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KIRKUS REVIEWS
SPECIAL SUPPLEMENT
YOUR GUIDE TO
BOOKEXPO AMERICA
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you can now purchase books online at kirkus.com
Barnhardt's fourth novel is a revelation: witty, savage and bighearted all at once, it is the Southern novel for the 21st century.

The Jarvis-Johnston clan is a Charlotte, N.C., family of distinction; they have all that matters to society: money, pedigree and manners enough to keep secrets buried. But, as each family member is revealed (spanning a decade, every character has their own chapter), the ruin of the family becomes imminent. When Jerilyn Johnston heads off to Chapel Hill, she seems the one child who will live up to her mother Jerene's exacting standards. But when she pledges Sigma Kappa Nu, filled with rich, surgery-augmented party girls who hope to raise spring-break money by starting their own online porn site, Jerilyn falls into the abyss, which is a place her uncle Gaston Jarvis frequents with pleasure. Though in his youth he was a Young Turk of the literary world, for the last two decades he has churned out a regrettable Civil War series featuring the adventures of Cordelia Florabloom. The books have made him rich and bitter, his only solace a bar stool at the club. The great Southern novel he wanted to write, Lookaway Dixieland, conceived with his comrade in arms Duke Johnston, serves as a treacherous reminder of his wasted life.

Jerene and Duke's other children—Annie, the much-married left-wing rebel; Josh, who spends his evenings trolling for black men on the down low; and Bo, a Presbyterian minister who despises his congregation—are all beyond their parents' control, contributing to the mother of all Christmas dinner disasters. Perhaps most poignant is patriarch Duke Johnston: the golden boy beloved by everyone, offered the world, but who, in the end, locks himself away in his Civil War library, fixated on an insignificant battle, shielded by history.

Barnhardt masterfully reimagines the Southern gothic: there is every kind of sordid deed committed, but there is also an abundance of humanity and grace. (The publisher of this title is at booth 1557.)
TUMBLEDOWN
Boswell, Robert
Graywolf (448 pp.)
$26.00 | Aug. 6, 2013
978-1-55597-649-1

A book that reminds readers that the wages of sin are myriad and include the opportunity to find oneself.

James Candler knows better. A counselor at the Onyx Springs Rehabilitation and Therapeutic Center, he seems poised to become the center’s youngest director. He has a colorful cast of clients, a fiancee about to arrive from London—he proposed via text message—an expensive car he doesn’t respect himself for buying, a drafty stucco McMansion in a bedroom—read bedlam—community, and a roommate, his oldest and best friend Billy Atlas, who can barely get himself out of bed much less hold up the world. The engaged Candler hooks up with a woman he does not realize is his stalker. She, like everyone in the book, is the benevolent avatar of an evil type. Though bad things happen, and Boswell conjures menace with ease, the conclusion of the story will frustrate or please, depending upon your feelings about literary conceits; conceits Boswell handles masterfully. Boswell displays immense talent for characterization and observation, the narrator moving seamlessly among more than a dozen named characters, all with some connection to the haunted and impulsive Candler. Time is elastic, the fate of one character suspended while Boswell moves his attention back to follow a different character through the same few days, hours or minutes. Boswell makes only one misstep in a novel that seems guaranteed to deliver pleasure: Karly Hopper, a client at the rehab center, is drop-dead gorgeous and developmentally disabled, but only enough to make her laugh at everything and flirt with everyone. She’s less a character than a waking wet dream, and her redemption—and whom she redeems—is too pat.

An impressive work. (Galleys of Tumbledown will be available at booth 1557.) [First reviewed in the 04/15/13 issue]

THE DOGS OF CHRISTMAS
Cameron, W. Bruce
Forge (224 pp.)
978-0-7633-3055-0

Cameron’s latest demonstrates how the unconditional love received from dogs can make all the difference in human lives.

Josh Michaels, who lives in the Colorado mountains, is tricked by a dishonest neighbor into taking on the short-term care of a dog named Lucy. Josh never owned a dog, so everything about this new responsibility is initially daunting. For Josh, loss has been a fact of life ever since his mother and sister left when he was 17. His father remarried and moved to England, too far for much visitation. His live-in girlfriend left him for another man, so as this enchanting novel opens, he lives alone and pays the mortgage on what was once the family home by doing website design, until a project supervisor who doesn’t like him takes him off the team, leaving him to look for work during an economic downturn. He is lonely and vulnerable, so it doesn’t take long for the affectionate Lucy to win him over. His heart is broken when Lucy gives birth to a litter of stillborn pups. Then someone dumps a box with five newborn puppies in his truck, and Lucy nurses them. Along the way, our hero meets Kerri, who's affiliated with a local animal shelter, and turns to her for advice on handling his new responsibilities. Kerri and Josh have their romantic ups and downs, mostly since Josh can never quite figure out what to say or how to say it. Cute descriptions of the dogs’ behaviors will make readers want to find a pup to cuddle.

A book about dog lovers by an author who understands the canine soul. (There will be a galley giveaway of The Dogs of Christmas on Friday, May 31 at 11:30 a.m. at booth 1557.) [First reviewed in the 04/15/13 issue]

DIRTY LOVE
Dubus III, Andre
Norton (320 pp.)
$25.95 | Oct. 7, 2013
978-0-393-06465-0

Dubus anatomizes personal—especially sexual—relationships brilliantly in these loosely concatenated novellas.

At the center of the characters’ world are the small, economically depressed towns in Massachusetts where waiters, bartenders and bankers live and move and have their being. To Dubus’ credit, he doesn’t feel he has to solve their personal problems and the intricate twists of their relationships. Instead, he chronicles what’s going on with sympathy but without any sense that he needs to rescue them. In the first narrative, we meet hapless Mark Welch, who’s recently found out his wife, Laura, is having an affair with a banker. Although occasionally picking up and hefting a piece of lead pipe, Mark ultimately finds himself powerless to change the circumstances of his life. In the second story, we follow Marla, a physically unprepossessing bank teller (yes, she works at the same bank as Laura’s lover) who feels her life slipping away from her. She begins a desultory affair with a 37-year-old engineer whose passions tend toward video games and keeping his house pathologically clean. The next story introduces us to Robert Doucette, bartender and poet manqué, who marries Althea, a sweet but reticent upholsterer. In the final months of Althea’s pregnancy, Robert has hot sex with Jackie, a waitress at the restaurant, and Althea finds this out and simultaneously goes into labor. The final narrative focuses on Devon, an 18-year-old waitress at the tavern where Robert works. To get away from an abusive father, she lives with a considerate great uncle (who harbors his own secrets), but she
has to deal with the unintended consequences of an untoward sexual act that was disseminated through social media.

First-rate fiction by a dazzling talent. *Andre Dubus III will be signing galleys of Dirty Love on Friday, May 31 at 10:30 a.m. at booth 1820.* [First reviewed in the 04/15/13 issue]

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**THE OCEAN AT THE END OF THE LANE**

Gaiman, Neil

Morrow/HarperCollins (192 pp.)

$25.99 | Jun. 18, 2013

978-0-06-225565-5

From one of the great masters of modern speculative fiction: Gaiman’s first novel for adults since *Anansi Boys* (2005).

An unnamed protagonist and narrator returns to his Sussex roots to attend a funeral. Although his boyhood dwelling no longer stands, at the end of the road lies the Hempstock farm, to which he’s drawn without knowing why. Memories begin to flow. The Hempstocks were an odd family, with 11-year-old Lettie’s claim that their duck pond was an ocean, her mother’s miraculous cooking and her grandmother’s reminiscences of the Big Bang; all three seemed much older than their apparent ages. Forty years ago, the family lodger, a South African opal miner, gambled his fortune away, then committed suicide in the Hempstock farmyard. Something dark, deadly, and far distant heard his dying lament and swooped closer. As the past becomes the present, Lettie takes the boy’s hand and confidently sets off through unearthly landscapes to deal with the menace; but he’s only 7 years old, and he makes a mistake. Instead of banishing the predator, he brings it back into the familiar world, where it reappears as his family’s new housekeeper, the demonic Ursula Monkton. Terrified, he tries to flee back to the Hempstocks, but Ursula easily keeps him confined as she cruelly manipulates and torments his parents and sister. Despite his determination and well-developed sense of right and wrong, he’s also a scared little boy drawn into adventures beyond his understanding, forced into terrible mistakes through
innocence. Yet, guided by a female wisdom beyond his ability to comprehend, he may one day find redemption.

Poignant and heartbreaking, eloquent and frightening, impeccably rendered, it’s a fable that reminds us how our lives are shaped by childhood experiences, what we gain from them and the price we pay. (The publisher of this title is at booth 2038/2039. Neil Gaiman will be signing copies of *The Ocean at the End of the Lane* on Saturday, June 1 from 10-11:30 a.m. at the Downtown Stage.) [First reviewed in the 04/01/13 issue]

Gilbert’s sweeping saga of Henry Whittaker and his daughter Alma offers an allegory for the great, rampant heart of the 19th century. All guile, audacity and intelligence, Whittaker, born in a dirt-floored hovel to a Kew Garden arborist, comes under the tutelage of the celebrated Sir Joseph Banks. Banks employs Whittaker to gather botany samples from exotic climes. Even after discovering chinchona—quinine’s source—in Peru, Henry’s snubbed for nomination to the Royal Society of Fellows by Banks. Instead, Henry trades cultivation secrets to the Dutch and earns riches in Java growing chinchona. Henry marries Beatrix van Devender, daughter of Holland’s renowned Hortus Botanicus’ curator. They move to Philadelphia, build an estate and birth Alma in 1800. Gilbert’s descriptions of Henry’s childhood, expeditions and life at the luxurious White Acre estate are superb. The dense, descriptive writing seems lifted from pages written two centuries past, yet it’s laced with spare ironical touches and elegant phrasing—a hummingbird, “a jeweled missile, it seemed, fired from a tiny cannon.” Characters leap into life, visible and vibrant: Henry—“unrivaled arborist, a ruthless merchant, and a brilliant innovator”—a metaphor for the Industrial Revolution. Raised with Dutch discipline and immersed in intellectual salons, Alma—botany explorations paralleling 19th-century natural philosophers becoming true scientists—develops a “Theory of Competitive Alteration” in near concurrence with Darwin and Wallace. There’s stoic Beatrix, wife and mother; saintly Prudence, Alma’s adopted sister; devoted Hanneke de Groot, housekeeper and confidante; silent, forbidding Dick Yancey; Henry’s ruthless factotum; and Ambrose Pike, mystical, half-crazed artist. Alma, tall, ungainly, “ginger of hair, florid of skin, small of mouth, wide of brow, abundant of nose,” and yet thoroughly sensual, marries Ambrose, learning too late he intends marriage blanc, an unconsummated union. Multiple narrative threads weave seamlessly into a saga reminiscent of T.C. Boyle’s *Water Music*, with Alma following Ambrose to Tahiti and then returning alone to prosper at Hortus Botanicus, thinking herself “the most fortunate woman who ever lived.”

A brilliant exercise of intellect and imagination. (The publisher of this title is at booth 1520.)
“Another sweet, touching must-read for Higgins fans and anyone who enjoys a perfect combination of humor and romance.”

FROM THE BEST MAN

THE CARP CASTLE
Harris, MacDonald
Overlook (304 pp.)
$26.95 | Sep. 12, 2013
978-1-4683-0694-1

Harris, a pseudonym for novelist Donald Heiney, weaves a magical web of words in his narrative of mysticism, séances and a dirigible named The League of Nations.

At the core of the novel is the exotic Moira, who casts a metaphorical spell over her entourage by connecting them to the Astral Plane and “the mysteries of the invisible.” Two who come under this spell are Romer, who’s recently completed a doctorate in philosophy by writing his dissertation on angels, and Eliza. The novel opens with a vivid scene of Romer’s priapic indulgence with Eliza as she chases her across a sylvan landscape—well, sylvan except for the wasp stings they get in intimate places. This encounter leads to a flashback to their initial meeting, under the wing of Moira and her attendants. In fact, Harris’ narrative technique largely involves introducing characters (for example, Georg von Plautus, captain of The League of Nations) and then taking us back to the time when they first came under Moira’s sway. And what a cast of characters they are, ranging from the eternally hovering sylvan except for the wasp stings they get in intimate places. This encounter leads to a flashback to their initial meeting, under the wing of Moira and her attendants. In fact, Harris’ narrative technique largely involves introducing characters (for example, Georg von Plautus, captain of The League of Nations) and then taking us back to the time when they first came under Moira’s sway. And what a cast of characters they are, ranging from the eternally hovering妹子 and a zeppelin that gets derailed, as it were, over Antarctica.

The action is inspired and written in undeniably gorgeous prose. (The publisher of this title is at booth 1509.) [First reviewed in the 04/15/13 issue]

THE BEST MAN
Higgins, Kristan
Harlequin (384 pp.)
978-0-373-77792-1

When Faith Holland was abandoned at the altar three years ago, she left her hometown for San Francisco to regroup, coming home to Manningsport, she’ll have to confront her past and Levi Cooper, the disturbingly handsome chief of police she blames for ruining her life. On the day her fiance came out and left her at the altar, Faith escaped to the West Coast, where she’s had a thriving professional life and a comical romantic life. Summoned home for a few months to work the harvest at her family’s winery and help with some crisis management, Faith realizes that some things in her small town will never change—for the good or the bad—but she knows the time has come to establish a new reality with her ex, her family and maybe even Levi Cooper, the best man who forced Jeremy to be honest with her and himself on their wedding day. It’s so much easier to blame and despise him; if she lets down her guard, she might have to deal with their short but profound shared past and her own guilt and secrets from a long-ago tragedy that has haunted her for most of her life. Higgins’ newest heart-tugging romantic comedy juggles a spectrum of emotionally powerful elements, including the death of a mother, the abandonment of a father and a sigh-worthy high school romance gone awry. With her typical engaging voice, compelling storytelling and amusing dialogue, Higgins keeps the audience flipping through pages as quickly as possible, but it is her spot-on ability to make her characters at once funny, authentic and vulnerable—vulnerable to the point of breaking, so they can heal, stronger and better and more able to love—that is her true genius and guarantees most romance fans will both laugh out loud and get teary, sometimes at the same time.

