sweaters and mittens and scarves against a backdrop of our beloved Wasatch canyons. Bonus points if you can name the mountains in the background on the cover. Hint: They are in Brighton! – Anne Holman, *Page Street*, \$22.99



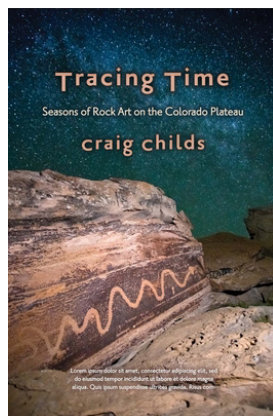
NONFICTION

Heartbreak: A Personal and Scientific Journey, Florence Williams

While reading *Heartbreak* I knew I had to send my girlfriend a copy. Going through a divorce, mid-fifties, married 25 years, 3 teenage boys, living beachside in San Diego: this book is useful for that very narrow demographic and their very real heartbreak. Williams has deep roots in the West though she lived in Washington, D.C. when her husband split with her. She returns to Boulder, Colorado, to begin her exploration of heart and body. (For local color, it is refreshing to see Utah researchers and our breathtaking landscape play central roles for her personal and pop-science explorations.) Williams travels to Salt Lake City, Washington, D.C., Seattle; imbibes a micro-dose of psilocybin solution out of a mason jar at a therapist's house in Portland, Oregon; tackles the Green and Colorado Rivers, and participates in outdoor wilderness programs. Her trip to Zagreb, Croatia, to see the "Museum of Broken Relationships" was the moment when I realized why I grew weary reading this book: there is a sense of privilege and self-absorption in her mixed genres of self-help, kinky sex guide, pop science, outdoor adventure, peer-reviewed science, and memoir. However, my girlfriend is still getting this book. – Stephanie Mackay, Norton, \$30



NONFICTION NEW IN PAPER



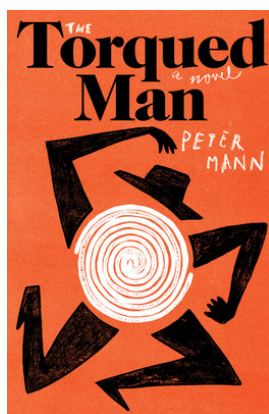
Tracing Time, Craig Childs

Israeli artist Yaacov Agam wrote, "There are two distinct languages. There is the verbal, which separates people....and there is the visual that is understood by everybody." Relying on both the local knowledge keepers and the experiences shared by lovers of the West's starkly beautiful canyons, this beautifully written book encourages us to enjoy rock art for its beauty as well as the beauty of the places in which it is set. As a modern society, we can only guess at the meaning

the artists intended, but Childs' book gives the reader an appreciation for the humanity behind each work of art. – Jan Sloan Tempest, Torrey House Press, \$18.95



MYSTERY/THRILLER



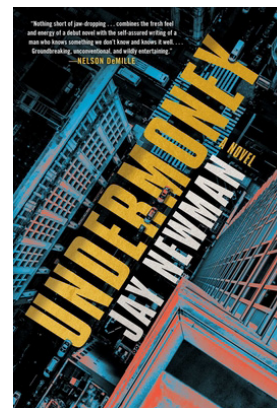
The Torqued Man, Peter Mann

In wartime Berlin two men write dueling—and often conflicting—accounts of the years between 1940 and 1944. Adrian de Groot, a quiet intellectual, had been a translator in Spain working under Canaris rather than Hitler and so missed the worst Nazi atrocities—until he was ordered to pick up a prisoner, an Irishman known as Frank Pike, and ferry him to Berlin. The Nazis have all manner of plans to inveigle Ireland into the war, and Pike is to be their agent. As the action moves forward in its convoluted way—at a pace that frustrates our action-oriented spy—so too do the journals, one a calmly, analytical narrative by de Groot, the other a heroic (some might say grandiose) tale told by one Finn McCool (Pike's alias), his voice that of an Irish warrior stalking the evil-doers he plans to slay.... What Pike gets up to in his Cuchulainn-like incarnation, and what de Groot thinks of this man so unlike himself, not to mention the sometimes-surprising ways in which their relationship develops, make for a deviously complex, often comic yet ferociously moving novel in which the action is sometimes so over-the-top the reader wants to say, 'hey, wait a moment,' but cannot stop reading for long enough to do so. There is raw brilliance in this book. And startling imagination. And philosophical acuity. And fierce compassion (evident at unexpected times) in the words and thoughts of both men. Along with a real grasp of evil and of what lies at its dark heart. A thriller, yes, and a brilliant novel, this is an incredible debut by a writer of whose audacious, guileful storytelling I yearn to hear again. And again. – Betsy Burton, Harper, \$26.99.

Undermoney, Jay Newman

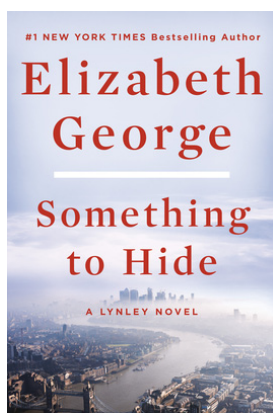
Reading Newman's debut is a little like cutting a diamond. You can trace the fault lines and watch as they crack. It starts with a heist pulled off by a small group of soldiers, a two-star general, a brilliant CIA asset and one idealistic Senator. It leads to strange bedfellows: corrupted politicians, bankers with Vatican ties, private security firms linked to Putin and the inner sanctums (and madness) of the super-rich. And how does it end? With many sleepless nights for the reader after the final page has turned.

– Paula Longhurst, Scribner, \$28



Something to Hide, Elizabeth George

In *Something to Hide*, truth is hidden from friends and colleagues and children and spouses, whether that truth involves parenting, infidelity, female genital mutilation, racism—or the solution to murder, something which George hides from the reader until the final pages of her (typically) long but powerful new mystery. Like J.K. Rowling (under her pseudonym Robert Galbraith), George produces doorstoppers, but, also like Rowling, she's a gifted storyteller who, when she gets her teeth into an issue or theme or character, lays bare its very heart—sometimes savagely. As she does in this

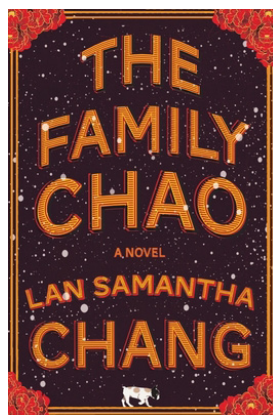


timely, compelling and devastating tale involving the unwittingly shared secret of young women in the North London Nigerian community (whom Deborah St. James is helping to photograph and interview), one specific Nigerian family, not to mention the policewoman who is murdered. Chief Superintendent Thomas Lynley, along with Sergeants Barbara Havers and Winston Nkata, are assigned to her case. What they find, coupled with what the reader already knows before their investigation begins, is told in great detail—detail that is disturbing, yes, but

important in bearing witness to this world where things too barbaric to contemplate seem common practice in dark corners of so-called civilized society. And George's is a powerful tale, as we follow the fate of a young girl (she's only 8, for mercy's sake), Simisola, whose family is bent on a custom beyond barbarous, despite her brother Tani's efforts to prevent it. This, one among a number of interlocking plot lines involving a host of intriguing characters taking us in different directions, in the end, forms a disturbing picture of a society's grisly underbelly in highly civilized London. Seven-hundred pages aren't too many when you can't put the book down—even if you do need a pillow to hold it upright! – Betsy Burton, Viking, \$29