Another sweet, touching must-read for Higgins fans and anyone who enjoys a perfect combination of humor and romance. (Kristan Higgins will be signing copies of The Best Man on Thursday, May 30 from 4-5 p.m. at booth 1238.) [First reviewed in the 01/15/13 issue]

BEAUTIFUL DAY
Hilderbrand, Elin
Reagan Arthur/Little, Brown (416 pp.)
$28.00 | Jun. 25, 2013
978-0-316-09978-3

Hilderbrand’s surprisingly original take on the wedding disaster novel. A wedding weekend is a time-honored literary pretext for exploring family dysfunction, and Hilderbrand’s version combines gentle irony with astute observation. The Carmichael family has vacationed at their rambling summer abode on Nantucket Island for almost a century. Now, the house will be the site of a high-profile divorce attorney Doug Carmichael’s youngest daughter Jenna’s nuptials. “The Notebook,” left by Jenna’s mother, Beth (who died of cancer six years ago), has plans for the wedding down to the last detail. The weekend, which will include a rehearsal dinner, Saturday ceremony and reception, and Sunday brunch, has drawn the Carmichaels and their entourage into the ideal arena for emotional fireworks. Doug’s 40-year-old daughter, executive recruiter Margot, hopelessly enamored with her father’s rakish older law partner, Edge (one of many nicknames right out of the preppy handbook), regrets her one ethical lapse at her lover’s behest, involving a more age-appropriate romantic prospect, Griff. Doug, who married second wife Pauline too soon after Beth’s passing, now contemplates divorce. Pauline, sensing Doug’s withdrawal, hopes that her daughter Rhonda’s service as a bridesmaid will finally earn her genuine entry into the Carmichael clan. Ann, the groom’s mother, a consummate politician, has miscalculated the personal toll of asking statuesque blonde Helen, her husband’s former mistress and mother of his love child, Chance, to the wedding. Crises small and large loom: Edge, though not married,
Jonathan Lethem’s
Dissident Gardens Confronts
Political Idealism and One
Very Mysterious Communist

Jonathan Lethem’s upcoming novel, *Dissident Gardens*, leaves behind the Brooklyn and Manhattan locales of his previous books for Queens. “People have been joking that I’m making some kind of conscious migration around the boroughs,” Lethem says, but the setting isn’t a progression so much as a return—he’s a lifelong Mets fan and often visited his grandmother there as a child. “Queens is in my organic chemistry,” he says. His family also introduced him to the radical politics that suffuse the novel. “My parents were really radicals,” he says. “And I invested in that in the very naïve way that you do as a child.” Lethem traces the history of American liberalism through the lives of one extended family: Rose Zimmer, the Jewish Communist who rules her family and neighborhood with an iron fist; her stubborn, idealistic daughter Miriam; Miriam’s husband, Tommy Gogan; their son Sergius; Miriam’s hapless cousin Lenny Angrush; and Cicero Lookins, the brilliant son of Rose’s lover. As the novel shifts among perspectives and moves back and forth through time, it’s Rose who holds the narrative together—largely by the sheer force of her will. “She’s a character who fought being written,” Lethem says. “The depths of her prideful mystery are so great that she became a mystery to everyone.” As for the rest of the characters, “I like to write about people who are dealing with something that is in some way impossible,” he says. In *Dissident Gardens*, there are two: political idealism and Rose Zimmer. —Alex Heimbach

Jonathan Lethem will be signing galleys of *Dissident Gardens* on Thursday, May 30 from 1:30-2:30 p.m. at Random House booth 2739.

refuses to make his and Margot’s relationship public; a historic tree named Alfie must be pruned to accommodate the wedding tent; Chance suffers a severe allergic reaction to mussels; Doug’s son Nick appears to be involved with a married bridesmaid. The populous cast makes establishing a coherent throughline difficult, and the first 200 pages are mainly prologue. But Hilderbrand’s casually tossed-off zingers, and her gift for eliciting sympathy for even the most insufferable of her characters, keep the pages turning until the disaster unfolds in earnest.

A wedding readers won’t be able to resist crashing. (The publisher of this title is at booth 1829.)

Someonelse’s Love Story
Jackson, Joshilyn
Morrow/HarperCollins (352 pp.)
$26.99 | Nov. 19, 2013
978-0-06-210565-3

Jackson’s novel perfectly captures the flavor and rhythm of Southern life as a young woman preparing for college finds herself caught up in a real-life drama. Shandi has a miracle baby. His name is Nathan, but she and her BFF, Walcott, call the precocious 3-year-old genius Natty. As Shandi moves out of her mother’s home to her successful physician father’s condominium in Atlanta, she, Walcott and Natty become caught up in an armed robbery. It’s during this robbery that Shandi meets William Ashe, a giant of a man with a palpable, lingering sorrow. When William takes a bullet during the robbery, Shandi decides to take on William and starts caring for him on the day he leaves the hospital. In due course, she discovers that William’s suffered a tragic loss and finds herself fighting both his memories of happier times and his best friend, Paula, who makes it clear she wants Shandi out of the picture. However, Shandi is coping with a dilemma she thinks William can help her resolve: discovering the identity of the man who fathered her child. Shandi conceived Natty after being raped at a college party years before and still has enough of his DNA to possibly deduce his identity. William, a research scientist, has both the tools and the know-how to narrow down, if not figure out, just who her attacker might be. Jackson draws on her own Southern roots to paint this pitch-perfect portrait of a girl from a small town in Georgia. She traces Shandi’s struggles to figure out what, if anything, William really means to her. Shandi conceived Natty after being raped at a college party years before and still has enough of his DNA to possibly deduce his identity. William, a research scientist, has both the tools and the know-how to narrow down, if not figure out, just who her attacker might be. Jackson draws on her own Southern roots to paint this pitch-perfect portrait of a girl from a small town in Georgia. She traces Shandi’s struggles to figure out what, if anything, William really means to her. Wrapped in a thoughtful, often funny and insightful narrative that brings Shandi and those in her satellite to life, Jackson presents the reader with a story that is never predictable and is awash in bittersweet love, regret and the promise of what could be.

A surprising novel, both graceful and tender. You won’t be able to put it down. (The publisher of this title is at booth 2038/2039. Joshilyn Jackson will be signing galleys of Someone Else’s Love Story on Thursday, May 30 from 1-2 p.m. at Autograph Area Table 18.)
**BURIAL RITES**

*Kent, Hannah*

Little, Brown (316 pp.) $26.00 | Sep. 10, 2013
978-0-316-24391-9

With language flickering, sparkling and flashing like the northern lights, Kent debuts with a study of Agnes Magnúsdóttir, an Icelandic servant convicted of an 1828 murder.

The murder was horrific: two men bludgeoned, stabbed and burned. Agnes and two others were convicted, but sentences—Agnes was to be beheaded—require confirmation by Denmark’s royal government. Kent opens her powerful narrative with Agnes, underfed and unwashed, being moved from district capital imprisonment to Kornsá, a valley farmstead. Stoic, dutiful Jón and his tubercular wife, Margrét, are forced by circumstance to accept her charge. Reflecting intimate research, the story unfolds against the fearsome backdrop of 19th-century Icelandic life. It’s a primitive world where subsistence farmers live in crofts—dirt-floored, turf-roofed hovels—and life unfolds in bæstofa, communal living/sleeping rooms. Beautiful are Kent’s descriptions of the interminable summer light, the ever-present snow and ice and cold of winter’s gloomy darkness, the mountains, sea and valleys where sustenance is blood-rung from sheep. Assistant Rev. Thorvardur has been assigned to “direct this murderess to the way of truth and repentance,” but he is more callow youth than counselor. His sessions with Agnes come and go, and he becomes enamored of Agnes and obsessed by her life’s struggles. Kent deftly reveals the mysterious relationship between Agnes, a servant girl whom valley folk believe a “[b]astard pauper with a conniving spirit,” and now-dead Natan Ketilsson, a healer, some say a sorcerer, for whom she worked as a housekeeper. Kent writes movingly of Natan’s seduction of the emotionally stunted Agnes—“When the smell of him, of sulphur and crushed herbs, and horse-sweat and the smoke from his forge, made me dizzy with pleasure”—his heartless manipulation and his cruel rejection. The narrative is revealed in third person, interspersed with subjective monologues of intimates. The narrative is revealed in third person, interspersed with subjective monologues of intimates.

A magical exercise in artful literary fiction. (Galleys of Burial Rites will be available at booth 1829.) [First reviewed in the 04/15/13 issue]

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**LONG DIVISION**

*Laymon, Kiese*

Bolden/Agate (250 pp.) $15.00 paper | Jun. 15, 2013
978-1-932841-72-5

A novel within a novel—hilarious, moving and occasionally dizzying.

Citizen “City” Coldson is a 14-year-old wunderkind when it comes to crafting sentences. In fact, his only rival is his classmate LaVander Peeler. Although the two don’t get along, they’ve qualified to appear on the national finals of the contest “Can You Use That Word in a Sentence,” and each is determined to win. Unfortunately, on the nationally
More than 20 years after the publication and success of her sophomore novel, Waiting to Exhale, best-selling author Terry McMillan will publish her eighth novel, Who Asked You?, this fall. The book revolves around Betty Jean, the mother of three grown children and wife to Lee David, who has Alzheimer’s disease. The weary matriarch also has to contend with a pair of opinionated sisters, an audacious best friend from Montana, and the flamboyant, sneaky Nurse Kim, who does a little too much to help her husband. Her daughter, Trinetta, is addicted to drugs. Her sons couldn’t be more different: Dexter is in prison, and Quentin is so used to being a token that he can’t stand to be around other black people. As she nears retirement, Betty Jean finds herself caring for her precocious grandsons, Ricky and Luther.

Unlike her previous books, McMillan places Betty Jean in every chapter while also writing from the perspective of each of her 15 characters. The title is a response to the opinionated masses, “because people are always voicing their opinions when nobody asked for it,” McMillan says. “It’s millions of them out there. And most of them are in your family,” she adds, laughing. At the heart of Who Asked You? is a woman trying to make the best of others’ bad decisions while also trying to figure out what’s best for her and the village that, for better or worse, helps her keep her family together. —Joshunda Sanders

The publisher of this title is at booth 1521.
between Stonewall and disease,” funerals would supplant parties as social gatherings. The novel’s social realism finds ’60s folk fixtures such as Dave Van Ronk and the Rev. Gary Davis mixing with Miriam and her eventual husband, Tommy Grogan, a musician who moves from a traditional Irish family trio to protest songs, a career eclipsed (like so many others) by the rise of Bob Dylan. But it also features Archie Bunker (if only in Rose’s mind) and a devastating record review by PK. Tooth (from Chronic City, in tribute here to the late Paul Nelson). In “a city gone berserk,” pretty much every character struggles with identity, destiny and family.

Not Lethem’s tightest novel, but a depth of conviction underlies its narrative sprawl. (Jonathan Lethem will be signing galleys of Dissident Gardens on Thursday, May 30 at 1:30-2:30 p.m. at booth 2739.)

**TRANSATLANTIC**
McCann, Colum
Random House (320 pp.)
$27.00  |  Jun. 4, 2013
978-1-4000-6959-0

A masterful and profoundly moving novel that employs exquisite language to explore the limits of language and the tricks of memory.

It hardly seems possible that this novel, epic in ambition, is comparatively compact or that one so audacious in format (hopscotching back and forth across an ocean, centuries, generations) should sustain such narrative momentum. The award-winning McCann (Let the Great World Spin, 2009, etc.) interweaves historical and fictional truth as he connects the visit to Ireland in 1845 by Frederick Douglass, whose emancipation appeals on behalf of all his fellow slaves inspire a young Irish maid to seek her destiny in America, to the first trans-Atlantic flight almost 65 years later, carrying a mysterious letter that will ultimately (though perhaps anticlimactically) tie the various strands of the plot together. The novel’s primary bloodline begins with Lily Duggan, the Irish maid inspired by Douglass, and her four generations of descendants, mainly women whose struggle for rights and search for identity parallels that of the slave whose hunger for freedom fed her own. Ultimately, as the last living descendant observes, “[t]he tunnels of our lives connect, coming to daylight at the oddest moments, and then plunge us into the dark again. We return to the lives of those who have gone before us, a perplexing mobius strip until we come home, eventually, to ourselves.” The novel’s narrative strategy runs deeper than literary gamesmanship, as the blurring of distinctions between past and present, and between one side of the ocean and the other, with the history of struggle, war and emancipation as a backdrop, represents the thematic thread that connects it all: “We prefigure our futures by imagining our pasts. To go back and forth. Across the waters. The past, the present, the elusive future. A nation. Everything constantly shifted by the present. The taut elastic of time.”

A beautifully written novel, an experience to savor. (Colum McCann will be signing galleys of Transatlantic on Saturday, June 1 from 12:1 p.m. at booth 2739, Table 1.) [First reviewed in the 04/15/13 issue]

**SOMEONE**
McDermott, Alice
Farrar, Straus and Giroux
(224 pp.)
$25.00  |  Sep. 3, 2013
978-0-374-28109-0

McDermott’s brief seventh novel (Child of My Heart, 2002, etc.) follows seven decades of a Brooklyn woman’s modest life to create one of the author’s most trenchant explorations into the heart and soul of the 20th-century Irish-American family.

Sitting on the stoop of her apartment building, 7-year-old Marie watches her 1920s Brooklyn neighborhood through the thick glasses she already wears—her ability to see or missee those around her is one of the novel’s overriding metaphors. She revels in the stories of her neighbors, from the tragedy of Billy Corrigan, blinded in the war, to the great romance of the Chehab’s Syrian-Irish marriage. Affectionately nicknamed the “little pagan” in contrast to her studious, spiritual older brother Gabe, Marie feels secure and loved within her own family despite her occasional battles of will against her mother. Cozy in their narrow apartment, her parents are proud that Marie’s father has a white-collar job as a clerk, and they have great hopes for Gabe, who is soon off to seminary to study for the priesthood. Marie’s Edenic childhood shatters when Maries’s father claims it didn’t suit him and that his widowed mother needs him at home. Is he a failure or a quiet saint? After her heart is broken by a local boy who dumps her for a richer girl, Marie marries one of Gabe’s former parishioners, has children and eventually moves away from the neighborhood. Gabe remains. Marie’s straightforward narration is interrupted with occasional jumps back and forward in time that create both a sense of foreboding and continuity as well as a meditation on the nature of sorrow.

There is no high drama here, but Marie and Gabe are compelling in their basic goodness, as is McDermott’s elegy to a vanished world. (Alice McDermott will be signing galleys of Someone on Thursday, May 30 at 9:30 a.m. at booth 1557.) [First reviewed in the 04/15/13 issue]
WHO ASKED YOU?

McMillan, Terry
Viking (400 pp.)
$27.95 | Sep. 17, 2013
978-0-670-7869-8

The years pass, and McMillan's (Waiting to Exhale, 1992, etc.) characters have moved from buppedom to grandmotherhood.

Betty Jean is not having a good day when we first meet her. She's in the kitchen, frying chicken, when her wayward 27-year-old daughter, Trinetta, calls, begging for money and adding, "the good news is I might have a job and I was wondering if I could bring the boys over for a couple of days." Trinetta admits to taking a pull or a snort every now and again, but to nothing stronger. The problem is, drugs have swept across Trinetta's generation ("all drugs, not just some...will fuck you up every time and make you do a lot of stupid shit and you won't get nowhere in life except maybe prison"), leaving it to the elders to pick up the pieces—and when it's not drugs, then it's some other form of culture destroyer, for Betty Jean's eldest child is a chiropractor in Oregon, "where hardly any black people live, which has made it very easy for him to forget he's black." Betty Jean's sisters, Arlene and Venetia, are formidable, too, and with troubles of their own—though in Venetia's case, there's an attractive young man, white at that, who's constantly making goo-goo eyes at her, making her forget that she's married and of a certain age. Naturally, complications ensue at every turn. Moving from character to character and their many points of view, McMillan writes jauntily and with customary good humor, though the sensitive ground on which she's treading is not likely to please all readers; even so, her story affirms the value of love and family, to say nothing of the strength of resolute women in the absence of much strength on the part of those few men who happen to be in the vicinity.

McMillan turns in a solid, well-told story. (The publisher of this title is at booth 1521.)

THE HUSBAND'S SECRET

Moriarty, Liane
Amy Einhorn/Putnam (416 pp.)
$25.95 | Jul. 30, 2013
978-0-399-15934-3

There are more than enough secrets to go around in the intertwining lives of three women connected to a Catholic elementary school in Sidney.