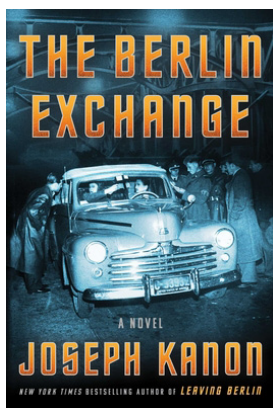
The Family Chao, Lan Samantha Chang

Three brothers and their tortured relationship with their father form the basis for this novel which explores the conflicts within a family and its Chinese heritage in small-town America. James, youngest son and college student, narrates the tale, and each son sees Leo, the father, in a different light. Ming, second son, is living the American dream. Dagou, the oldest, is destined to carry on the Fine Chao Restaurant despite Leo's anger toward him. Conflict arises from the patriarch wielding unilateral power that creates profound familial dysfunction. When Leo Chao is murdered, long-buried animosities emerge, and community gossip bubbles to the surface in a tale populated with such strong characters that you may find yourself shouting at them, telling them what to do next, before you've finished. – Wendy Foster Leigh, Norton, \$28



The Berlin Exchange, Joseph Kanon

Martin Keller, a German scientist imprisoned in England at the end of WWII, has served nearly his entire sentence when he is suddenly released with no warning and sent to East Germany in a prisoner exchange. Longing to see his ex-wife Sabin and son Peter, Keller is thrilled. But he can't help wondering what East Germany's interest in a physicist whose science is out-of-date could possibly be—especially after shots are fired at him and



his escort, Kurt Thiele. Thiele, whose profession is arranging such exchanges, turns out to be Sabin's current husband: circles within circles, a fact Keller attempts to ignore, at least temporarily, eager as he is to see his family. Now Thiele's family. With whom Keller dines that evening. Peter, it turns out, is something of a TV star, playing the son in a socialist household who, at the end of each episode, sees anew the moral right of the system in which they all live. Has he been wholly indoctrinated? What is wrong with Sabin? And what, exactly, is Thiele up to? Questions which pale beside the approach of Western agents attempting to entangle him in some web the shifting shape of which Keller only half perceives. How he deals with the ever-tightening noose encircling his family is the murky, harrowing, and intriguing gist of this psychologically and morally acute thriller. A word of warning: best not start *The Berlin Exchange* close to bedtime if you have a busy morning planned. – Betsy Burton, Simon & Schuster, \$28

Box 88, Charles Cumming

At age 18, young Lachlan 'Lockie' Kite was introduced to the highly secretive intelligence unit Box 88. Now, many years later, he runs it. Attending a close friend's funeral his guard is down, and Kite makes a rare mistake that puts his life and that of his family in jeopardy. Who is the mysterious Iranian holding him prisoner, and what does he want with Kite's memories of his first Box 88 operation?

– Paula Longhurst, Mysterious Press, \$27.95



Our American Friend, Anna Pitoniak

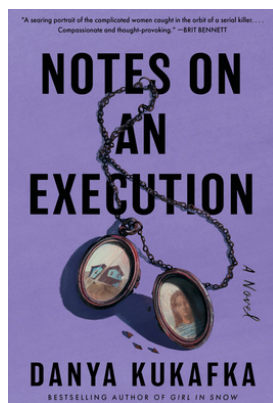
Journalist Sophie Morse has recently quit the White House beat after four years spent covering the President, a thinly disguised Donald Trump. Already the author of a well-reviewed biography of Raisa Gorbachev, Sophie is contemplating her next project when she is contacted by the First Lady, Lara, who is lovely to look at, impossible to read, her past a cipher. A journalist's dream, in fact. When, after a series of meetings, Sophie is asked to write Lara's biography, she agrees, wondering how this fell so easily into her lap, but beyond intrigued. So begins a taut, intriguing thriller that takes us back and forth from the present to the Cold War, as recounted by Lara, in which her father, a high Soviet official, moves his family to Paris where, as a teenager, Lara falls madly in love with a dissident. If all of this sounds improbable, in Pitoniak's telling it is all too plausible as she weaves a mesmerizing web of love and espionage in the past that in the end makes sense of things many have suspected in the present. In the process the novel not only probes the meaning of loyalty, whether to family, to friends or to country, but also keeps the reader guessing until the last page, and beyond, as one tosses and turns in the night wondering just how accurate parts of this book might be... – Betsy Burton, Simon & Schuster, \$27



Notes on an Execution, Danya Kukafka

A serial killer sits on death row, his sentence to be carried out in hours, but this isn't his story (although he will attempt to hijack the narrative). No, this is the story of his mother, his victims, the female detective who finally apprehends him and the families who wish he had never been born. All too often stories sensationalize the killer, Kukafka does the opposite.

– Paula Longhurst, Morrow, \$27.99



When You Are Mine, Michael Robotham

Philomena, whose father has long been at odds with the law, has—despite him—become what she always wanted to be: an able and successful policewoman. Until she answers a domestic violence call. Almost instantly she becomes ensnared in the new case in ways no one could have foretold—with the victim, whom she tries to protect and whose manipulations are as invisible as they are invidious,

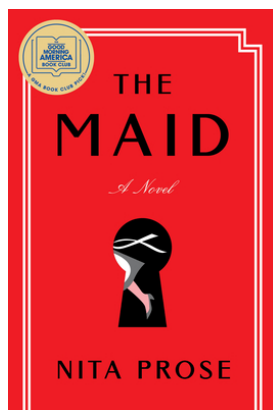


and with the abuser who is, it turns out, a legendary Scotland Yard police officer. As Philomena is gradually engulfed in their tangle of machinations and lies, so, too, is the reader, rapt from page one, worrying, wondering, guessing.... Robotham (*The Night Ferry*, *Lost*) is a master of suspense like few others, and his latest, complex, compelling, full of startling twists and unforeseeable turns, may be his best, its scenes unfolding again and again in memory in visually arresting and hair-raising Technicolor long after the last page is turned.

– Betsy Burton, Scribner, \$27

The Maid, Nita Prose

Molly Gray, hotel maid at the Regency Grand Hotel, does not fit into the world around her. She loves her work because she loves cleaning and following defined rules. She has lived with her Gran, who taught her what is proper and what is not, for most of her life. Now that her grandmother has died, she is without guidance, and the hotel gives her structure. Her daily cleaning schedule includes the rooms of a powerful and rich man, and her world turns upside down when she discovers his dead body. It is easy to identify with this sympathetic young woman and to be as concerned and as worried as she is about the widow, the other employees of the hotel and her own future. *The Maid* is a gentle read filled with a host of curious characters who are interesting whether sympathetic or suspicious. I hope that Molly will have a long life in further novels. – Wendy Foster Leigh, Ballantine, \$27



A Thousand Steps, T. Jefferson Parker

The year is 1968. Matt's father's long gone, his mother's getting stoned more often than she should, his brother's in Vietnam, and Matt himself, at 16, is trying to help pay the rent by delivering newspapers to the then-small community of Laguna Beach, California. When his big sister, whom he idolizes, goes missing, he refuses to believe she left willingly and persists in pursuing her trail—in the process exploring (however inadvertently) establishments organized for swinging adults,

film shoots for pornography, headshops and whole communities dealing in everything from dope to acid to free love. As a coming-of-age story this is superb. The reader can almost see the change in musculature, in mental maturity and psychic anguish that is the stuff of growing up. As a picture of the swinging sixties, the time I came of age (although not in seaside California), *A Thousand Steps* is about as realistic as anything I've read. And as a tale of siblings and family love, it is utterly human and deeply moving. On top of all that, it's one hell of a good read! – Betsy Burton, Forge, \$27.99

SPECULATIVE FICTION



Moon Witch, Spider King, Marlon James

This is the second novel in the *Black Star* trilogy by Booker Award-winner Marlon James. His previous novel, *Black Leopard, Red Wolf*, was a finalist for the National Book Award in 2019. Readers who loved the myth, magic, and fantastical geography of the first novel have been waiting patiently for the next installment, and they won't be disappointed; they will find the continuation of James' artistically ingenious world, with evocative characters and epic conflicts. James, who believes

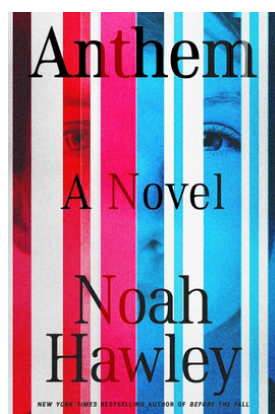
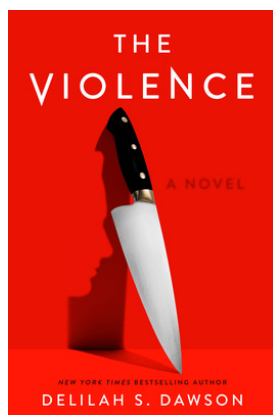
one should never outgrow a love for the magical, the surreal and the fairy tale, creates his imaginary African kingdoms and populates them with the expected warring kings, princesses, slaves and whores. But he also includes (among a host of others) a bat-winged ogre, a grass troll, witches and anti-witches, shapeshifting gods and demons, and a river dragon. In fact, *Moon Witch, Spider King* contains almost 100 characters—and James provides a convenient list which helps readers keep track of who's who. The major character and narrator, Sogolon, an indomitable woman who lives an incredibly autonomous and adventurous life, gets to tell her own story as she takes up the search begun in the first novel. Although James' novels have vastly contributed to Black and African American Fantasy, they should not be pigeon-holed as such. He has created a work that goes beyond genre fiction as his inclusion of African folklore, myth and recent African archeological finds informs his fantastical world. This latest novel immerses the reader in a story that clearly departs from other fantasies; it's not European, and it doesn't represent European values and technology (not even its counting system). Those waiting for the next Black Star installment will not be disappointed with *Moon Witch, Spider King*. – Laurie Wood, Riverhead, \$30

SPECULATIVE FICTION

The Violence, Delilah S. Dawson

‘The Violence’ began in a Florida supermarket with one customer beating another to death with a bottle of salad dressing and having no memory of her actions. For Chelsea Martin the disease being called the ‘next covid’ could be her way out of an abusive marriage that looks picture-perfect on Instagram. Leaving her daughters in the ‘care’ of her society snob of a mother, Chelsea, who has ‘the violence,’ travels cross-country to join a virtual fighting ring in hopes of making enough money to support her family and possibly getting access to a cure. With a vengeful husband on her trail, and her daughters not as safe as she believes, Chelsea’s final showdown is approaching.

– Paula Longhurst, Del Ray, \$28



Anthem, Noel Hawley

This novel quickly draws us into a post-COVID19 dystopian future a few years hence and the phenomenon of an inexplicable, frightening, worldwide post-pandemic epidemic of teen suicides, shortly followed by military suicides—all reframed as “self-murders”: performance art expressing trauma, grief, anger, violence, religion, sexual exploitation, existential annihilation, and anarchy. I wonder if and how my own children have woven into the formation of their adult

lives the traumas of the last thirty years, as every generation has before them. Could this be one of the early pandemic novels that pulls out that thread of human life reimagined by trauma for our children? Hawley, unfortunately, cannot help but insert his omniscient voice throughout the book: an opening with an apologia for all the numbers and statistics he uses throughout; an ending where he inserts the conversation with his real-life preteen daughter asking for advice on the ending; the looming evil stereotypical characters who are thinly veiled representations of Harvey Weinstein and Ghislaine Maxwell. Hawley does strike terror with his images of raped teens, dead teens, murderous and vengeful teens, even if he doesn’t bring us insight into their existential selves. The irony is that Hawley is well known as executive producer of the *Fargo* series. My millennials love that show. There is probably a fine script lurking in this novel. And the idea of it is truly original. – Stephanie Mackay, Grand Central Publishing, \$29

RELAX WITH A GOOD AUDIOBOOK

LISTEN AND SUPPORT OUR
BOOKSTORE AT WWW.LIBRO.FM



 Libro.fm



**What Better Valentine
Than a Book??**

NEW PAPERBACKS FOR THE NEW YEAR

FICTION



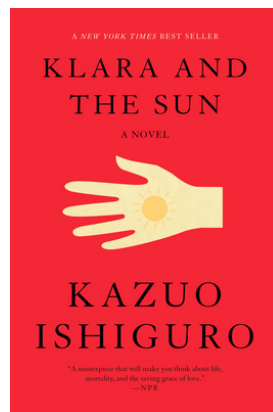
***The Vanishing Half*, Brit Bennett**

Born identical twins, the Vignes sisters run away from their small, insular Louisiana town—Mallard (nowhere on any map)—founded by a freed slave on land inherited from his white father, for men “like him, who would never be accepted as white but refused to be treated like Negroes.” Together at first, the sisters land in New Orleans. But their identical path in life sharply diverges from then on. Desiree, the bolder sister, finds her way to D.C. where she marries a lawyer; has a daughter, “black as tar”; escapes her abusive spouse; and moves them both back home 14 years later. Stella, the timid one, surprises even herself. Mistaken as white and hired by a department store executive as his secretary, she keeps her secret. They fall in love, marry, move to Boston, and then to L.A. Stella too has a daughter—“milky skin, wavy-blond hair, and eyes so blue they looked violet.” *The Vanishing Half* is a story of passing—of passing as black, of passing as white, of passing as a woman, of passing as a man—of passing one’s entire life “passing,” or not. Bennett’s wrenching portraits of individuals caught in the life-and-death crosshairs of racism and sexism are vivid evidence that we are far from through this. – Michelle Macfarlane, *Riverhead*, \$18

sive spouse; and moves them both back home 14 years later. Stella, the timid one, surprises even herself. Mistaken as white and hired by a department store executive as his secretary, she keeps her secret. They fall in love, marry, move to Boston, and then to L.A. Stella too has a daughter—“milky skin, wavy-blond hair, and eyes so blue they looked violet.” *The Vanishing Half* is a story of passing—of passing as black, of passing as white, of passing as a woman, of passing as a man—of passing one’s entire life “passing,” or not. Bennett’s wrenching portraits of individuals caught in the life-and-death crosshairs of racism and sexism are vivid evidence that we are far from through this. – Michelle Macfarlane, *Riverhead*, \$18

***Klara and the Sun: A Novel*, Kazuo Ishiguro**

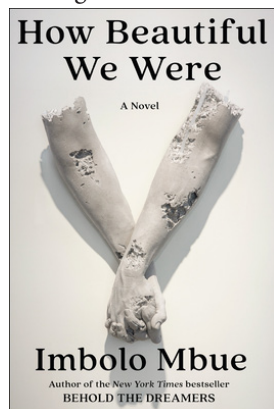
In some future world teenagers are paired with an AF (artificial friend). Klara, the AF and narrator of Ishiguro’s magnificent new novel, is considered exceptional in her abilities to observe and respond to all situations. When she is finally paired with Josie, Klara’s world as an AF is expanded in ways she never contemplated. She is perceptive and unusually (for an AF) empathetic, but is she capable of imitating human love? The novel looks at whether an artificial being can be transformed to replace a human being given all the emotions (and soul) that such a transformation would require. Through Klara’s voice Ishiguro explores what constitutes a human



being and challenges the reader to do so as well. Brilliant. – Barbara Hoagland, *Vintage*, \$16.95 *Editor’s note: available in paper March 1*