Australian Moriarty (The Hypnotist's Love Story, 2012, etc.) experiments with the intersection of comedy and tragedy in her slyly ambitious consideration of secrecy, temptation, guilt and human beings' general imperfection. Superorganized, always-on-the-go Cecilia is a devoted mother who constantly volunteers at her daughters' school while running a thriving Tupperware business. Not quite as perkily perfect as she seems, 40-year-old Cecilia years for some drama in her life. Then, she finds a sealed envelope from her husband that is to be opened only in the event of his death. John-Paul is very much alive, but the temptation to read the contents is understandably strong. Once she does, she can't erase the secrets revealed. Meanwhile, in Melbourne, 30-something Tess' husband breaks the news that he's fallen in love with Tess' first cousin/best friend/business partner. Furious, Tess runs into former lover Connor, and sparks re-ignite. Formerly an accountant, Connor is now the school's hunky gym coach and is crushed on by students, teachers and parents like Cecilia. One holdout from the general adoration is widowed school secretary Rachel. Connor was the last person to see her 17-year-old daughter Janie before Janie was strangled in 1984. Still grief-stricken and haunted by a belief that she could have prevented Janie's death if she hadn't been 15 minutes late to pick her up, Rachel is increasingly convinced Connor is the murderer. As the women confront the past and make hard decisions about their futures (the novel's men are pale and passive), their fates collide in unexpected ways.

Moriarty may be an edgier, more provocative and bolder successor to Maeve Binchy. There is real darkness here, but it is offset by the author's natural wit—she weaves the returned with a hundred years ago, some died 50 years ago; some are young children, some are senile old women and men. Considered by some the work of the devil, by others a miracle, the confounding reality is that an already struggling planet must abruptly support a staggering influx of beings who have typical human needs: food, water, shelter, sanitation. Globally, the cataclysmic event of their return brings about a spectrum of responses that reflects many facets of faith, spirituality, and the best and worst of human nature. Individually, many of the living must decide whether or not to accommodate the people they loved as they return to a world that has left them behind. Written

THE RETURNED

Mott, Jason
Harlequin MIRA (400 pp.)
$24.95 | Aug. 27, 2013
978-0-7783-1533-9

The returned, a community and an elderly couple are confused and disconcerted when people who have died inexplicably come back, including the couple's 8-year-old son, whom they lost nearly 50 years ago.

No one understands why people who died are coming back. There's no rhyme or reason, just a sudden reappearance of a massive population who were dead and are now alive, nearly exactly as they were the minute before they died. Some died a hundred years ago, some died 50 years ago; some are young children, some are senile old women and men. Considered by some the work of the devil, by others a miracle, the confounding reality is that an already struggling planet must abruptly support a staggering influx of beings who have typical human needs: food, water, shelter, sanitation. Globally, the cataclysmic event of their return brings about a spectrum of responses that reflects many facets of faith, spirituality, and the best and worst of human nature. Individually, many of the living must decide whether or not to accommodate the people they loved as they return to a world that has left them behind. Written
mainly from the perspective of Lucille and Harold Hargrave—an elderly couple whose 8-year-old son, Jacob, returns to them decades after he died—and taking place in a small Southern town that becomes a regional coordination center for handling those who come back, this book offers a beautifully written and emotionally astute look at our world gone awry. At the center is a startling and disturbing idea, especially given how many of us wish we could have one more chance to see the ones we’ve loved and lost to death: What if many of them came back, all at once?

Poet and debut author Mott has written a breathtaking novel that navigates emotional minefields with realism and grace. (Jason Mott will be signing galleys of The Returned on Thursday, May 30 from 10-11 a.m. at booth 1238.)

**DOOMED**

*Palahniuk, Chuck*

Doubleday (336 pp.)

$26.00 | Oct. 8, 2013

978-0-385-53303-4

Well, what do you know? Little Maddy Spencer got out of Hell. God help us all.

Palahniuk (Damned, 2011, etc.) is rarely known to revisit characters in the manner of Irvine Welsh. But after the heavily experimental voices in Snuff, Pygmy and Tell-All, maybe a little more blasphemy by way of Judy Blume is an acceptable compromise. The author’s muse, 13-year-old Madison Spencer, may be a lot of things—chubby, dead, virginal and sarcastic to the point of sadism—but she’s often quite funny in her most shockingly dark moments. To catch up, Maddy woke up in Hell. It turns out that Hell has a hell of a lot of rules, and Maddy broke every one of them trying to figure out her predicament—the last when she overstayed a visit to Earth on Halloween. Now, she’s stuck here as an elderly couple whose 8-year-old son, Jacob, returns to them and the romance with which he becomes obsessed seems more like fantasy (though revelatory of her character) than reality. The title (fittingly enough) has a double meaning, referring both to a stolen painting Lucas tries to recover and the adversary he finds himself facing (one of them insists that the two of them are very much alike). He seems to scoff at the very notion of “literary fiction, whatever that was,” while praising “a good story told with clean, efficient writing, a plot involving a problem to be solved or surmounted, and everyday characters the reader could relate to.” A few more loose ends than usual, but this is a novel Spero Lucas would appreciate.

Cult favorite Pelecanos deserves an even wider readership. (The publisher of this title is at booth 1829.) [First reviewed in the 04/15/13 issue]

**THE DOUBLE**

*Pelecanos, George*

Reagan Arthur/Little, Brown (304 pp.)


978-0-316-25591-2 e-book

The second in a series featuring a new investigator represents an update for the veteran mystery novelist. Pelecanos (The Cut, 2011, etc.) has long rotated protagonists rather than settling on a signature hero. His latest is Spero Lucas, who differs from his predecessors in terms of generation, experience and bloodline. And perhaps code of morality as well. A young veteran from the Iraq War, he has become a defense attorney’s special investigator at least partly for “a replication of what he’d experienced there every day: a sense of purpose and heightened sensation.” He’s also a digital native who knows that “the secret most investigators keep is that the bulk of their modern day work is done via computer programs.” He comes by his Greek name via adoption, as part of a loving, mixed-race (but dysfunctional) family, and he tends to associate the music that Pelecanos and his previous protagonists favor with his late father. What remains constant throughout the work of the novelist is the deep knowledge of local Washington, D.C. (where this and most of his novels are set), popular culture (from music to sports to literature and beyond) and the human heart. Here, the murder Lucas begins to investigate soon seems like an afterthought, and the romance with which he becomes obsessed seems more like fantasy (though revelatory of his character) than reality. The title (fittingly enough) has a double meaning, referring both to a stolen painting Lucas tries to recover and the adversary he finds himself facing (one of them insists that the two of them are very much alike). He seems to scoff at the very notion of “literary fiction, whatever that was,” while praising “a good story told with clean, efficient writing, a plot involving a problem to be solved or surmounted, and everyday characters the reader could relate to.” A few more loose ends than usual, but this is a novel Spero Lucas would appreciate.

Cult favorite Pelecanos deserves an even wider readership. (The publisher of this title is at booth 1829.) [First reviewed in the 04/15/13 issue]

**THE ONE-WAY BRIDGE**

*Pelletier, Cathie*

Sourcebooks Landmark (304 pp.)

$24.99 | May 1, 2013

978-1-4022-8073-3

Pelletier’s long-awaited addition to the tragicomic annals of fictional Mattagash, Maine.

Mattagash is a town divided by a one-way bridge, a crossing that can only be made by one car at a time. The bridge will figure heavily in the at-times-farcical story, but in the meantime,
Pelletier is bent on making us love the “cantankerous” men and the staunch yet wistful women who people this ultrarustic pocket of the Northeast. Many voices, most of whom share distant or close kinship, alternate points of view. Orville, 65, the town mailman, is staring down retirement as he delivers mail for the last time. He can’t ignore the insults that his archrival Harry has heaped on him, most recently a regulation-flouting, moose-shaped mailbox. Since the kids have left, Orville’s wife, Meg, is more absorbed by computer games involving penguins than her paunchy husband. Billy, a downstater, has decided peddling pot and pills is safer in Mattagash than in Portland, where he’s left a trail of drug debts and broken hearts. It’s been awhile since he’s gotten a shipment from his connections, cartel wannabes the Delgado cousins: Instead, their parcels contain fake fingers. Trying to rectify his poverty by doing odd jobs with his own fifth (or sixth?) cousin Buck, Billy is in increasing danger of freezing to death in an unheated camper and a classic Mustang convertible with the top permanently down as a Maine winter looms. Harry, recipient of a Purple Heart, is still tormented by flashbacks and dreams of combat in Vietnam and guilt over the deaths of his buddies and the carnage inflicted by both sides. Since his wife, Emily, died of cancer years before, Harry, though respected in town, has been something of a recluse. With so many characters, a coherent plot takes awhile to emerge, and when it does, it neatly melds the fallout from Billy’s traffic in bootleg Viagra with the more profound ramifications of wounds, both physical and psychic.

If you told most editors that they would one day publish a novel in verse by a writer previously known for being funny—and, oh yeah, that writer died a year ago—they would probably laugh you right out of the room. Bill Thomas, the publisher and editor-in-chief of Doubleday, admits that when David Rakoff told him he’d been working on *Love, Dishonor, Marry, Die, Cherish, Perish* for 10 years, he was somewhat “skeptical” about the project. And then Rakoff handed it in early—the first time he had done that, Thomas, his longtime editor, says—and announced that Thomas would be publishing the book posthumously. Rakoff died of cancer five weeks later in August 2012. Known for his acerbic essays, Rakoff produced three best-sellers for Doubleday, but “it mattered to him to express something deeper and richer,” Thomas says. *Love, Dishonor* ambitiously spans the entire 20th century, but Rakoff’s mordant wit is evident in the novel. Thomas agreed to publish it since “an author’s passion should be fundamental, and you can’t fake that,” he says. Then Thomas read the manuscript, knowing he would publish it without Rakoff around (look for the novel in mid-July). He choked up thinking about Rakoff. Regarding his early doubt of the novel, he says, “I realized I was completely wrong.” Rakoff “pulled it off as a vision of the world, something that is funny and full of pathos and ideas.” —Claiborne Smith

*The publisher of this title is at booth 2739.*
...for those who like their dystopian science fiction multilayered...”

FROM THE BONE SEASON

Ouellet quintuplet, she’d spent her adult years craving privacy after the national publicity surrounding the birth of the five sisters had turned them into daily newspaper fodder. Why would anyone want to murder this reclusive woman of 79? The answer is developed through clues worthy of Agatha Christie that Gamache interprets while dealing with the dismemberment of his homicide department by Francoeur, who’s been plotting a major insult to Canadian government for 30 years. Matters come to a head when Gamache and the one Sûreté chief still loyal to him and her husband, a computer whiz, are tracked to Three Pines, where Beauvoir awaits, gun in hand.

Of the three intertwined plots, the Francoeur scheme is the deadliest, and the Ouellet saga will remind readers of the real-life Dionne family debacle of the 1940s. But it’s Three Pines, with its quirky tenants, resident duck and developing through clues worthy of Agatha Christie that Gamache and the one Sûreté chief still loyal to him and her husband, a computer whiz, are tracked to Three Pines, where Beauvoir awaits, gun in hand.

DOMINION
Sansom, C.J.
Mulholland Books/Little, Brown
(450 pp.)
$27.00 | Jan. 28, 2014
978-0-316-25491-5

What did you do in the war, Pater—eh, Vater?

Let’s suppose, as Sansom does in this long, engaging bit of speculative fiction, that the Nazis had won the war. Or, perhaps more specifically, that they had stared the British down, won concessions from Lloyd George (who had “spent the thirties idolizing Hitler, calling him Germany’s George Washington”) and effectively made the United Kingdom a satellite of the Third Reich. Winston Churchill, pressed to join the Quisling government, instead spearheads a vee-for-victory resistance movement, while German racial purity laws gradually come into effect on the streets of London, with most residents only too glad to be rid of the Jews; meanwhile, critics of the regime, such as W.H. Auden and E.M. Forster, have been silenced. To judge by his name and appearance, David Fitzgerald should have no trouble in the new Britain, but his bloodline tells a different tale: “He knew that under the law he too should have worn a yellow badge, and should not be working in government service, an employment forbidden to Jews”—even half-Jews, even Irish Jews. His wife, her part, is content at first to keep her head down and her mouth shut until the Final Solution comes to the sceptered isle. If there is hope, it will come from America, where, as one dour Brit remarks, “they love their superweapons, the Americans. Almost as bad as the Germans.” Sansom’s scenario is all too real, and it has sparked a modest controversy among it-couldn’t-happen-here readers across the water. More important than the scenario is his careful unfolding of the vast character study that fascism affords, his portraits of those who resist and those who collaborate and why. That scenario, after all, is not new; Philip K. Dick, Len Deighton and Philip Roth have explored it, too. What matters is what is done with it, and Sansom has done admirably.

A rich and densely plotted story that will make Winston Churchill buffs admire the man even more.

THE BONE SEASON
Shannon, Samantha
Bloomsbury (480 pp.)
$24.00 | Aug. 20, 2013
978-1-62040-139-2

A futuristic novel that presents an alternative universe of seers, soothsayers and even such esoterica as rhabdomancers—and their enemies.

The year is 2059—using the Scion calendar, that is—and the future is not a happy one. Paige Mahoney is 19, narrator of the story and a “dreamcatcher” at the top of the seven orders of clairvoyance. Her status means she has greater sensitivity to and control of the “aether,” a higher plane of existence and something that gets her in big trouble when her spirit winds up flying out of her body and killing an Underguard. (Not only is the universe Shannon creates an alternative one, but so is the vocabulary. One gets used to deciphering such sentences as, “The idea that the Rephaim fed on aura just didn’t compute. It was a link to the aether, unique to each voyant.” An extensive glossary at the end of the novel helps with this decoding.) Paige is caught, given a strong dose of “flux” and taken to the “Lost City” of Oxford, where she’s confined to the Residence of Magdalen. There she meets Nashira Sargas, the “blood-sovereign of the Race of Rephaim,” who are all clairvoyants (in contrast to the Amaurotics, or nonclairvoyants). Paige’s name is changed to XX-59-40, and she comes under the control of Arcturus, Warden of the Mesarthim, who becomes her “keeper.” Nashira explains to Paige the existence of the Emin, “mindless, bestial creatures with a taste for human flesh.” Every 10 years, the Rephaim “harvest” the clairvoyants to help them control the Emin, and these harvests are called Bone Seasons.

The first of a projected set of seven novels, this book is for those who like their dystopian science fiction multilayered, philosophical and complex to the point of impenetrability. (The publisher of this title is at booth 1556. Samantha Shannon will be signing galleys of The Bone Season on Friday, May 31 from 2:30-3 p.m. at Autographing Area Table 22.)

(First reviewed in the 04/01/13 issue)
Graeme Simsion, whose background is in information technology, is a screenwriter and now, a novelist. He’s also a planner: *The Rosie Project* was outlined in detail before sitting down to write, in order, he says, to “concentrate on writing it as well as I could.” And well-written it is, as Simsion brings to life a brilliant geneticist—also skilled in martial arts, cooking and, above all, time management—who lacks basic social skills. Ready to locate his ideal mate, with no time to waste on poor matches, Don Tillman devises the Wife Project. *The Rosie Project* is both a romantic comedy and a fish-out-of-water story, as Don navigates the nonliteral world of dating from his very literal perspective. After meeting Rosie (an entirely unsuitable mate on paper), he finds himself throwing out his well-established rules in order to help Rosie find her father. The book’s humor emerges from Don’s clashes with the conventional. From a first-person perspective, we see Don evolve: He becomes a cocktail connoisseur and even unethically collects DNA, all for a chance at love. Don is very familiar to Simsion—in fact, the novelist says he can “be Don if he needs to.” Perhaps it’s this understanding of Don’s perspective that’s allowed him to write such a three-dimensional, complex character. “I don’t see Don as a person with a disability; I see him as someone with a difference,” says Simsion. We should admire and appreciate that Don’s view of the world might be a smarter one than ours,” he says. Simsion says that parting with Don was hard, but it may not be goodbye for long. Don’t be surprised to see Don again, particularly on the silver screen. —Chelsea Langford

*The publisher of this title will be throwing a Rosie Project party on Thursday, May 30 at 4 p.m. at booths 2638/2639.*
THE ROSIE PROJECT
Simsion, Graeme
Simon & Schuster
(304 pp.)
978-1-4767-2908-4
978-1-4767-2910-7 e-book

Polished debut fiction, from Australian author Simsion, about a brilliant but emotionally challenged geneticist who develops a questionnaire to screen potential mates but finds love instead. The book won the 2012 Victorian Premier’s Literary Award for an unpublished manuscript.

“I became aware of applause. It seemed natural. I had been living in the world of romantic comedy and this was the final scene. But it was real.” So Don Tillman, our perfectly imperfect narrator and protagonist, tells us. While he makes this observation near the end of the book, it comes as no surprise—this story plays the rom-com card from the first sentence. Don is challenged, almost robotic. He cannot understand social cues, barely feels emotion and can’t stand to be touched. Don’s best friends are Gene and Claudia, psychologists. Gene brought Don as a postdoc to the prestigious university where he is now an associate professor. Gene is a cad, a philanderer who chooses women based on nationality—he aims to sleep with a woman from every country. Claudia is tolerant until she’s not. Gene sends Rosie, a graduate student in his department, to Don as a joke, a ringer for the Wife Project. Finding her woefully unsuitable, Don agrees to help the beautiful but fragile Rosie to learn the identity of her biological father. Pursuing this Father Project, Rosie and Don collide like particles in an atom smasher: hilarity, dismay and carbonated hormones ensue. The story lurches from one set piece of deadpan nudge-nudge, wink-wink humor to another. We laugh at, and with, Don as he tries to navigate our hopelessly emotional, nonliteral world, learning as he goes. Simsion can plot a story, set a scene, write a sentence, finesse a detail. A pity more popular fiction isn’t this well-written. If you liked Australian author Toni Jordan’s Addition (2009), with its math-obsessed, quirky heroine, this book is for you.

A sparkling, laugh-out-loud novel. (The publisher of this title will be throwing a Rosie Project party on Thursday, May 30 at 4 p.m. at booth 2638/2639.)

SISTERLAND
Sittenfeld, Curtis
Random House (416 pp.)
$27.00 | Jun. 25, 2013
978-1-4000-6831-9

Her psychic sister’s prediction of a major earthquake unsettles a St. Louis woman’s life in the latest from best-selling Sittenfeld (American Wife, 2008, etc.). Although identical twins Violet and Daisy Shramm as girls both had “the senses,” Daisy suppressed her abilities as part of her transformation into ordinary Kate Tucker, wife to Washington University professor Jeremy and mother to toddler Rosie and baby Owen. She’s mortified by being related to a professional psychic and appalled when Vi publicly contradicts seismologist Courtney Wheeling, who says a small quake that rattles St. Louis in September 2009 is not necessarily a prelude to a bigger one. Courtney is Jeremy’s colleague, and her husband, Hank, also a stay-at-home parent, is close with Kate’s. Vi is oblivious to the messy reality of life with small children, and we frequently see her imposing on her overwhelmed sister while condemning Kate (not without justification) as uptight and controlling; it’s a skillful way for Sittenfeld to spotlight the differences that make the twins’ interactions so fraught. The present-day narrative, moving toward the date Vi set for the big quake, intertwines with Kate’s memories of childhood and adolescence to explain why she felt so threatened by her powers—and to reveal a marriage as fraught in its own ways as Kate’s bond with Vi. Jeremy is exasperated by his wife’s anxieties, which sometimes threaten to dominate their lives; she feels inferior to her better educated, more relaxed spouse. The novel has some structural problems; scenes from the twins’ past take up more pages than their intrinsic interest merits and sometimes annoyingly interrupt the compelling main story. These flaws are insignificant compared with the powerful denouement: a shocking yet completely plausible act by Kate and its grim consequences for her marriage. The quiet closing pages remind us that damaged bonds can be repaired.

A rich portrait of intricate relationships within and among families by one of commercial fiction’s smartest, most perceptive practitioners. (Curtis Sittenfeld will be signing galleys of Sisterland on Friday, May 31 from 2-3 p.m. at booth 2739, Table 1.) [First reviewed in the 04/15/13 issue]
**LOVE AND LAMENT**

Thompson, John Milliken
Other Press (400 pp.)
$17.95 paper | Aug. 6, 2013
978-1-59051-587-7

A North Carolina girl is the unlikely survivor of a host of tribulations between the Civil War and World War I.

Mary Bet, the no-nonsense hero of the second historical novel by Thompson (*The Reservoir*, 2011), is the youngest of nine children raised by a rural store owner and his wife. If that seems like a lot of characters for a novelist to juggle, Thompson dispatches them with chilling efficiency: pneumonia, accidents and other misfortunes kill off the clan one by one, until by the turn of the century, the only Hartsrees remaining are Mary Bet and her father, R.C., who soon lands in an asylum. So this is Mary Bet's story alone, but she's stalked by a lifelong feeling she's been cursed, from her fear of the devil as a girl to the boy who got away as an adolescent to her adult sense that she wasn't told everything about the death of her favorite brother.

The early chapters of this book are somewhat plodding, as Thompson introduces family members only to eradicate most of them, with digressions into moonshining, religion and quixotic research into perpetual motion. But once the story is firmly Mary Bet's, it picks up speed, grace and a touch of dark humor. When the town sheriff enlists during WWI, she's quickly promoted to the county's first female sheriff (albeit a temporary one), and it's clear that the ghosts of all those family members have toughened her up enough to face bootleggers and thieves. The changing South looms over the narrative, as the economy shifts from agrarian to industrial and racism warps the civic character. But Thompson has taken pains not to let history intrude too much: This is a more intimate narrative, a study of one woman's reward for stubborn persistence.

**IDENTICAL**

Turow, Scott
Grand Central Publishing (416 pp.)
$28.00 | Oct. 16, 2013
978-1-455-52720-5

Much-practiced legal procedural-ist Turow (*Innocent*, 2010, etc.) steps onto Joseph Campbell turf in his latest mystery.

Turf is everything in the world Zeus Kronon—a charged name, that—has carved out for himself in Kindle County, turf that, of course, figures in Turow’s oeuvre as Yoknapatawpha County figures in Faulkner’s. Rolling in drachmas, he has just one problem: a wild maenad of a daughter, full name Aphrodite (“There have not been many occasions he has seen Dita when she is not smashed”), who has eyes not just for one of a pair of twin brothers, Paul and Cass Gianis, but both. That spells trouble, as twins in mythology always do. Fast-forward a few decades. Cass has been doing time for her murder, while Paul, “followed by two scrubbed young underlings,” re-enters the scene as a legal whiz and rising politico. Enter the Sapphic former FBI agent Evon Miller, who, working for real estate magnate Hal (that is, Herakles) Kronon—and who minds mixing Shakespeare with Aeschylus?—is determined to get to the bottom of whether Cass or Paul did poor Dita in so brutally. It would spoil the story to do more here than whisper the name Medea in what she eventually turns up. Turow has obvious fun with his mythological conceit, giving, for instance, a local GOP power the sonorous, if unlikely, name Perfectus Elder; and if sometimes the joke wears a little thin, the process of discovery takes nice and sometimes unexpected twists. Amid the super-modernity of DNA tests, the austerity of case law and the tangles of contemporary politics (Hal, horrors, even threatening to vote for Obama), Turow never loses sight of the ancient underpinnings of his story, with a conclusion that places Hal, Zeus, Hermione and Aphrodite in the vicinity of Olympus, their true neighborhood.

**Classic (in more senses than one)** Turow. (Scott Turow will be signing galleys of Identical on Thursday, May 30 from 3-4 p.m. at booth 1829.)
The Lullaby of Polish Girls
Dagmara Dominczyk
Spiegel & Grau

The Heist
Janey Evanovich and Lee Goldberg
Bantam

Death Angle
Linda Fairstein
Dutton

Songs of Willow Frost
Jamie Ford
Ballantine

The Lullaby of Polish Girls
Dagmara Dominczyk
Spiegel & Grau

The Heist
Janey Evanovich and Lee Goldberg
Bantam

Death Angle
Linda Fairstein
Dutton

Songs of Willow Frost
Jamie Ford
Ballantine

MornInG GlOry
Sarah Jio
Plume

COVET
Tracey Garvis Graves
Dutton

NIGHT FILM
Marisha Pessl
Random House

HELP FOR THE HAUNTED
John Searles
Morrow/HarperCollins

TATIANA
Martin Cruz Smith
Simon & Schuster

Sex IS ForBIDDEN
Tim Parks
Arcade

MornInG GlOry
Sarah Jio
Plume

THE HEIST
Janey Evanovich and Lee Goldberg
Bantam

Death Angle
Linda Fairstein
Dutton

SONGS OF WILLOW FROST
Jamie Ford
Ballantine

MORNING GLORY
Sarah Jio
Plume

SEX IS FORBIDDEN
Tim Parks
Arcade
Who will save our books? Our bookstores? Our libraries?

If there are no bookstores, no libraries, no serious publishers with passionate, dedicated, idealistic editors, what will happen to our literature?

Who will discover and mentor new writers? Who will publish our important books?

What will happen if there are no more books like these?

All the President’s Men by Bob Woodward and Carl Bernstein
American Caesar: Douglas MacArthur, 1880-1964 by William Manchester
The Armies of the Night by Norman Mailer
Beloved by Toni Morrison
The Best and the Brightest by David Halberstam
Black Boy by Richard Wright
Blood Meridian by Cormac McCarthy
The Brief Wondrous Life of Oscar Wao by Junot Díaz
Catch-22 by Joseph Heller
The Catcher in the Rye by J.D. Salinger
The Color Purple by Alice Walker
The Corrections by Jonathan Franzen
Different Seasons by Stephen King
Fahrenheit 451 by Ray Bradbury
A Fan’s Notes by Frederick Exley
The Forever War by Dexter Filkins
Gravity’s Rainbow by Thomas Pynchon
The Great Gatsby by F. Scott Fitzgerald
Herzog by Saul Bellow
The Hours by Michael Cunningham
I Know Why the Caged Bird Sings by Maya Angelou
In Cold Blood by Truman Capote
The Invention of Hugo Cabret by Brian Selznick
Maus by Art Spiegelman
The Natural by Bernard Malamud
The Path Between the Seas by David McCullough
Silent Spring by Rachel Carson

Sometimes a Great Notion by Ken Kesey
Sophie’s Choice by William Styron
The Sound and the Fury by William Faulkner
The Sun Also Rises by Ernest Hemingway
Their Eyes Were Watching God by Zora Neale Hurston
To Kill a Mockingbird by Harper Lee
Underworld by Don DeLillo
The Wapshot Chronicle by John Cheever
A Wrinkle in Time by Madeleine L’Engle
The Year of Magical Thinking by Joan Didion
The Years of Lyndon Johnson by Robert A. Caro

“The Federal Government has stepped in to save banks, and the automobile industry, but where are they on the important subject of books? Or, if the answer is state and local government, where are they? Is any state doing anything? Why are there no impassioned editorials in influential newspapers or magazines? Who will save our books? Our libraries? Our bookstores?”

—James Patterson
Who will save our books? The Federal Government has stepped in to save banks, and the automobile industry. Why are there no impassioned editorials in influential newspapers or magazines? Who will discover and mentor new writers? Who will publish our important books? If there are no bookstores, no libraries, no serious publishers with passionate, state and local government, where are they? Is any state doing anything?
SPYMASTER
The Astounding Cold War Confessions of a Soviet KGB Officer
Bagley, Tennant H.

A retired spy-service veteran reflects on the life of an espionage specialist. In the Cold War era of the 1960s, Bagley was a CIA counterintelligence chief and the first to have interrogation privileges with renowned Ukrainian KGB defector Yuri Nosenko. This book is a suitable follow-up to his revealing memoir about his work as chief handler on that case (Spy Wars, 2007); here, he focuses on senior KGB Soviet spymaster Sergey Kondrashev. Bagley befriended his former adversary after numerous informal chats at Cold War reunion functions, ushering in years of unencumbered “affinity, cordiality, mutual respect and growing confidence between two old professionals.” In 1999, five years into their ripening friendship, Kondrashev decided to pen an autobiography. Bagley ably assisted, reveling in the informational “stroke of fortune” from this expert insider. Nearly a decade into the project, Russian foreign intelligence apparatchiks learned of the sensitive project and swiftly embargoed its Russian publication. Bagley skillfully condenses the bulk of Kondrashev’s interviews and stories, chronicling his brisk, incremental rise through the ranks of the Soviet spy system with unexaggerated brio. The author portrays in riveting detail the spy’s considerable ascent from managing successful counterintelligence decoding operations to dexterously handling traitorous high-level moles like double agent George Blake. Equally fascinating are sections detailing Stalin’s nightmarish post-war personnel purges, Kondrashev’s involvement in the final arrangements for Hitler’s and his wife’s remains, and an operation during which subversive KGB operatives posed as defectors, a scheme that, at one time, involved both men as rivals. Kondrashev died in 2007, and with his family’s blessing, Bagley grasps the unique opportunity to not only spill classified spy secrets and disinformation schemes, but also to posthumously venerate a world-class spymaster.

PERV
The Sexual Deviant in All of Us
Bering, Jesse
Scientific American/Farrar, Straus and Giroux (272 pp.) $26.00 | Oct. 8, 2013 978-0-374-23089-0

Outspokenly attesting that everyone’s a pervert in some form or another, research psychologist Bering (Why Is the Penis Shaped Like That?: And Other Reflections On Being Human, 2012) combines science, research and an unblushing curiosity to plumb the depths of sexual deviancy. The author prefices the narrative with his own story of coming out as gay to his mother at 19—just an average boy “who blended into tree bark and lawn ornaments.” Throughout, he appeals for further societal acceptance toward not only the homosexual community, but the socially ostracized “erotic outliers” as well. Addressing everyone, from the prim to the experienced, Bering encourages readers to embrace the willful “unburdening of your erotic conscience” through the examination of a smorgasbord of erotic paraphilias, including common fetishes like toes and tickling and unorthodox fascinations with animals, amputees, insect bites and sandy gravel—the author claims that there are more than 500 varieties of paraphilia. In this meticulously researched and referenced text, Bering offers fascinating case studies involving the power of sexual arousal to neutralize repulsive smells, tastes and predisposed opinions, though chapters on the historical demonization of human arousal, S&M and pedophilia do require an open mind. Refreshingly, the author extends his scope beyond the standard criterion of notorious fetishistic peccadilloes to more taboo sexual preferences that will, to some, skirt the boundaries of good taste (and common law). Anticipating this reaction, he creatively advocates for the understanding, appreciation and acknowledgment of these unique leanings in some of us, though not necessarily for their pardon.