***How Beautiful We Were*, Imbolo Mbue**

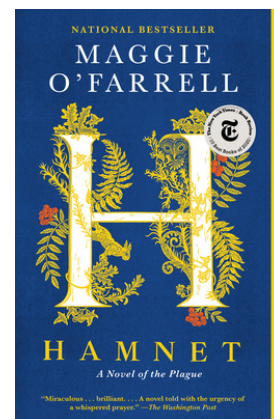
The village of Kosawa, the novel’s setting, is fictional. The depredations of a fictional American oil company, however, its appropriation of an African village’s hunting ground, farmland, and water supply and the ensuing consequences—illness, political havoc, disappearance of community,



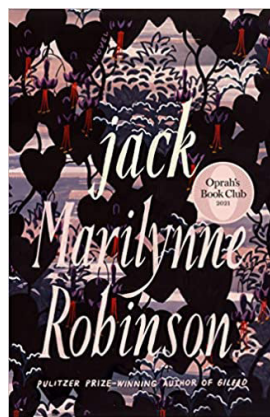
environmental disaster and, ultimately, many, many deaths—could not have been wrought more truthfully were this nonfiction. Told from the multiple perspectives of villagers living in Kosawa, Mbue’s story highlights one young woman whose own vision leads her community’s struggle to stand up and demand what’s owed to them. Mbue is from Cameroon. Her first novel, *Behold the Dreamers*, won the PEN/Faulkner Award for Fiction. *How Beautiful We Were*, her second novel, is a must-read! Right now! – Michelle Macfarlane, *Random House Trade Paper*, \$18

***Hamnet*, Maggie O’Farrell**

A woman as learned in the ways of the earth as is her playwright husband in the ways human beings can meld to create or destroy one another lies at the beating heart of this fearsomely beautiful novel. The bewitching birth of love, the creation of a family, the death of a child. The arc of grief. Of cracked hearts and lives and relationships. The possibility of healing. Not through forgetting but through its opposite. Through memory. This breathless counterpoint of past and present, of the woman who married Shakespeare, of her children, his children, of the ties that bind us to one another, for good and for ill, not only dazzles us with its depth of feeling and the radiance of its language, it quite literally will not let us go, perhaps forever. – Betsy Burton, *Vintage*, \$16.95 *Editor’s note: not brand-new in paper, but so good we couldn’t leave it off!*



***Jack*, Marilynne Robinson**



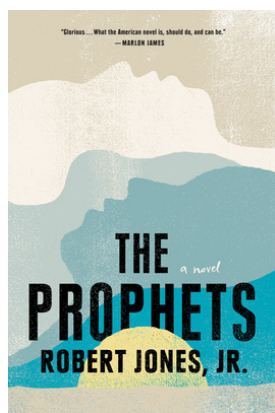
Jack, son of the Presbyterian minister from Robinson’s fictional creation of Gilead, Iowa, and Della, daughter of an activist, a prominent Black minister in Memphis, Tennessee, are far from their hometowns in mid-century St. Louis. Though adjacent, each lives in worlds absolutely separate. After time in prison, Jack, still often homeless and near penniless, drifts through the big city’s underworld. Well-educated, Della teaches English in a prestigious all-Black high

school. The two meet in a sudden rainstorm when Jack runs to help gather up her scattered books from the wet sidewalk, and Della then extends the small shelter of her umbrella. This early scene anticipates the subsequent efforts of these two God-fearing individuals quietly determined to negotiate the restrictions and expectations of segregated worlds in order to be together. – Michelle Macfarlane, *Picador*, \$17

***The Prophets*, Robert Jones, Jr.**

An ambitious, compelling and painful debut novel about two enslaved queer men, *The Prophets* is told in lyric, dense prose reminiscent of Toni Morrison or Colson Whitehead. Samuel and Isaiah are opposites, yet completely bonded—and united—in their love. A love that threatens to upset the balance of the plantation’s other slaves and the duties expected of them from their white masters. When Amos, the self-appointed leader of their community, and the women who

FICTION

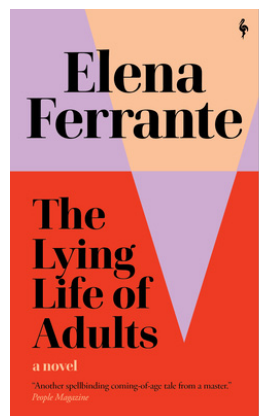


surround them cannot convince the lovers to conform and perform the task they have been groomed for, their hard-sought harmony is brought close to destruction. Biblical in its telling, its voices ancestral and mythic, enthralling and frightening, this has a conclusion as stunning as its prose. – Anne Stewart Mark, Putnam, \$18

The Lying Life of Adults, Elena Ferrante

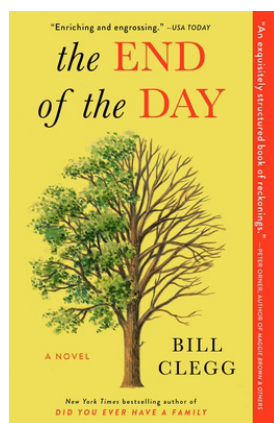
Fans will eagerly

welcome Ferrante's latest novel since her Neapolitan Quartet (2015). Although this book is not a continuation, all the enticing elements readers relish appear here: friendship, family, romance, infidelities, mystery. *The Lying Life of Adults* is a stand-alone book, focused on its narrator Giovanna and her adolescent struggles between the ages of 12 to 16. Growing from innocence to forced adulthood, she is distracted, trying to make sense of a world around her, of parents whose marriage dissolves, of friends who come and go, of "love-at-first-sight," and of her own physical appearance. Enriching the narrative is the powerful influence of Giovanna's Aunt Vittoria, and woven throughout is a grandmother's bracelet, which appears and disappears on slender wrists of many female characters, seen by one of them as a "permanent sign of bad times and pain." The setting is two Naples—one whose brick buildings have "facades that are missing large pieces of plaster" and the other with "eight-story buildings, balconies... white stripes against ochre or green or blue walls." Giovanna, remarkably perceptive, observes how people's looks change as their feelings surface. She learns to spy on and to lie to her parents more and more. She reads the Gospels and hates the stories. The novel begins as she overhears her father say to her mother that Giovanna is ugly. It ends rather abruptly with a loss of virginity. Ferrante certainly leaves the door wide open, inviting readers to breathlessly await the next installment! – Carol Krane, Europa, \$18



The End of the Day, Bill Clegg

The blazing light Clegg shines on the characters in his new novel reflects them back at you in some uncanny fashion, evoking images from your own life—until, disoriented by the sudden gleam of truth among the shadows of your past, you hurriedly turn a page, plunging back into the vortex of other peoples' lives: two friends from childhood who have not seen one another for decades, Dana and Jackie; Lupita, whose family worked in the mansion Dana's family inhabited;

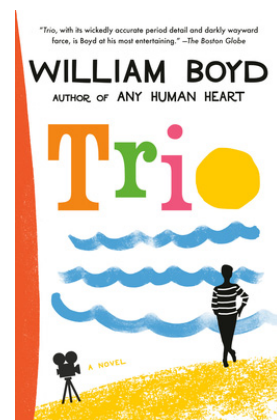


the man one loves, one uses, one marries; Alice, Mo, Hap.... Time and again we glimpse truth in the wonderfully imagined scenes and reveries, the misunderstandings and cross-purposes of the characters in this wise, passionate, and riveting book. – Betsy Burton, Scout Press, \$16.99