A master craftsman at refashioning reproductive biology into provocative composition, Bering nimbly probes “the darkest corners of our sexual nature” with no illicit aftertaste. (The publisher of this title is at booth 1557) [First reviewed in the 05/01/13 issue]
A popular chronicler of life and lore vividly charts a particularly pivotal season in American history.

Bryson (At Home, 2010, etc.) reanimates the events and principal players across five key months in 1927. He establishes an early-20th-century, trial-and-error chronology of aviation evolution cresting with Charles Lindbergh, a lean man with a dream, natural-born skills and the unparalleled motivation to design an aircraft capable of traversing the Atlantic. Braided into Lindbergh’s saga are profiles of cultural icons like ambitious “colossus” Herbert Hoover, famed gangster Al Capone, and baseball players Lou Gehrig and Babe Ruth, whose domination of America’s “National Game” captured the country’s attention. Recounted with brio and diligent detailing yet perhaps lacking the author’s better-known witty dynamism, Bryson honorably captures the spirit of the era, a golden age of newspapers, skyscrapers, patriotism, Broadway plays and baseball. The author enthusiastically draws on the heroic lives of tight-lipped President Calvin Coolidge and boxing great Jack Dempsey and artfully interweaves into Lindbergh’s meteoric rise the pitfalls of Prohibition, the splendor of Henry Ford’s Model T (and the horrors of constructing “Fordlandia” in the Amazon rain forest), the demise of anarchists Sacco and Vanzetti, and a noteworthy comparison between popular long-standing authors Zane Grey and Edgar Rice Burroughs. Collectively, what Bryson offers is a creatively written regeneration of historical facts; the revelations, while few, appear in the form of eccentric personal factoids (i.e., Coolidge liked his head rubbed with Vaseline, Grey was excessively libidinous) demarcating that scrutinized summer of dreamers and innovators. While he may be an expatriate residing in England, Bryson’s American pride saturates this rewarding book.

A distinctively drawn time capsule from a definitive epoch. (Bill Bryson will be signing galleys of One Summer on Friday, May 31 from 9:30-10:30 a.m. at booth 2739.)

A scholarly, critical, mostly illuminating study of the life and work of the great Serbian inventor.

Nikola Tesla (1856-1943) is so central a figure in the annals of modern science, writes Carlson (Science, Technology and Engineering/Univ. of Virginia; Technology in World History, 2005, etc.), that he has come to be regarded as “second only to Leonardo da Vinci in terms of technological virtuosity” and is sometimes portrayed as the single-handed inventor of the modern age, thwarted by the envious likes of Thomas Edison and Guglielmo Marconi. The truth is more complicated, and though Tesla’s innovations figure in the everyday technology of the present day, he seems to have had more failures than successes, as well as a singular knack for having his thunder stolen by his competitors. Carlson examines Tesla’s processes of invention, experimentation and confirmation, as well as how he brought (or failed to bring) his inventions to market. Though the author protests early on that he will work from documentary evidence and not speculation, he hazards a few smart guesses from time to time (“I suspect that this willingness to seek the ideal grew out of the religious beliefs he acquired from his father and uncles in the Serbian Orthodox Church”; “I don’t think Tesla was at all worried as he had full confidence in his abilities as an inventor”). One, central if sometimes overlooked in other more celebratory studies, is the origin of Tesla’s notions of a rotating magnetic field, which may or may not have come from the work of a British contemporary—or, alternately, from an insight garnered from a between-the-lines reading of Goethe. Carlson also offers insight into Tesla’s urge to create disruptive technologies and to pursue “the grander and more difficult challenges.”

Carlson tends to academic dryness and to a fondness for the smallest of details. Though Tesla deserves such serious treatment, his book is likelier to appeal to specialists than general readers. (56 halftones; 32 line illustrations. The publisher of this title is at booth 1751.) [First reviewed in the 05/01/13 issue]
THE LAST GUN
Changes in the Gun Industry Are Killing Americans and What It Will Take to Stop It
Diaz, Tom
New Press (224 pp.)
$26.95 | Mar. 26, 2013
978-1-59558-830-2
978-1-59558-841-8 e-book

A longtime critic of American gun culture aims again at targets he holds responsible for the carnage.

Diaz (Making a Killing: The Business of Guns in America, 1999, etc.) pushed for responsible gun control legislation and regulation while employed at the Violence Policy Center in Washington, D.C. This new book, obviously timely in the wake of recent mass murders around the country, updates and expands his advocacy. In the first three chapters, the author documents the extraordinary level of gun violence in the United States compared to other nations and explains the impact of such violence on individuals and families, cities and rural areas, states and the entire democratic experience. Then, Diaz focuses on gun manufacturers and policy lobbyists, especially the National Rifle Association, that, in Diaz’s view, are more concerned with their profit-and-loss statements than with the emotional losses suffered when guns kill or maim. The author attempts to prove that the NRA and its allies are not too powerful to resist successfully in the institutions that have previously enabled them, from state legislatures and Congress to the White House and the courts. Although Diaz is an advocate, he is not shrill; he gathers evidence through careful reporting and marshals his arguments well. Many of the case studies are horrifying and instructive but little known, in part because local media coverage is rarely picked up outside its tight geographic radius. Diaz is on firm ground when he claims that gun violence is actually underreported in the United States, which makes the incidents in the headlines all the more frightening. His suggested reforms, while not original, are well-presented at a time when similar proposals are being debated in state legislatures and Congress.

May not alter opinions among true believers on either side of the gun control debate but will hopefully influence the thinking of people with open minds. (The publisher of this title is at booth 1213.) [First reviewed in the 04/15/13 issue]
“Recently slated for both film and stage adaptations, El-Hai’s gripping account turns a chilling page in American history and provides an unsettling meditation on the machinations of evil.”

FROM THE NAZI AND THE PSYCHIATRIST

THE NAZI AND THE PSYCHIATRIST
Hermann Göring, Dr. Douglas Kelley, and a Fatal Meeting of Minds at the End of WWII
El-Hai, Jack
PublicAffairs (304 pp.)
$27.99 | Sep. 10, 2013
978-1-61039-156-6

Ace reportage on the unique relationship between a prison physician and one of the Third Reich’s highest ranking officials.

Profoundly expanded from an original article in Scientific American, science and historical journalist El-Hai’s (Creative Writing/Augsburg Coll.; The Lobotomy: A Maverick Medical Genius and His Tragic Quest to Rid the World of Mental Illness, 2005) dark exploration begins at the end: with the suicide of prominent U.S. Army psychiatrist Capt. Douglas Kelley. The author examines the origins of his depressive internal crisis: his professional association with one of the most powerful Nazi leaders, Hermann Göring. Unfussy and compelling, El-Hai’s chronicle details the intensive intercourse between the two men. Kelley was called in to perform physical and mental evaluations on the top Nazi officials awaiting arraignment in the Nuremberg tribunals, yet zeroed in on Göring, Hitler’s right-hand man presented at Nuremberg as an arrogant, plump, cutthroat “master manipulator” addicted to paracodeine. Stripped of his diamond-embossed ivory baton (a gift from Hitler), oversized gemstone rings and manifold honors, the prideful and charming Göring acquiesced to the general orthodoxy of Kelley’s medical assessments, including inkblot testing and apperception analyses. As suicide increasingly became a destiny of choice for several other Nazi captives, the doctor became increasingly enraptured by the domineering Göring, delving intensively into his fearlessness during his conviction and further exploring the unshakable allegiance of the Nazi personality. This obsessive research would negatively manifest itself in Kelley’s psyche for decades, ultimately facilitating his undoing. El-Hai’s spadework involved scouring Kelley’s trove of private documents, letters and clinical journals, all graciously provided by the doctor’s oldest son.

Recently slated for both film and stage adaptations, El-Hai’s gripping account turns a chilling page in American history and provides an unsettling meditation on the machinations of evil. (Galleys of The Nazi and the Psychiatrist will be available at booth 1402.) [First reviewed in the 05/01/13 issue]

JEFFERSON AND HAMILTON
The Rivalry that Forged a Nation
Ferling, John
Bloomsbury (352 pp.)
$30.00 | Oct. 1, 2013
978-1-60819-528-2

Two antithetical but complementary Founding Fathers, dully and exhaustively compared and contrasted.

Despite the enormous research already done in fleshing out the lives of the multitalented, ambitious Jefferson and Hamilton, Ferling (History, Emeritus/State Univ. of West Georgia; Independence: The Struggle to Set America Free, 2011, etc.) leaves no stone unturned in sifting through the biographies, walking readers through their respective childhoods, and flushing out influences that shaped their livelihoods and helped form their fundamental ideologies regarding the new nation. Though he came from the Southern aristocracy, Jefferson grasped early on the need for land reform as the only way to render the new country into a classical Enlightenment model of “republicanism.” This radical ideology included emancipation of slaves, rejection of primogeniture, offering wider educational opportunities and granting freedom of religion. Hamilton, on the other hand, the survivor of a dysfunctional West Indies family, made good in life through his own industry, intelligence and connections. He was schooled in business and determined to distinguish himself in Washington’s Continental Army even as a college student; yet even there, he gleaned the need for a centralized levying of taxes and impresses, the creation of a national bank and, presciently, the use of black soldiers. Jefferson’s time as a diplomat in Paris underscored his views about alleviating the inequity of wealth, while Hamilton’s work as a tax collector and lawyer convinced him of the need for “bracing the federal system” against “unrestrained popular passion.” As Ferling scrupulously writes, the two founders had essentially different views of human nature: Hamilton believed in a natural elite, while Jefferson strained popular passion.” As Ferling scrupulously writes, the two founders had essentially different views of human nature: Hamilton believed in a natural elite, while Jefferson denounced the oppression of the many by the tyranny of the few. The author’s comparative study is bold, brisk and lucid.

From hammering out constitutional liberties and building the nation’s banking system to jockeying in early elections, Ferling draws crisp, sharp delineations between his two subjects. (Galleys of Jefferson and Hamilton will be available at booth 1556.)
Consistently illuminating in-depth analysis of the global shipping industry.

British journalist George (The Big Necessity: The Unmentionable World of Human Waste and Why It Matters, 2008) deftly explores how “ninety percent” of everything consumers enjoy is conveyed across international waters. For such an essential service fueled by economic interdependence, it’s mostly overlooked and taken for granted by the same public who are forbidden from the docks and the transport ships. Granted access for her research, the author, a self-proclaimed landlubber, traveled 6,000 miles over five weeks aboard the 80,000-ton Maersk Kendal container vessel. She became personally acquainted with six ports, five seas and two oceans, and she comprehensively reports the details behind the shipping experience and the haunting historic lore of “lost” ships and missing crew. She also considers the sustainability of oceanic life subsisting just beneath these noisy, imposing monstrosities. Once befriended by the ship’s captain, she absorbed his harrowing stories (dubbed “swinging the lantern”) of thieving dockworkers and torrid excursions ashore. The most interesting facets of her seafaring adventure are those that compromised her personal safety—e.g., when pondering how to survive for weeks on a lifeboat or, worse, when the Maersk drifted into treacherous Somali pirate zones. A sleepless night of rattling false alarms spurs a chapter on piracy history and facts on how contemporary pirates bargain for ransom (via Skype). While this eye-opening maritime exposé fails to carry the same bizarro heft as The Big Necessity, it should affirm her place among offbeat, endlessly curious authors like Mary Roach.

An apt and affable nautical chaperone, George’s watery excursion fascinates and dutifully educates. (The publisher of this title is at booth 1557.) [First reviewed in the 05/01/13 issue]
A pastoral look at what “God” means in the face of modernity.

Guengerich, senior minister of New York City’s All Souls Church, has lived at two opposite ends of the religious spectrum. He was raised as a conservative Mennonite but is now a pastor in the liberal Unitarian Universalist denomination. As a young man, he came to the conclusion that the biblical God of his youth was a myth and a farce. However, he soon realized that religion still had a role to play in his life and the lives of others. In the Unitarian Universalist Church, he found an outlet for his views. In this work, Guengerich proposes a nontraditional outlook on religion and faith in the modern scientific age. The author unequivocally rejects the idea of God as a supernatural being. In his view, modern science shows that there was no creator or mover of the universe, and reason and logic disprove the divinity of God as put forth in monotheistic Scriptures. However, he still proposes a “God,” defined as “the experience of being connected to all that is—all that is present, as well as all that is past and all that is possible.” As such, he writes, each of us is “the face of God in this world,” a tremendous responsibility to be lived out in community. Despite his commitment to reason, Guengerich relies on the mystical and mysterious to sell his concept of God. “Faith is something no one fully understands,” he writes. “It peers into the realm of mystery and transcendence….Faith is a commitment to live with the belief that life is a wondrous mystery.”

Guengerich enriches his book with specific human elements drawn from his pastoral career, making it accessible and even evocative. However, he is simply following in the footsteps of thinkers across time who yearned for spirituality but rejected the world of the spirit. (The publisher of this title is at booth 1557.)

When he was still in training, A recent college graduate, she hoped to travel and become a writer. A chance meeting at a bar led to an immediate attraction, and soon they were commuting back and forth on weekends between her Florida apartment and his, near Fort Rucker. He was politically conservative and a regular churchgoer who joined the military after 9/11. The author describes herself as a vehement opponent of the Iraq War, a young liberal “more New Age-light than Biblical.” When Miles was reassigned to Fort Bragg, they decided to live together. The author describes the difficulties of her life, as he was frequently reassigned, and she could only find minimum-wage jobs and felt little in common with the Army wives she met. Despite this and his frequent absence on deployment, the growing bond between the two was deepening. She called her mother for help, describing her frustration and posing the question of whether she was wasting her education. When her mother asked, “Do you love him?” her reply said it all: “I love him more than anything.” They married in March 2006, and he deployed to Iraq in July. Henderson writes movingly of her poignant, last letter to her, to be delivered should he be killed. She recounts how he urged her to pursue her dreams and relates her struggle to do so, despite her grief.

UNREMARRIED WIDOW
A Memoir
Henderson, Artis
Simon & Schuster (288 pp.)
$25.00 | Jan. 7, 2014
978-1-4516-4928-4

Journalist Henderson chronicles her passionate but unlikely romance and marriage to Miles, a fighter pilot who fit the stereotype, “American by birth, Texan by the grace of God.”

In 2006, Miles’ helicopter crashed in bad weather, and there were no survivors. They had met three years earlier in Tallahassee, when he was still in training. A recent college graduate, she hoped to travel and become a writer. A chance meeting at a bar led to an immediate attraction, and soon they were commuting back and forth on weekends between her Florida apartment and his, near Fort Rucker. He was politically conservative and a regular churchgoer who joined the military after 9/11. The author describes herself as a vehement opponent of the Iraq War, a young liberal “more New Age-light than Biblical.” When Miles was reassigned to Fort Bragg, they decided to live together. The author describes the difficulties of her life, as he was frequently reassigned, and she could only find minimum-wage jobs and felt little in common with the Army wives she met. Despite this and his frequent absence on deployment, the growing bond between the two was deepening. She called her mother for help, describing her frustration and posing the question of whether she was wasting her education. When her mother asked, “Do you love him?” her reply said it all: “I love him more than anything.” They married in March 2006, and he deployed to Iraq in July. Henderson writes movingly of her poignant, last letter to her, to be delivered should he be killed. She recounts how he urged her to pursue her dreams and relates her struggle to do so, despite her grief.
American interventionism has a secret, sordid history. According to award-winning journalist Stephen Kinzer, there are two particular men to thank. In The Brothers: John Foster Dulles, Allen Dulles, and Their Secret World War, Kinzer chronicles the lives of dour “Foster,” the 52nd secretary of state, and younger brother Allen, a charming rake and first civilian director of the nascent CIA. Their rise fulfilled a dynastic promise—a grandfather and an uncle were the respective 32nd and 42nd secretaries of state—and the Dulles boys seamlessly segued from a pious upbringing in Western New York to corporate law offices in Washington, D.C. High-profile clients’ private holdings became public concerns when the brothers entered the Eisenhower administration, touting “liberal internationalism,” aka corporate globalism, as a prime diplomatic directive. They staged assassinations, coups and propaganda campaigns from Iran to Guatemala, Indonesia to Cuba, punishing other nations for communism and neutrality alike. Kinzer insists that these seemingly shocking revelations be understood in context: “The Dulles brothers did not hijack America,” he asserts. “They embodied America. To understand them is to understand who we are.” The culmination of an oeuvre (All the Shah’s Men, Overthrow) featuring the Dulles brothers in supporting roles, The Brothers draws them from the shadows, provoking a re-evaluation of their influence and its effects. “As long as Americans believe their country has vital interests everywhere on earth, they will be led by people who believe the same,” writes Kinzer. — Megan Labrise

The publisher of this title is at booth 1557.
The Brothers
John Foster Dulles, Allen Dulles, and Their Secret World War
Kinzer, Stephen
Henry Holt (352 pp.)
$30.00 | Oct. 1, 2013
978-0-8050-9497-8

Longtime foreign correspondent Kinzer (International Relations/Boston Univ.; Reset: Iran, Turkey, and America's Future, 2010, etc.) portrays the dark side of Dwight D. Eisenhower's administration through the activities of Secretary of State John Foster Dulles and his brother Allen, the director of the CIA.

The author reveals the pair's responsibility for the wave of assassinations, coups and irregular wars during Eisenhower's administrations as the outcome of three generations of their family's involvement in America's increasingly active foreign policy, and he documents the way the brothers created the political shape of the Cold War in the 1950s, with John Foster providing the arrogant and pompous public face for the covert operations organized by brother Allen. Kinzer also shows how Eisenhower's knowledge of the costs of open war between states led him to support their covert operations to "strike back...to fight, but in a different way." The author discusses John Foster's assimilation of the undeclared war against Soviet communism into a Manichaean framework of the eternal struggle of good vs. evil. He also examines how, during the 1930s, he was seen by some as "the chief agent for the banking circles which rescued Hitler from the financial depths." Later, Allen recruited Nazi leaders to help shape postwar Europe against the Soviets during the war's final stages. For Kinzer, the brothers epitomized the presumption that America has the right to "guide the course of history" because it is "more moral and farther-seeing than other countries." In addition to providing illuminating biographical information, the author clearly presents the Dulles family's contributions to the development of a legal and political structure for American corporations' international politics.

A well-documented and shocking reappraisal of two of the shapers of the American century. (The publisher of this title is at booth 1557.) [First reviewed in the 05/01/13 issue]
A slim yet resonant autobiographical entry from the Nobel laureate’s early years in West Africa.

Le Clézio’s (Desert, 2009, etc.) memoir of his African youth is thin in length yet rich in detail as he reconciles his experience being spontaneously relocated at 8 with his mother and brother from World War II-era Nice, France, to remote Nigeria. As the only whites in a village of natives, he describes family life crammed into a rustic homestead with paneless windows and mosquito netting—the best the French government could provide to his father, a military doctor. Even without schooling or sports, the author’s cultural enlightenment becomes an explosion of sensations, from the sun-induced bouts of prickly heat to the naked culture’s immodest “supremacy of the body.” Le Clézio writes of liberating his pent-up frustration from being raised fatherless in dreary, wartime Europe on the African savannah, yet his father, the man he’d reunited with in 1948, emerges as the memoir’s beating heart. Restless after medical school, he’d fled Europe for a two-year medical post in Guyana and two decades in West Africa. The author paints his father as pessimistic, lonely, overly authoritative and staunchly repulsed by colonial power, yet happily married. Sadly defeated by time and circumstance, he’d become a stranger and, once relocated back to France, “an old man out of his element, exiled from his life and his passion for medicine, a survivor.” Only in his lyrically articulated hindsight does the author truly appreciate his father’s good work and a unique, memorable childhood.

A vivid depiction of a splintered childhood and the lovely wholeness procured from it. (The publisher of this title is at booth 632.) [First reviewed in the 04/15/13 issue]
“A personal, enjoyably rancor-free account, filled with praise for his colleagues and some pokes at opponents but void of harangues.”

FROM OIL AND HONEY

A SHORT HISTORY OF THE TWENTIETH CENTURY
Lukacs, John
Belknap/Harvard Univ (220 pp.)
$24.95 | Oct. 1, 2013
978-0-674-72536-2

Compressed history as sharp and provocative as it is short.

Though the matter-of-fact title might suggest a primer or student guide, renowned historian Lukacs (The Future of History, 2012, etc.) demonstrates the argumentative power of the simple declarative sentence. “The twentieth century was—an? The?—American century,” he writes. It “meant the end of the European age” and was “a short century, seventy-five years, from 1914-1989.” True to that last declaration, Lukacs begins with the start of World War I and closes with the belated end of the Cold War, consistently contending that the Soviet Union was overrated as a threat to the United States and American primacy. Some will take issue with how much this history focuses on Europe in general and the two world wars in particular; it gives comparatively short shrift to the Holocaust, the atomic bombing of Japan, the emergence of the Third World and the cultural upheavals of the 1960s. Yet the author has a solid point of view and requires readers to come to terms with it, whether they agree or not. Where other histories focus on larger economic, cultural and political forces, Lukacs stresses the crucial roles played by individuals, “the historical importance of national leaders.” If someone like Hoover rather than FDR had been president in 1940, he claims, “Hitler would have won the war.” He writes convincingly about the confusion of communism with anti-Americanism and how, in the United States, conservative “meant to be fixedly and rigidly anti-Communist,” sardonically noting that “many of the now self-proclaimed American conservatives were not really very conservative at all.” He furthermore asserts that the advancement of “the equality of human people...is God’s design.”

A masterpiece of concision and a marvel of clear, controlled prose, a quality lacking in much academic writing. (The publisher of this title is at booth 1941) [First reviewed in the 04/15/13 issue]

OIL AND HONEY
The Education of an Unlikely Activist
McKibben, Bill
Times/Henry Holt (272 pp.)
$26.00 | Sep. 17, 2013
978-0-8050-9284-4

From the founder of the environmental organization 350.org, a chatty, warm memoir of his double life as globe-trotting activist and part-time novice beekeeper.

For the past couple of years, McKibben (Eaarth: Making a Life on a Tough New Planet, 2010, etc.) has juggled two careers: organizing campaigns to halt the degradation of the planet and working with Kirk Webster, a beekeeper whose farm in the Champlain Valley of Vermont the author helped finance. Fighting the Keystone XL pipeline has been a top priority, and the author writes with humor of the three days he spent in jail in Washington, D.C., as the leader of a major demonstration against it. He also writes from the heart about the disastrous recent floods that struck his beloved Vermont and New York City, giving the country a look at the increasing devastation of climate change. McKibben, who asserts that the fossil fuel industry is poisoning the planet and that its donations have turned one of our political parties into climate deniers and the other into cowards, advocates that what has been a political fight must now take a new economic direction: divestment in these companies. In the latter part of the book, the author focuses on his efforts to take this message to colleges across the country, whose portfolios have large investments in the fossil fuel industry. McKibben intersperses his accounts of his intense and wide-ranging efforts as an environmental activist with his sometimes-humbling experiences as a novice beekeeper, learning from Webster the art and science of raising bees and making honey. The author’s clear message: Hard work is required on both the local level and the larger scale if the fight to protect our planet is not to be lost.

A personal, enjoyably rancor-free account, filled with praise for his colleagues and some pokes at opponents but void of harangues. (The publisher of this title is at booth 1557) [First reviewed in the 05/01/13 issue]
THE FAITHFUL SCRIBE
A Story of Islam, Pakistan, Family, and War
Mufti, Shahan
Other Press (224 pp.)
$26.95 | Sep. 24, 2013
978-1-59051-505-1

The rich cultural and religious history of Pakistan dictated through a journalist’s personal stories.

Born in America to Pakistani parents, Mufti (Journalism/Univ. of Richmond) considers himself a native of both lands. He spares readers “every torturous twist and turn in Pakistan's modern history,” opting for a harmonic analysis of the sovereign country from both a frontline journalistic approach and a familial, homeland perspective. Mufti proudly unspools his country’s tapestry of allegiance and warring strife and embeds his own family’s legacy within it. The nuances of his parents’ arranged marriage amid the violence of the Pakistan-India war of 1965 merges into his father Shahzad’s struggle to maintain order throughout a doctoral tenure amid political upheavals in the 1970s. A decade later, after his father had accepted a medical school professorship at Ohio University, the author was born into an era where being Muslim equated with an allegiance to Ayatollah Khomeini. He traces his earliest memory of Pakistan from age 4, settling in Lahore, war-torn by Indian army attacks. The author pauses to reflect on how the Islamic culture became (and continues to be) denigrated in the shadow of 9/11 and posits that even a cease-fire in the Afghanistan War would still fail to curb the senseless violence decimating Pakistan. Steeped in personal anecdotes, Mufti writes of bomb scares and defiant million-man marches on the streets of Islamabad as a roving journalist and gingerly dissects the roots of his surname, which can be traced back to the prophet Muhammad. Yet he ponders if he will ever live to see a quiescence between Islam and the West.

An undeniable visionary, Mufti insightfully glances back at Pakistan's past and nods hopefully toward its precarious future. (The publisher of this title is at booth 2893.)

FAST TIMES IN PALESTINE
A Love Affair with a Homeless Homeland
Olson, Pamela J.
Seal Press (256 pp.)
$16.00 paper | Mar. 12, 2013
978-1-58005-482-9

A moving memoir of a young woman’s political awakening under occupation.

Having lived an unusually sheltered life even by American standards, Olson was dangerously naïve when she first arrived in Jordan. Curious about
“A rewarding approach to a well-worn subject, rich in anecdotes, opinion, bloodshed and Byzantine political maneuvering.”

FROM BUNKER HILL

what the situation was really like, beyond the confusing headlines, and attracted by the “chance to witness history as it was being made,” she nearly chartered a taxi to Baghdad before she was convinced to head to the West Bank instead. A fortuitous decision, this unplanned voyage led the author to connect with a diverse and generous group of individuals navigating the daily challenges of security patrols and checkpoints. Spending much of her time in Jayyous, a small farming community not entirely dissimilar to the Oklahoma town where she grew up, Olson lived in Palestine for more than two years, quickly adapting to and assimilating the shifting reality on both sides of the Green Line. In warmhearted, evocative prose, she recounts her numerous adventures, from the everyday (harvesting olives, attending weddings) to the more unusual (her work as an adviser to Mustafa Barghouthi as he ran for president of a nonexistent country). She never entirely lost her air of the ingénue, and her political analysis is sometimes debatable, but the strength of the narrative lies in Olson’s investigation of the personal and mental effects of oppression and war on herself and her newfound friends, “the atmosphere of mute shock expressed only in sidelong glances…of knowing something few people knew, and of genuine connection and collective struggle.”

Where paradox is as common as breathing, Olson discovers a kind of freedom amid the barbed wire. An empathetic, intriguing memoir. (The publisher of this title is at booth 1403.) [First reviewed in the 02/15/13 issue]
Men We Reaped is Jesmyn Ward’s elegiac memoir describing the Mississippi communities surrounding five black men who die too soon, with the story of Ward’s coming-of-age woven into their narratives. The title comes from a Harriet Tubman quote, an epigraph that resonated with her for myriad reasons. “The title is hard to say, and I have to say it again, and people have a hard time understanding it, but I like it,” she says. “I think, here’s a woman speaking to us through time from the South, under the weight of oppression, that it was dead black men that they pulled in from the fields. There’s something about her talking about losing these men under this system that was similar to what I was trying to address in what I wrote.” The same resonant grief and despair that marked her National Book Award-winning novel, Salvage the Bones, characterizes Men We Reaped, with some journalistic aspects highlighting the lived reality of jarring statistics that underscore an epidemic of suicide, depression and violence in the lives of young black men. At the fore of Ward’s memoir is her poetic voice; the backdrops of race, class and limited mobility emerge from the page with grace and painful beauty. Ward writes with compelling simplicity about the complicated history of a town and region—the Black American South and its legacy—while also providing insight into the lives of the rural poor, affected as they are by urban problems and vices. —Joshunda Sanders

The publisher of this title is at booth 1556.

The Dark Path
A Memoir
Schickler, David
Riverhead (336 pp.)
$27.95 | Sep. 1, 2013
978-1-59448-645-6

A memoir focusing on the passage from boyhood to manhood and from confusion to understanding. Fiction author Schickler (Sweet and Vicious, 2004, etc.) tackles the truth of his own life and the path he traveled through religion, confusion, depression and women to accomplish his goals.

From early childhood, the author felt a visceral pull to God and the religion with which he was raised, Catholicism. Even as a child, Schickler wanted to be a priest, to bring God to the world in a real way, but the church often felt too unrealistic and too “bubbly-safe.” Then there were the girls. His adolescent desire for neighborhood beauties turned into a romantic, sexual longing for women everywhere he went. Schickler wrestled with the tension of his two desires all the way through college and into graduate school before he finally found his answer. It didn’t come easily. Plagued by depression and injury, he continued his search for truth and for a life that could make sense for every part of his heart. He believed in a God within darkness, and he ably shows in his exploration how that dark edginess is mirrored in the human condition. In this memoir, it isn’t the devil in the details, it’s all the ways that Schickler understands or doesn’t understand his God, the beauty of shadows on wooded paths and in human hearts. The author’s struggle is at once universal and unique, gritty and holy.

There is truth in Schickler’s pain and happiness, which makes for an engaging, relatable story that is a pleasure to read. In giving him notes on his short fiction, a friend wrote the author, “Tell the raw truth.” With this memoir, he does just that. (Galleys of The Dark Path will be available at booth 1521.)

My Promised Land
The Triumph and Tragedy of Israel
Shavit, Ari
Spiegel & Grau (432 pp.)
$28.00 | Nov. 19, 2013
978-0-385-52170-3

Israel has betrayed its best, truest self, argues Haaretz journalist and peace activist Shavit in this wrenching dissection of the nation’s past and present.

Born in 1957, the author is the descendant of intellectuals and idealists who brought Zionism to the shores of Palestine at the turn of the 20th century. The author’s great-grandfather, a successful British solicitor, first visited Palestine in 1897 with a Zionist delegation; his reports on the marvels of progress and modernization that he witnessed there gave Theodor
Herzl hope that a deprived people could create a future in their ancient homeland. To note that Palestine was in fact already populated, as one of the delegates dared to do, was received as “scandalous heresy” by his fellow Zionists. The movement’s denial of Palestinians’ existence, Shavit contends, meant that first Zionism and subsequently the state of Israel were established on a rotten, unstable foundation. Step by step, the author follows the Zionist dream as it played out in Israel. Kibbutz socialism initially had great success as the pioneer generation rebelled against the “daunting Jewish past of persecution and wandering.” But tit-for-tat violence, fueled by global anti-Semitism and Arab nationalism, led to a “messianic impulse” that the author believes ran amok with the West Bank settlements initiated in 1975. While on military reserve duty, Shavit served as a guard in an internment camp for Palestinians; his searing account of the grim conditions there, “On Gaza Beach” (published in the *New York Review of Books* in 1991), made a seminal statement of his despairing belief that innocence is finished in his native country. Various internal revolts have riven Israeli society, Shavit writes, rendering it as chaotic as an “extravagant bazaar.” His effective mix of autobiographical reflections and interviews with key participants peters out toward the end into journalistic snippets, but that hardly muffles the overall impact of his anguished cri de coeur.