LIGHT FICTION

Trio, William Boyd

My favorite character in this deliciously satiric take on the swinging '60s in Brighton, England's then-version of Hollywood, is Elfrida Wing, a novelist who, years before, had taken to drink and married a skirt-chasing director when reviewers compared her first two novels to the work of Virginia Woolf (Wing loathed Woolf's books). My sympathies were likewise engaged by producer Talbot Kydd, whose true loves, men, appear only in his dreams so used is he to living in denial. And by Anny Viklund, the lovely (and naïve by any definition of the word) ingénue recently enamored of her equally clueless leading man. As the film in which this trio of flawed but likeable people is involved (however tangentially) reels on, the secrets the players harbor, far more complex than those in the movie's inane plot, begin to tangle and knot in ways that ultimately involve, among others, the FBI and the CIA. Wildly entertaining one minute, achingly sad the next, *Trio* is so much fun to read its overall heft catches the reader unaware. One more wonderful example of the virtuosity and versatility of the hugely talented William Boyd. – Betsy Burton, Random House Trade Paper, \$17 *Editor's note: available in paper March 8*



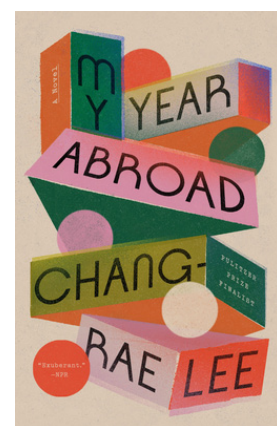
Perestroika in Paris, Jane Smiley

This charming, poignant novel begins when beautiful racehorse Perestroika, called Paras, nudges her way out of the racetrack and, being a very curious filly, begins exploring. She soon meets the street-smart, stray pointer, Frida, who teaches this naive thoroughbred a thing or two about remaining unseen. The clever duo attracts quite the cast of characters, including a pompous raven, the mallards Sid and Nancy, and finally a young boy, Etienne, who still believes in magic. As

the cold weather creeps in and Paras becomes harder and harder to hide, Etienne must count on his creativity and the secluded world he lives in to keep his friends together. Truly one of the sweetest novels I have read in years. – Anne Louise Brings, Anchor, \$16

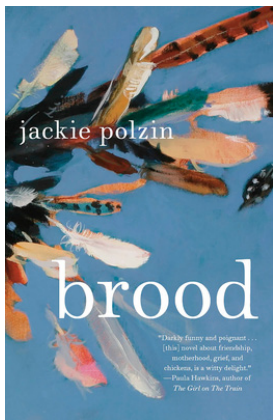
My Year Abroad, Chang-rae Lee

New York Times' reviewer Dwight Garner disliked *My Year Abroad* for all the reasons I loved it: food is at its epicenter. So is sex. And perhaps more central than anything else, something Garner disdainfully labels "fluky," is its sense of *joie de vivre*—its resounding, rip-roaring zest for, curiosity about, reaction to (whether that reaction be elation or anguish) the fruits of the world. Tiller, a young man who has grown up in an ironically (if fondly) portrayed suburban American community, is pretty much a blank slate—affable, needy, part Asian but not struggling with his identity—almost without



LIGHT FICTION

identity, who is thinking of where he might pursue his academic ‘year abroad.’ He falls under the influence of a charismatic Chinese entrepreneur whom he follows to Asia, and what Tiller experiences under his new friend’s tutelage in terms of Asian culture, Asian cuisine, and not least the Asian business community is interspersed with the aftermath of that year, when he lived with a woman nearly old enough to be the mother he can barely remember—a woman whom he met (where else?) in a food court. Her son at age 8 becomes, not to reveal too much plot, a wunderkind chef. Food again. Improbable? Deliciously so. In one sense this often humorous and as often harrowing novel is a coming-of-age story as Tiller’s personal journey takes him from mildly curious to grandiose to craven to heroic during his picaresque year abroad and his subsequent search for safety. Revelatory in terms of exploitation, racism, corruption, it also plumbs the depths of human cruelty, human love. Speaking of love, unlike Mr. Garner, I did love *My Year Abroad*. – Betsy Burton, Riverhead, \$17



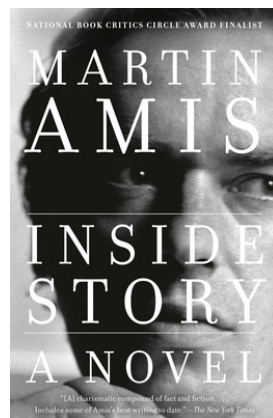
Brood, Jackie Polzin

Something to crow about! A novel with chickens clucking their way across every page yet neither a poultry nor self-help manual but rather a wry sometimes pungent (in every sense of the word) and wickedly honest novel so closely observed that small epiphanies constantly arise, fully formed, from its page-long “chapters.” Chickens, it turns out, can inform our lives if we take the trouble to observe. And to brood. Whether about the weather, hawks, food foraging or relationships (yes, chickens do have relationships) from a fowl’s point of view.

There is much to ponder in *Brood*. And much to love. A year in the life of a nameless woman trying to keep a small brood of chickens, a quasi-happy marriage, a perhaps too self-reliant mother, and a give-and-take friendship alive through Minnesota’s often brutal seasons, told in a voice reminiscent of Jenny Offill but somehow wholly original (I mean, chickens?), this is the tale of a woman who sees and muses, is amused and sometimes ambushed—by grief or by naked realization. Frequently startling, as often touching—or illuminating in a slyly understated way—Polzin’s book makes one think.... Hmm, maybe it is time to try chickens. Or perhaps better (and certainly easier), keep her puckish voice and fresh perspective alive in one’s own head and heart while performing life’s daily tasks. I doubt they’ll ever seem half so “daily” if you do. – Betsy Burton, Anchor, \$16

Inside Story, Martin Amis

This is a “biographical novel” like none other, one that places its protagonist, Martin Amis, squarely in the lives of his longtime friends and colleagues, his wives and lovers, not to mention the multitude of writers whose names he relishes dropping. Fond, ironic, self-revelatory, wildly erudite on the page, particularly on the fine art of writing, he (be he character and/or author), early on instructs the reader on three things to be avoided by novelists at all costs: 1. dreams (who

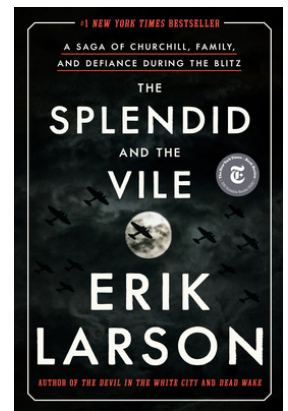


doesn’t hate encountering dreams in novels?), 2. sex (too often tiresome rather than titillating), and 3. religion (how can such a fractured subject be universal?). Only to break rule 2—the one regarding sex—almost immediately. And then again. And yet again (in the end he ignores all three). The next thing we know he’s quoting Forester about the difference between story and plot, plunging on to trace the shape of the novel through history, its flight from social realism to experimental to post-modern and back to social realism—a form he, of course, is in the midst of breaking apart with *Inside Story*. He ranges from satiric to hilarious to deadly serious as he recounts his personal and professional past, recreating (or inventing?) endless conversations with Saul Bellow, whom he idolizes; Philip Larkin, whose poetry he quotes often; Hitch (Christopher Hitchens), whom he adores; and every author who has achieved fame in the past decades (all of whom he seems to have known); not to mention his wives, his family, the reader, himself. Winding his tales back through time and forward to the present, then back again, he details the rules of writing as if by so doing he could decode his own life, his old age, death itself. Immensely enjoyable to read, this is for anyone interested in the writers of his time, in the art and craft of writing—or of reading—a book to fall madly in love with. I know I did. – Betsy Burton, Vintage, \$18