Thoughtful, sobering reflections on a seemingly intractable conflict. ([First reviewed in the 04/15/13 issue](http://www.kirkus.com/reviews/2739/))

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**THE HUMAN FACE OF BIG DATA**

*Smolan, Rick; Erwitt, Jennifer*  
Against All Odds Productions (224 pp.)  
*$50.00 | Nov. 20, 2012*  
*978-1-4549-0827-2*

Crunch the numbers, change the world: a big book, backed by big business (EMC, Cisco and FedEx, which did not have editorial input), on the big ocean of information that humans are generating, for better or worse.

Smolan (of Day in the Life series fame) and Erwitt (co-authors: *America at Home*, 2008, etc.) open with an aptly numerate observation from Eric Schmidt, the executive chair of Google: From the dawn of time until 2003, humans spun out 5 exabytes (that is, 5 quintillion bytes) of data, an amount we now generate every two days. We take in much of that data unwittingly via the billboards and ads and sound bites and such that fill our eyes and ears. Computers take it in via the “trail of digital exhaust” that we leave behind: GPS positions, phone calls, texts, web histories and so forth. Smolan and Erwitt tell the stories of some of this data with, for instance, a medical/genetic profile of a young Afghani-American woman whose DNA indicates such probabilities as “less than 2 percent chance of developing Parkinson’s disease”; a sidebar by ubiquitous nerd A.J. Jacobs, an adherent of the self-tracked (as opposed, one might think, to the self-examined) life; and, of course, the inhuman side of the question in the matter of drones, a question that has lately been exercising Rand Paul—drones being controlled by humans, after all, whence their inclusion here. Smolan and Erwitt don’t seem to have a specific political program, but they tend to the data-is-good side of the argument, or, perhaps better, the data-is-good-if-put-to-good-uses school. Those good uses are plenty, from maximizing planting seasons and human fertility cycles to predicting bad weather to figuring the making of the universe. Still, one wants to see the human face of, say, a sneering Dick Cheney targeting some opponent—for, as the authors conclude, “Data is the new oil.”

*Not for the technophobic or number-averse, but for the rest of the audience, an often fascinating look at the quantification of us all.* ([First reviewed in the 04/15/13 issue](http://www.kirkus.com/reviews/2739/))

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**MR. PRESIDENT**

*George Washington and the Making of the Nation’s Highest Office*  
*Unger, Harlow Giles*  
Da Capo/Perseus (288 pp.)  
*$25.99 | Nov. 1, 2013*  
*978-0-306-81961-2*

What starts out as a hagiographic testimony to George Washington matures into the thorough treatment readers expect from prolific history writer Unger (*John Quincy Adams*, 2012, etc.).

After the ratification of the Constitution and election of Washington as president, both he and Vice President John Adams found there was little for them to do. Adams, at least, had the Senate to preside over, but the first president’s strength and eminence gave him the power to build a strong executive branch from a strictly ceremonial post. The author focuses on the seven pillars of the office and elaborates on the near disasters that the young country faced. Without Washington’s drive and insistence on resolution, civil war was a near certainty. He developed and solidified the prerogatives not defined in the Constitution: executive appointments, foreign policy, military affairs, government finances, federal law enforcement, presidential proclamation and executive privilege. Washington felt his Cabinet should reflect the geographic and political diversity of the United States, but regional differences threatened its effectiveness. Southern states-rights supporters butted heads with the Northern Federalists, and cooperation was nonexistent as both Hamilton and Jefferson fed vitriol to the newspapers they controlled. Rivals making up his Cabinet may have worked for Lincoln, but not even Washington’s strength could force these men to collaborate. Hamilton’s bank and the assumption of the states’ war debt caused the first rift, and only its unqualified success quieted that storm. The threat of war with France during the Genet affair, the Whiskey Rebellion and the discord in his Cabinet would have daunted a less forceful man.

A highly focused book concentrating on a small but significant part of the evolution of American government. (24 b/w photos. The publisher of this title is at booth 1402.) ([First reviewed in the 05/01/13 issue](http://www.kirkus.com/reviews/2739/))
Science writer Wapner uses the development of a successful cure for a once-fatal form of leukemia to illustrate the application of genetic engineering to the frontiers of current medical practice.

The discovery of the structure of DNA unleashed the potential to use genetically engineered pharmaceuticals in the treatment of cancer. It took longer than the succeeding 10 years for phrases like “genetic mutation” and “chromosomal abnormality” to become part of the scientific vernacular. By 1959, when the available investigative tools were still primitive by today’s standards, a researcher at the University of Pennsylvania discovered an abnormality in the relative sizes of two chromosomes. Ultimately, this led to an understanding of the role of oncogenes, but first a marriage had to take place. The prevailing theory, based on the study of chicken tumors, was that since cancers were contagious, they were caused by viral infection. After virologists determined the genetic makeup of viruses, they opened a second trajectory for the research. They made the remarkable discovery that a normal, proto-oncogenetic chicken gene was temporarily assimilated into an “infecting” virus where it mutated. Normally, the proto-oncogenes were also found in healthy humans, as well as chickens and other animals. Now that the gene was identified, a similar process was discovered in the Philadelphia Chromosome. In this case, a mutated oncogene was located at the point where two specific chromosomes split and interchanged positions before their parts were rejoined. The next problem was to establish the gene’s role in normal cell regulation and how to block its functioning after it had mutated. Wapner weaves together the basic and applied science with the stories of the dedicated researchers, the broader supporting superstructure of modern medicine and the process of bringing pharmaceuticals to market.

An absorbing, complex medical detective story. (8-page photo insert. Publisher of this title is at booth 839.) [First reviewed in the 03/01/13 issue]
Widmer, a Brown University historian, is joined by New York Times op-ed staff editors Risen and Kalogerakis in the masterful compilation of more than 100 short essays based on the award-winning Times Disunion blog (begun in 2010), which chronologically traces and reconsiders the War between the States, an event he believes still remains “a ghostly presence in American life.”

The collection sequentially launches with the secession crisis and moves through the Emancipation Proclamation, and the offerings are wonderfully multifarious. History scholar Louis Masur’s insightful essay factors Lincoln’s presidential election into the fray as deftly as Susan Schulten ably explores the war from a geographical perspective. War historian Adam Goodheart’s contributions are consistent standouts and include a rich sketch of Harriet Tubman and pensive words about slaves at Christmastime. William Freehling considers the secession’s impact through Confederate Gen. George Wythe Randolph’s eyes, journalist Cate Lineberry offers an outstanding profile of Confederate spy Rose Greenhow and a jarring piece on juvenile soldiers, and military historian C. Kay Larson provides an article on the oft-overlooked presence of female wartime volunteers. Uniform in tone and thought-provoking content, the articles are supplemented by actual diary entries, artifact images, letters, pertinent cartography, photographs and poetry. The mood of the era is captured best through Carole Emberton’s harrowingly detailed commentary on the scourge of war-borne smallpox, Terry L. Jones’ deliberation on black militiamen and Widmer’s own examination of Lincoln’s portraiture, carefully manipulated “to give the Union a face—his own.” Each of the assembled scholars, historians, academics and journalists crafts unique insights and viewpoints and through their collective dialogue, artistically contemplates the heft and enduring relevance of the Civil War.

American history meets the “snap, crackle and pop of lively online writing” in this outstanding serialization. (Galleys of The New York Times Disunion will be available at booth 939.)
WILSON
A. Scott Berg
Putnam

KNOCKING ON HEAVEN’S DOOR: The Path to a Better Way of Death
Katy Butler
Scribner

VANITY FAIR 100 YEARS: From the Jazz Age to Our Age
Graydon Carter
Abrams

FIVE DAYS AT MEMORIAL: Medicine in a Time of Crisis
Sheri Fink
Crown

STRINGS ATTACHED: One Tough Teacher and the Gift of Great Expectations
Joanne Lipman and Melanie Kupchynsky
Hyperion

SCARCITY: Why Having So Little Means So Much
Sendhil Mullainathan and Eldar Shafir
Times/Henry Holt

WONDER OF WONDERS: A Cultural History of Fiddler on the Roof
Alisa Solomon
Metropolitan/Henry Holt

ALL JOY AND NO FUN: The Paradox of Modern Parenthood
Jennifer Senior
Ecco/HarperCollins

DRAMA HIGH
Michael Sokolove
Riverhead

WRITING ON THE WALL: Social Media: The First 2,000 Years
Tom Standage
Bloomsbury

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**SPLASH, ANNA HIBISCUS!**

Atinuke  
Illus. by Tobia, Lauren  
Kane/Miller (32 pp.)  
978-1-61067-173-6  
Series: Anna Hibiscus

On a family trip to the beach, Anna Hibiscus convinces her extended family to join her, splashing and laughing in the waves.

Like *Anna Hibiscus’ Song* (2011) and chapter books starring this irrepressible child, this celebrates Anna’s family and her home in “amazing Africa.” This beach trip starts on the front endpapers, where careful readers can pick out the boat that will carry her whole family through the title page and to a beach offshore. There, everyone happily finds things to do—read, braid each other’s hair, bury a cousin in the sand, play soccer, chat with the fishermen, compare smartphones. They’re all too busy to play in the waves with Anna. After being turned down by each group of family members (except for her napping grandparents), Anna goes to play with the waves on her own. Worried child readers (and adults) will quickly be relieved; Anna’s enjoyment of the gentle surf is infectious, and she’s soon surrounded by cousins, parents, aunts and uncles, and even the now wide-awake grandparents. Tobia’s joyous illustrations portray this extended family realistically in digitally colored drawings. Only Anna and her Canadian mother have actual bathing suits; the others happily plunge in in their street clothes. Everyone smiles; Anna is irresistible.

North American readers and listeners are likely to catch Anna’s enthusiasm just as quickly. (Picture book. 3-7)  
(The publisher of this title is at booth 2569.)

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**IVY AND BEAN TAKE THE CASE**

Barrows, Annie  
Illus. by Blackall, Sophie  
Chronicle (128 pp.)  
978-1-4521-0699-1  
Series: Ivy + Bean, 10

The intrigue swirls thick ’round Pancake Court.

Inspired by a black-and-white movie her mother watches with her even though it’s not on the list of 10 movies without mean people, smoking, bad words and tiny clothes, Bean
“The busy illustrations are filled with fanciful details and funny peripheral characters, but Waffle is a captivating star with a real personality all his own.”

FROM DREAM DOG

DOROTHY AND THE WIZARD IN OZ
Baum, L. Frank
Illus. by Young, Skottie
Marvel Comics (184 pp.)
$29.99 | Sep. 26, 2013
978-0-7851-5554-6

Dorothy and her friends, both old and new, return to Oz in this illustrated whimsical adventure.

In this graphic adaptation of Baum’s fourth novel in the Oz series, Dorothy, her kitten, her cousin and his horse find themselves in a cavernous world deep within the Earth after an earthquake. Trapped in the land of the Mangaboos, a race of emotionless vegetables, the assemblage must find a way out before they are disposed of, as the vegetable people think that they caused stones to rain upon them. Serendipitously, the group encounters the kindly Wizard (also a victim of the quake), and an episodic series of adventures ensues before Ozma conveniently whisks them to Oz via a magical belt at a greatly opportune moment. Back in Oz, they suffer a silly trial of Dorothy’s kitten before all can be righted and both Dorothy and her cousin can return to their proper homes. Shanower’s dialogical adaptation is good fun, especially coupled with Young’s pleasantly playful and vibrant art. Full of whimsy, it captures the spirit of the original story. Adaptations of classics can be thorny; this one is a particularly well-conceived effort and features the spirit of the original story.

Young’s pleasantly playful and vibrant art. Full of whimsy, it captures the spirit of the original story. Adaptations of classics can be thorny; this one is a particularly well-conceived effort and features the spirit of the original story.

FROG TROUBLE
Boynton, Sandra
Illus. by Boynton, Sandra
Workman (70 pp.)
$16.95 | Sep. 3, 2013
978-0-7611-7176-8

For listeners of all ages, Boynton and Michael Ford’s latest CD/songbook combination presents 12 new songs in a country-western mode.

In this grand collection for children and their caregivers, the producers of Philadelphia Chickens (2002) sample styles beyond country music: cowboy, bluegrass and blues, honkytonk and hillbilly rock. The book has three sections: lyrics (or at least the first verse or two), written by Boynton and illustrated with her cartoons; musical notation (melody and chords) and complete words; and performers’ biographies. On the CD, the all-star collection of musicians includes names familiar to fans of the genre. They put these songs over convincingly, although it’s hard to imagine there weren’t some giggles along the way. The tunes, some written in collaboration with keyboardist Ford, are catchy and appealing, the arrangements simple enough to

The common developmental stage of imaginary friendship is creatively and charmingly addressed in this bittersweet tale of a boy and his dogs—one real and one pretend (or maybe not).

Harry lives alone with his dad. Harry wants a dog, but Dad has allergies. So Harry puts on his X-35 Infra-Rocket Imagination Helmet and conjures up his own perfect pet, a dream dog named Waffle. This new pet is huge and fuzzy, all light blue and white like cumulous clouds, and only Harry can see him. Waffle and Harry become best pals, with Harry’s dad playing along with the idea of the imaginary dog—though readers can see Waffle in all his blue-and-white, surprisingly believable glory. When Dad’s allergies suddenly improve, he brings home a real dog. A little adjustment of the helmet ensures that new dog Bumper can see Waffle, and Harry takes both dogs to the park. In a stunning conclusion, Waffle chases after fluffy clouds and disappears into the sky, leaving Harry not to mourn (he knows Waffle is happy) but to devote himself to Bumper. An imaginative, humorous text is well-complemented by large-format illustrations in gouache, pencil and ink. The busy illustrations are filled with fanciful details and funny peripheral characters, but Waffle is a captivating star with a real personality all his own.

This delightful story waffles irresissibly between reality and fantasy, and young readers will find Waffle the dream dog a tasty treat. (Picture book. 4-7) (The publisher of this title is at booth 2739.)
understand the words and the lyrics, which are appropriate for young children. There’s heartbreak, as a bunny bewails how “[t]hey make me clean up my room”; a small boy’s delight in “Trucks”; the dreamy “When Pigs Fly”; and two different versions of the titular “Frog Trouble.” The background percussion for “I’ve Got a Dog” includes The Scotty Brothers playing spoons. “Alligator Stroll” is followed by instructions and diagrams for simple dance steps. Backmatter includes instructions for making a folded-paper frog puppet.

This is children’s music grown-ups won’t mind hearing over and over, no trouble at all. (Songbook/CD. 3 & up) (Sandra Boynton will be signing galleys of Frog Trouble on Thursday, May 30 from 10:30-11:30 a.m. at booth 839/939.)