NONFICTION

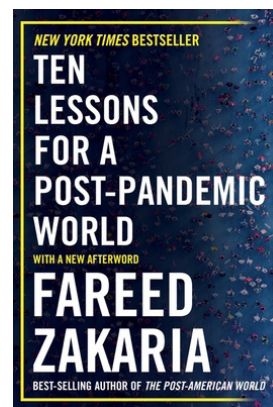
The Splendid and the Vile, Erik Larson

As in his previous *Dead Wake*, Larson brings history to life in a riveting account of Winston Churchill’s first year as Prime Minister of Great Britain during the Second World War. Reading like a novel, Larson’s account of the Blitz personalizes the horrors faced by the British people from the Nazi air onslaught. It describes in vivid detail the agonizing decisions Churchill had to make in fighting the Germans, holding together his government in the face of many who wished to find a compromise with Hitler, persuading Franklin Roosevelt to aid England, and sustaining the morale of the British people. A truly remarkable tale told by a master storyteller. – Jack Mark, Crown, \$20



Ten Lessons for a Post-Pandemic World, Fareed Zakaria

Framed through 10 “lessons,” Zakaria delivers a wide-ranging history of pandemics and how they changed society—some for the good and some not. From the Black Plague of the 1300s to COVID-19 today, such pandemics have forced societies to change. He enumerates the tools we must use, worldwide, including nuclear technology, to insure our viability. Society as we know it has the potential to dramatically change in the process. How

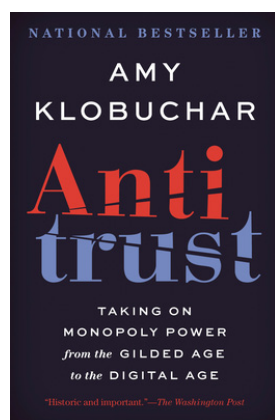
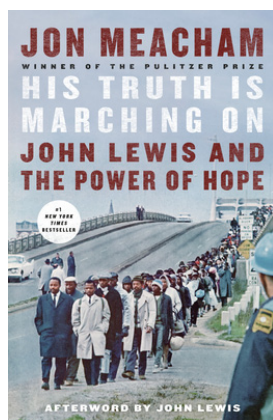


we absorb such changes will determine the success or failure of our democratic society. His analysis, as usual for Zakaria, is thoughtful and reflective. This is a must-read—a timely one!

– Barbara Hoagland, Norton, \$16.96

***His Truth is Marching On*, Jon Meacham**

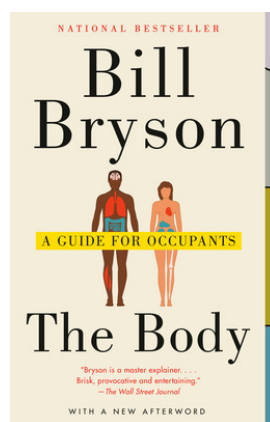
As the prejudice and racial hatred that was so much a part of the '60s boils up again today, it is hard to think of a more important or timely book than the biography of John Lewis. It's also hard to imagine anyone more suited to write that biography than Jon Meacham, a Pulitzer Prize-winning historian with a deep understanding not just of our nation's past but also of the Christianity which, along with the non-violence of Gandhi, coalesced into the bedrock beliefs of the adult John Lewis. Preaching to chickens as a boy, to his fellow students at the theology seminar he attended as a young man, Lewis grew comfortable formulating and expressing faith—whether in God or the “beloved community” that was his version of “a perfect union.” That faith led him from lunch counters in Nashville to the buses of the “Freedom Riders” to Birmingham to Selma to the turning point of “Bloody Sunday” on the Edmund Pettus Bridge—and finally to the U.S. House of Representatives where he remained until his recent death. The march of history seen through his eyes and grounded in Meacham's portrait of his time, reflects back a man of profound morality and unshakable belief that, “It will all work out.” Somehow, turning the last page of Meacham's excellent book, looking back on the extraordinary life of the unstoppable and inspiring John Lewis, I almost believe it will. Even now. – Betsy Burton, Random House, \$18



***Antitrust: Taking On Monopoly Power From the Golden Age to the Digital Age*, Amy Klobuchar**

Don't let the title scare you if you're not a lawyer. Anyone who cares about our country must read this straight-forward and simply-written book that shows clearly how the concentration of economic power has increased over the past decades to the point that it imposes a dire threat to our economic survival. Not only does Klobuchar fully explain the failures of the government to uphold our anti-trust laws—or create new ones—in recent

decades, the ways these failures have negatively impacted possibilities for fair competition in America, but she has done so in direct, cogent language. She lays out the history of where we were 200 years ago, and how, over the decades, through the efforts of the trust busters, the anticompetitive forces were taken on, often successfully. She then goes on to detail how, with the advent of new technology and the failure of government regulation, we are faced with an even higher concentration of economic power in all phases of our lives. Efforts to challenge such consolidation may prove futile, and one can only hope that Klobuchar's suggestions on various ways to turn the anticompetitive tide might prove successful. Don't hold your breath, but you do owe it to yourself to understand the danger if we are to have any chance of containing it. So please, read this book! – Betsy Burton, Vintage, \$18

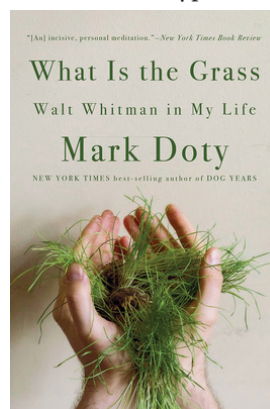
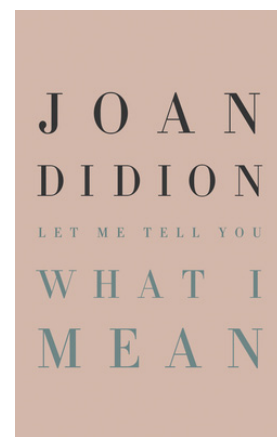


***The Body: A Guide for Occupants*, Bill Bryson**

In his latest, Bill Bryson, a true Renaissance man, has given us a tour-de-force tour of the human body in a detailed and revelatory look into this most complicated organism. Microbes, the workings of the heart and lungs, the skeleton, the intestines, the immune system are all examined and analyzed. Little-known anecdotes about the body are explained as only Bryson can do—with wit and intelligence. In terms that the layman can understand and appreciate, the man who walked the Appalachian Trail and explained the history of the house has now given us, through nearly five years of research, the very best layman's explanation of the workings of the human body. – Barbara Hoagland, Anchor, \$17

***Let Me Tell You What I Mean*, Joan Didion**

The first six essays in this new collection date from 1968, the same year Joan Didion published *Slouching Toward Bethlehem*. Hilton Als, in the foreword, points out that in her essays Didion demonstrates “a way of looking but not joining, a way of moving through but not attaching.” Readers see what Didion saw in Gamblers Anonymous meetings and WWII veterans' reunions. We are with her and Nancy Reagan in the garden of the California Governor's Mansion. The essays which feel most timeless, however, are those where Didion turns her writer's eye back upon herself—what it is like to be rejected from “the college of one's choice,” or to feel that everyone else in your Berkeley writers' workshop is “not only older and wiser but more experienced.” “Why I Write” further explains Didion's writer's eye: “Three short unambiguous words that share the sound...I, I, I... writing is the act of saying I.” Didion works from “pictures” seen in her mind, “images that shimmer around the edges....You just lie low and let them develop.” For me, there is a developing shimmer around the penultimate essay of the collection, “Last Words,” from 1998. Here Didion critiques the Hemingway estate for publishing, posthumously, unfinished works and “creating the Ernest Hemingway brand.” For Didion, who retyped Hemingway sentences as she developed her



own style, these publications were an injustice to the author, and perhaps provided impetus for taking control of her previously uncollected canon. – Becky Thomas, Vintage, \$16

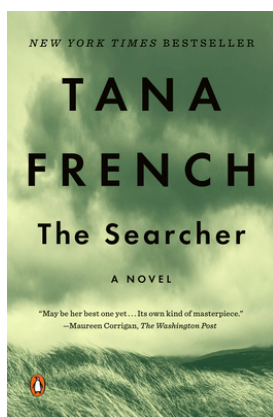
***What Is the Grass: Walt Whitman in My Life*, Mark Doty**

In the first few pages of his homage to Whitman, Doty writes of how this “thin, oversized book [*Leaves of Grass*] was, to put it plainly, weird.” Weird is a strong word. But how else to make his case

NONFICTION

for, to jolt the modern reader into a sense of, just how revolutionary Whitman's mid-19th century masterwork was, in particular, his "Song of Myself"? Time and again Doty wonders from whence Whitman drew his authority to write in such a way, as no poet who had come before. "Who is this I" who in his own 1885 preface describes a poet as one "who glows for a moment on the extremist verge"? Doty culls words and phrases, whole passages even, from the masterwork to demonstrate Whitman's own awareness of what he had set out to do as both man and poet—"loosening doors from their jambs"—and to demonstrate how very high Whitman saw the stakes to be. Over the course of this marvelous memoir, we come to see how high the stakes are here, as well, for Doty. As his own narrative of homosexual desire braids with his startlingly personal explications of passages in *Leaves of Grass*, we come to see how Doty's body of contemporary work stems precisely from the roots of Whitman's profound influence upon him. – Michelle Macfarlane, Norton, \$15.95

MYSTERY/THRILLER



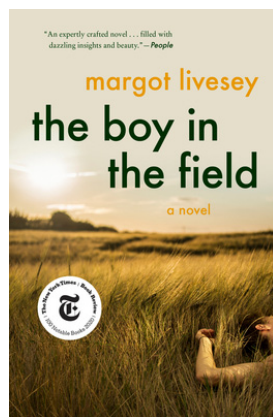
The Searcher, Tana French

Not long after Cal Hooper moves to a picturesque village in the west of Ireland he gets a visitor. A young kid, obviously local. Though he doesn't know the boy, the kid knows about him; the village telegraph has seen to that. An incomer, especially an American, is going to raise some eyebrows, and Cal's a divorced ex-cop. The kid wants help finding a runaway sibling, and Cal agrees to poke around. But this new community is tight-knit—tugging on one string could unravel his

new life before it even begins. – Paula Longhurst, Penguin, \$18

The Boy in the Field, Margot Livesey

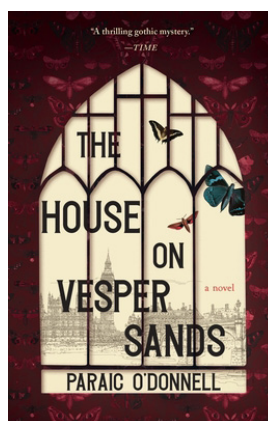
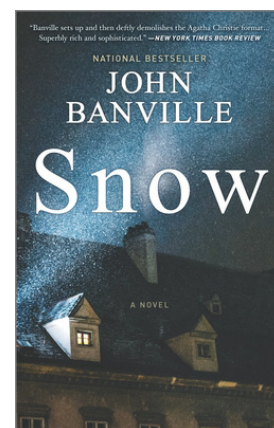
I've always loved Livesey's books; her latest is both masterful and haunting. Three kids, siblings on their way home from school, spot a boy lying motionless in a field. Bloody and barely breathing, he presents a vision which will be eternally imprinted on the brains of all three. Help is summoned, and now the voices of each sibling trade off, one chapter after another, narrating the aftermath of what has occurred from their differing perspectives. The pastiche of their varying versions, the interior lives of each—not to mention the life of the victim—comprise the sometimes breathtaking, always fascinating tale that is at once a psychologically astute and closely observed novel of character and a hair-raising mystery that pulls the reader from baffled speculation to empathetic understanding and back again. A wonderment of a novel. – Betsy Burton, Harper Perennial, \$16.99



MYSTERY/THRILLER

Snow, John Banville

Inspector St. John (pronounced Sinjun) Strafford wanders the winter landscape surrounding Ballyglass House after a body is discovered in the library. Shades of Agatha Christie—except that Strafford is no Poirot, and 1957 Ireland is far from Dame Agatha's pastoral England. A lonely man who observes life from the sidelines, audience rather than player (as he himself observes), Strafford is from the same upper reaches of Protestant society as are the far grander inhabitants of Ballyglass. He wonders why the victim, a Catholic priest, has long been a familiar of the house and, even more to the point, what he has done to deserve the bizarre post-death injuries he has suffered. So our detective roams the great house, the surrounding countryside, observing, making mental notes, engaging in awkward conversation, blundering into even more awkward situations, always accruing facts—or perhaps story would be a better word since he gradually builds a narrative of the lives involved in the mystery he's trying to solve. Working more by instinct than process, he pieces together fragments from conversations, from revelatory behavior to create a plausible outline of past and present. As that outline comes into ever sharper focus, it also darkens in a dramatic way as Banville's brilliant language burrows its way into the narrative and the reader's psyche, somehow preparing us for what turns out to be the secret heart of the tale—and ample reason for murder. – Betsy Burton, Hanover Square, \$16.99



The House on Vesper Sands, Paraic O'Donnell

A perfect recipe for a Victorian mystery: start with a no-nonsense Scotland Yard Inspector, add a Cambridge-educated dropout/sidekick, an ambitious female journalist, a dedicated Reverend, a bunch of missing young "working" girls, a sprinkling of British nobility and a good dose of suicides and murders, all heavily seasoned with dark arts and potions. Readers will immediately be captured by a fast-paced opening incident. Why does the seamstress jump from the window? Why has she stitched a cryptic message onto her skin? Readers will also delight at the witty exchanges between the Inspector and his "Sergeant." "You are like a fellow on the verge of a poem," Cotter tells Bliss. Readers will also respect reporter Octavia's ("Wavy") efforts to make this case one that matters beyond her society column assignment. Unraveling the clues, connecting the dots, knowing whom to trust, this drama culminates in chilling, ghostly final scenes at the house on Vesper Sands. As an avid mystery devourer, I loved it! – Carol Kranes, Tin House, \$16.95





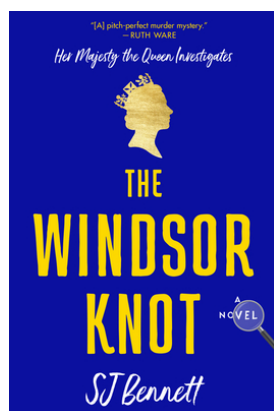
Slough House, Mick Herron

Post-Brexit, Diana Taverner, the head of MI5, has made a deal with the devil to quietly avenge the deaths of civilians on home soil—and it hasn't gone unnoticed. Least of all by Jackson Lamb, the spy gone to seed whose team of misfits is suddenly more accident prone than usual. Or by the up-and-coming media mogul who wants to make the news rather than report it. Or by the devil himself, who has compromised Lady Di in ways she can't even yet imagine. And there are con-

sequences for Diana's action—such as the pair of Russian assassins dispatched to take out the fabled hit squad who killed their colleague. Not to mention a slow horse returned from the underworld. – Paula Longhurst, Soho Crime, \$16.99

The Windsor Knot, SJ Bennet

When Rozie Oshodi, a bright young British Nigerian officer formerly of the Royal Horse Artillery, begins her new job at Windsor Palace, little does she realize that the Queen will turn to her for more than the occasional fetch-and-carry duties. Her Royal Highness, a subtle, intelligent character confined by history and custom to the daily duties of the palace, is definitely the protagonist in the novel, and when a young Russian pianist is murdered during a “dine and sleep” held prior to her 90th birthday, the Queen not only takes a personal interest in his life and death but also recognizes the usefulness of Rozie, using her as her link to the outside world. Her Royal Highness is a quiet thinker who leaves the applause to the professionals—even when they underestimate her. As a woman of a certain age myself, I appreciate the portrayal of this 90-year-old woman who is shrewd, wise, caring. This is not a mystery that patronizes age but recognizes the importance of experience and knowledge. – Wendy Foster Leigh, Harper Perennial, \$16.99



The Cold Millions, Jess Walter

Spokane, Washington, in the early 1900s teemed with mobs of IWW (Industrial Workers of the World), police orders to “disperse,” vaudeville “spectacles of indecency,” and enough mystery, murder and mayhem to satisfy any blood-hungry reader. At the heart of this story are brothers Gig and Rye Dolan: “They flew and floated...job to job, week to week, farm to farm,” finally ending up in Spokane, the base for 5,000 such migratory workers. Here they meet their women:

Ursula the Great, who performs with a live cougar, and the “redoubtable, estimable, formidable” Elizabeth Gurley Flynn, a 19-year-old activist who draws them into the union movement. With stunning, imaginative language, Walter depicts both sympathetic and abhorrent

characters who tell their stories in authentic first-person narratives. The novel's title refers to “All people, except this rich cream, living and scraping and fighting and dying, and for what, nothing, the cold millions with no chance in this world.” Against a back-drop of early 20th century America, *The Cold Millions* presents a sweeping, compelling portrait of intimate brotherhood, love, sacrifice and betrayal that captivates the reader to its very end. – Carol Kranes, Harper Perennial, \$17

The Consequences of Fear, Jacqueline Winspear

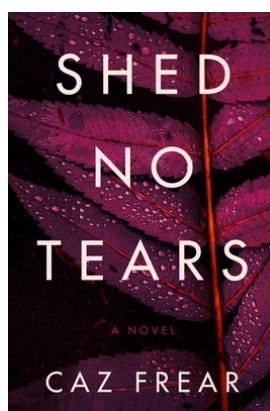
It is 1941, a time of transition as Americans prepare to enter the war. On a dark night filled with the flare of bombs, a young message runner, Freddie Hackett, witnesses a murder. When no one believes him, he turns to Maisie Dobbs, who owns her own private investigation agency which she runs with her old friends while she serves her country with the Special Operations Executive (SOE) assessing candidates for the French resistance. Maisie recognizes the truth in his story and also the dangers that exist for him and for her. Free French agents are ensconced in London at this time, and she is dragged into the world of grudges going back to WWI. Compassion and intelligence combine in her fears for Freddie and for her family and friends. More than a detective story, this, like all of the Maisie Dobbs books, is a combination of adventure, romance and intelligent historical fiction. – Wendy Foster Leigh, Harper Perennial, \$16.99



Shed No Tears, Caz Frear

London detective Cat Kinsella loves what she does and is very good at it; has a love/hate relationship with her father, about whom she knows far too much; and lives in daily fear that her superiors, not to mention the man she loves, will discover the truth about her family. When a body is discovered, a young woman assumed to be the final victim of a convicted serial killer, Cat begins to wonder whether this murder had been included too easily with his other crimes. Oddly, the more she and

her partner worry the case, the more resistance she meets—inside as well as outside the police force. Cat's dialogue is as sharp as her wits, and her behavior, alternately anxious and ferocious, creates a character as engaging as the plot—which is masterful. – Betsy Burton, Harper Paperbacks, \$16.99



The Art of Story 2021-22



"STRANGER, WHOEVER YOU ARE, OPEN THIS TO LEARN WHAT WILL AMAZE YOU."
– Anthony Doerr, *Cloud Cuckoo Land*, Scribner, \$30

"It is a strange symmetry that I was born in one pandemic and will die during another. I saw on television that the streets of the cities are empty, voices echo off the New York skyscrapers and butterflies congregate on the monuments in Paris." – Isabel Allende, *Violetta*, Ballantine, \$28



"Strife came to us that fall. At least that's what the paper called it. Racial strife. The word made me think of a bird—a big shrieking bird out of 1,000,000,000 BC."
– Toni Morrison, *Recitatif*, Knopf, \$16



"Klara is a B2,' Manager said. '...she now has the most sophisticated understanding of any AF in this store. B3s not excepted.'" – Kazuo Ishiguro, *Klara and the Sun*, Vintage, \$16.95



"Life is something we need to stop correcting. My boy was a pocket universe I could never hope to fathom. Every one of us is an experiment, and we don't even know what the experiment is testing."
– Richard Powers, *Bewilderment*, Norton, \$27.95

"Everybody was against something. Everybody had a manifesto. Right and Left. A time of envy and grievance and clubs with closed memberships. When a book was no longer safe. When Hitler was already busy trying to eliminate me and my author, and his people." – Hugo Hamilton, *The Pages*, Knopf, \$28



"There was grass, and it was that, in the end, that lured her across the road. Her shoes rang on the pavement with a pleasing resonance. She lifted her tail and arched her neck and blew out her nostrils a few times. Soon she had left the park far behind." – Jane Smiley, *Perestroika in Paris*, Anchor, \$16



"She finished her juice, feeling a numbness overwhelm her, tears stinging her eyes. Stop thinking about bloody novels, she told herself angrily. Have another drink." – William Boyd, *Trio*, Random House Trade Paper, \$17



"This is mercy, which is the best we can hope for. We do what we can for one another. We try to be kind."
– Jessie Greengrass, *The High House*, Scribner, \$27

"It was not always a joyful place. It had at times been a terrible one. But how could anywhere else feel so exactly his?" – Hanya Yanagihara, *To Paradise*, Doubleday, \$32.50



INKSLINGER'S INKSLINGERS

Publisher & Editor:

Betsy Burton

Designer:

Hilary Dudley

Copy Editors:

Deon Hilger

Michelle Macfarlane

Carol Kranes

Inkslingers:

Karlyn Bond

Anne Louise Brings

Betsy Burton

Calvin Crosby

Sue Fleming

Barbara Hoagland

Anne Holman

Val Kittel

Carol Kranes

Wendy Foster Leigh

Paula Longhurst

Stephanie Mackay

Michelle Macfarlane

Anne Stewart Mark

Alexis Powell

Michaela Riding

Karen Shepherd

Jan Sloan Tempest

Becky Thomas

Lindsey Webb

Laurie Wood

15TH **GALLERY**
STREET

1519 S 1500 E SLC 84105 801.468.1515

Visit the gallery to see work
from local artists!



Stop in for **original art, gifts,**
accessories, and custom framing.

Art | Gifts | Accessories | Framing
Open Monday - Friday 11-6 and Saturday 11-5
ART@15thStreetGallery.com