**MR. TIGER GOES WILD**

*Brown, Peter*

*Illus. by Brown, Peter*

*Little, Brown (48 pp.)*

*$18.00 | Sep. 3, 2013*

978-0-316-20063-9

There’s a lot to go wild for in this picture-book celebration of individuality and self-expression.

Mr. Tiger lives a peaceable, if repressed, life alongside other anthropomorphic animals in a monochromatic, drearily formal little town. All the other animals seem content with their stiff, dull lives, except for Mr. Tiger, whose bright coloring is a visual metaphor for his dissatisfaction. When child (animal) characters scamper by, a bipedal horse admonishes them, “Now, children, please do not act like wild animals.” This plants a seed in Mr. Tiger’s mind, and a few pages later, he embraces a quadruped stance. The spread following this wordless one makes great use of the gutter, positioning aghast townsfolk on the verso as Mr. Tiger proudly marches off the recto on all fours. This is just the beginning of his adoption of wild ways, however: He sheds his clothing, runs away to the wilderness, roars and generally runs amok. But, much like that other Wild Thing, Max, Mr. Tiger comes to miss his friends, his city and his home, and so he returns to find “that things were beginning to change.” Ensuing pages show animals in various states of (un)dress, sometimes on all fours, sometimes on two feet, cavorting about in colorful settings, and (to paraphrase the closing lines) all feeling free to be themselves.

_Hooray for Mr. Tiger and his wild ways! (Picture book. 3-7) (Peter Brown will be signing posters on Thursday, May 30 at 2 p.m. at booth 1829.)_
BRIAN FLOCA’S Locomotive:
A Vivid Free-Verse Ride
Across America

Leave it to the author/illustrator who has three times been awarded the Robert F. Sibert Honor Award (Lightship, Moonsbot, Ballet for Martha) to bring readers an epic, yet also intimate, 64-page picture book about America’s first transcontinental railroad and the “iron horses” that rode them—the great trains of 1869 that took Americans on the “new road of rails” made for crossing the country. Brian Floca’s Locomotive will surely go down as one of 2013’s best picture books, an intricately detailed and exhaustively researched look at the Union Pacific, the Central Pacific and the spike made of gold that once joined them. In vivid and precise free verse, Floca frames the story with a family traveling to California, and it is with them that readers take the exhilarating ride. Floca’s research—which was conducted over several years and included driving the transcontinental route himself, which he describes as an “invaluable” part of his studies—makes for an engaging, highly accessible piece of nonfiction. “So much of all [that time period] comes down to us in posed, sometimes stiff, always still, black-and-white pictures,” Floca says, “but the period and its inventions would amaze any age with their color, motion and vitality. Getting a feel for that, and getting to write and paint about it—it was a great experience!” A remarkable achievement, Locomotive is a must-see for readers of all ages. All aboard! —Julie Danielson

The publisher of this title is at booth 2638 but will not be giving away F&Gs of Locomotive.
“Clever spreads, such as Duncan’s ‘white cat in the snow’ perfectly capture the crayons’ conundrum....”

FROM THE DAY THE CRAYONS QUIT

THE DAY THE CRAYONS QUIT
Daywalt, Drew
Ilus. by Jeffers, Oliver
Philomel (40 pp.)
$17.99 | Jun. 27, 2013
978-0-399-25537-3

Duncan wants to draw, but instead of crayons, he finds a stack of letters listing the crayons’ demands in this humorous tale.

Red is overworked, laboring even on holidays. Gray is exhausted from coloring expansive spaces (elephants, rhinos and whales). Black wants to be considered a color-in color, and Peach? He’s naked without his wrapper! This anthropomorphized lot amicably requests workplace changes in hand-lettered writing, explaining their work stoppage to a surprised Duncan. Some are tired, others underutilized, while a few want official titles. With a little creativity and a lot of color, Duncan saves the day. Jeffers delivers energetic and playful illustrations, done in pencil, paint and crayon. The drawings are loose and lively, and with few lines, he makes his characters effectively emote. Clever spreads, such as Duncan’s “white cat in the snow” perfectly capture the crayons’ conundrum, and photographic representations of both the letters and coloring pages offer another layer of texture, lending to the tale’s overall believability.

A comical, fresh look at crayons and color. (Picture book: 3-7) (The publisher of this title is at booth 1520.) [First reviewed in the 05/01/13 issue]

HOW TO TRAIN A TRAIN
Eaton, Jason Carter
Ilus. by Rocco, John
Candlewick (48 pp.)
978-0-7636-6307-0

Train and pet enthusiasts alike will delight in this rollicking story about selecting, naming, soothing and caring for a full-sized locomotive.

The information in this “guidebook” is conveyed by a young expert clad in safari shorts, boots and pith helmet, with binoculars strung around his neck; an enormous freight train sits patiently on the other end of his leash. Friends demonstrate what’s involved in pet ownership: A blonde girl with pink fairy wings paints hearts and stars on her passenger train, Sparkles, while an African-American boy observes the dirt a train can track into the house. The recommended method to attract a pet train plays perfectly to kid logic: The tracker awakens early, hiding behind a desert cactus while the engines play. He arouses his subject’s interest with smoke signals, then proceeds to offer lumps of coal, compliments and encouraging “chugga-chuggas.” Rocco’s graphite, digitally colored compositions are a successful blend of striking, painterly spreads (the hero as engineer, speeding through the moonlit night) and humorous cameos. Eaton’s deadpan text allows maximum artistic freedom: “Start with a simple trick...” shows the engine rolling over; “then move on to something a bit harder” depicts Fido jumping through a flaming ring.

With believable expressiveness in the characterization of the trains and a scale perfect for groups, this affectionate sendup communicates all the exasperation, responsibility and rewards of having a pet. (Picture book: 4-8) (The publisher of this title is at booth C1575. Jason Carter Eaton and John Rocco will be signing lithos of How to Train a Train on Friday, May 31 from 9:30-10:30 a.m. at Autographing Area Table 2.)

Tanglewood

AUTHOR SIGNINGS:
Friday, 5/31, at Booth 1329A

9:30 AM
Audrey Penn signing copies of The Kissing Hand.

11:00 AM
Galen Longstreth & Maris Wicks signing copies of Yes, Let’s.

New York Times #1 Bestseller

“Ready the backpacks—this is sure to inspire many a family.”
—Kirkus Reviews
“Unjustly undersung as a writer, Floca soars with his free-verse narrative, exploiting alliteration, assonance and internal rhyme to reinforce the rhythms of the journey.”

FROM LOCOMOTIVE

PIZZA IN PIENZA
Fillion, Susan
Illus. by Fillion, Susan
Godine (32 pp.)
$17.95 | Jun. 28, 2013
978-1-56792-459-6

A little Tuscan girl introduces readers to her hometown of Pienza and her favorite food, pizza.

Simple, declarative sentences take readers from Queen Margherita of Italy, circa 1889, to the streets of Pienza, where life “is still pretty old-fashioned,” to a brief history of the pizza. “[P]izza as we know it,” she says, “was really born in Naples,” but she goes back even further to inform readers that the ancient Greeks and Italians ate flatbreads before moving on to discuss classic pizza ingredients and the invention of the pizza Margherita. The first pizzeria in the United States opened in New York City in 1905, she continues, but pizza did not become popular around the country until after World War II: “Now there is pizza in Pienza... / ...and all around the world!” Her ingenuous voice is matched by equally enthusiastic, folk-style artwork, which looks to be made with oil pastels and is dominated by warm Tuscan colors. Fillion spices the illustrations with humor, pairing a black-clad nonna on a bicycle with a modish young woman on a Vespa on one page and planting a demurely held slice in Mona Lisa’s left hand on another. The English text appears above an Italian translation on every page, and the story is supplemented by an author’s note, a pronunciation guide, and a two-page history of pizza and a recipe. Both tasty and just filling enough, just like a slice of pizza Margherita. (Informational picture book. 4-8) (The publisher of this title is at booths 638/626.) [First reviewed in the 05/01/13 issue]

LOCOMOTIVE
Floca, Brian
Illus. by Floca, Brian
Richard Jackson/Atheneum (64 pp.)
$17.99 | Sep. 3, 2013
978-1-4169-9415-2

Floca took readers to the moon with Moonshot (2009); now he takes them across the country on an equally historic journey of 100 years earlier.

In a collegial direct address, he invites readers to join a family—mother, daughter and son—on one of the first passenger trips from Omaha to Sacramento after the meeting of the Union Pacific and the Central Pacific in May 1869. With encyclopedic enthusiasm, Floca visually documents the trip, vignettes illustrating the train’s equipment as well as such must-know details as toilet and sleeping conditions. Full- and double-page spreads take advantage of the book’s unusually large trim for breathtaking long shots of the American landscape and thrilling perspectives of the muscular engine itself. The nameless girl and boy provide touchstones for readers throughout, dubiously eyeing an unidentifiable dinner, juddering across a trestle, staring out with wide-eyed wonder. Unjustly undersung as a writer, Floca soars with his free-verse narrative, exploiting alliteration, assonance and internal rhyme to reinforce the rhythms of the journey. Frequent variations in font and type (“HUFF HUFF HUFF” is spelled out in ornate, antique letters) further boost the excitement. Front endpapers provide detail on the building of the transcontinental railroad; back endpapers show the steam engine in cross section, explaining exactly how coal and water made it go.

Nothing short of spectacular, just like the journey it describes. (Informational picture book. 4-10) (The publisher of this title is at booths 2638/2659.)

WEIRD
Frankel, Erin
Illus. by Heaphy, Paula
Free Spirit (48 pp.)
$15.99 | Sep. 1, 2012
978-1-57542-398-2
Series: Weird, 1

One of a trio of books that present the topic of bullying from three perspectives: the bullied, the bystander and the bully.

No matter what Luisa does, from wearing her favorite polka-dot boots to telling jokes at lunch, Sam declares that she is Weird! Luisa gradually stops being herself, until her mother and friends help her realize that she is wonderful the way she is. Jayla’s fear of becoming the target governs her actions as she alternately stands by and does nothing and takes Sam’s Dare! to participate. She eventually realizes that she has lost too much to feeling scared and befriends Luisa. From glimpses of her home life, it is not hard to see why Sam acts as Tough! as she does. But her attempts at keeping things cool are not winning her any friends, and the fact that no one is playing by her rules anymore gets her to start thinking about her behavior. While the series is slightly didactic, the well-drawn characters have real problems with (mostly) credible resolutions. Extensive backmatter, with separate sections for children and adults, in each book summarizes the lessons learned and provides activities to help change ingrained behaviors. Heaphy’s pen-and-ink illustrations are dotted with highlights of color that spotlight the main characters. She is a master of facial expression and body language; Sam’s hoodie sweatshirt speaks volumes all on its own.

While the series would benefit from a boy’s version, the message is still loud and clear; this should find a home in every school library. (Picture book/bibliotherapy. 6-12) (Erin Frankel will be signing copies of Weird on Friday, May 31 from 10-11 a.m. at Autographing Area Table 5 and on Saturday, June 1 from 12:30-1:30 p.m. at booth C1281.) [First reviewed in the 08/15/12 issue]
**A GOOD TRADE**

Fullerton, Alma  
Illus. by Patkau, Karen  
Pajama Press (32 pp.)  
$19.95 | Mar. 15, 2013  
978-0-9869495-9-3

On his trek to get water for the day, a Ugandan boy sees a treasure in an aid truck, and he finds just the right gift to trade for it.

This moving story is so understated that readers and listeners in this country may need some help to understand Kato’s situation. For a barefoot boy from a small village in a struggling country, brightly colored new sneakers are a treasure. For an aid worker in a war-torn world, a single flower can give joy. The illustrations, apparently digital collage, spread across two pages, showing the tiny village in a vast countryside. The round houses have conical, thatched roofs; chickens peck in the courtyards. Armed soldiers stand guard at fenced-in cattle pastures. Kato carries his water from a faraway pump, one heavy jerrycan expertly balanced on his head, another hanging from his hand. At the end, he and his friends dance, though one wears his new shoe on the end of a wooden leg. On each spread, a few lines of spare text carry the story in a predictable pattern, a pleasure to read aloud. Page by page, verbs describe Kato’s experience as he wakes, skips, races, treks, fills, hauls, dawdles, hurries, runs, kneels, weaves, gives, and dances.

Expertly crafted, Fullerton’s first picture book reminds readers of the pleasure of small things. (Picture book. 5-9)  
(First reviewed in the 02/01/13 issue)

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**THE ABANDONED**

Gallico, Paul  
New York Review Books (307 pp.)  
$15.95 | Apr. 9, 2013  
978-1-59017-626-9

Originally published on September 11, 1950, Gallico’s classic has now been reprinted for 21st-century audiences. We are pleased to reprint our original review.

The story of Peter, 8, who in delirium after an accident, lived the life of a cat, offers a challenge to the storyteller’s art—a challenge which is met with a certain amount of success.

For Peter, although knowing he has been transformed into a cat, still retains the knowledge that he is a little boy, and it is as a boy he acts, even after his good friend, Jennie Baldwin, gives him a thorough education in how to act and think like a cat. She saves his life, takes him to visit an old man who wants them to live with him, lures him into a trip aboard a London-Glasgow coastal boat (quite a wonderful captain and crew here) where they pay for their passage by catching mice and rats, and Peter saves Jenny from drowning. In Glasgow, they are again homeless, escape vicious dogs to find safety high up in the towers of a bridge and discover they can’t get down, but they achieve temporary fame when they are rescued. Back in London, they find the old man dead, Peter revisits his old home, and Jennie finds the young mistress she thought had abandoned her but leaves her for Peter. Peter has a careless, insane adventure with a Siamese, almost loses Jennie and when he finds her, fights to the death for her...and awakens to being a boy again, ready to own a kitten of his own.

A deep knowledge of cat lore and legend, feline psychology and behavior aims this toward a cat-loving audience, while its message of loneliness and love will find a reception among those who have a feeling for sentiment. (Fantasy. 8-12)  
(The publisher of this title is at booth 2747)  
(First reviewed in the 09/01/50 issue)

Max is now in junior high, and *lucha libre* is still a big part of his life. He dreams of one day taking over for his favorite luchador, the Guardian Angel. However, most of this story takes place outside of the wrestling ring and in the more subtle world of relationships. Members of Max’s family must learn to work out their differences and forgive each other for past mistakes. Max’s first girlfriend moves to another state, and as he navigates young love in a long-distance relationship, a mysterious new girl enters his life. Short chapters and the bilingual format (English text is on the left with Spanish translation on facing pages) make this book a quick read, great for reluctant readers, but it ends too quickly, before any real action begins. The sequel feels as though it is a transition book, perhaps moving toward a future series. Readers who enjoyed the first title will be pleased to continue reading about Max and his family, but this follow-up isn’t strong enough on its own to win many new fans.

Though this sequel doesn’t achieve the same victory as its predecessor, it does set the stage for more engaging rounds to come—here’s hoping. (Fiction. 9-12) (The publisher of this title is at booth 1104.)

A powerful summer storm careens through a Midwestern farming community in six hours, leaving an uneven wake of destruction.

Geisert’s pictures (wordless except for selected times of day) incorporate vast expanses of sky and earth. Intricate cross sections show the interiors of houses, barns and animal homes. As the storm builds, fox families take to their dens, and rabbits hie to their warrens. A lightning strike cuts off power at 12:15 p.m.; roiling funnel clouds fell trees and pulverize a farmstead on the horizon. A family in a red pickup towing a trailer of baled hay makes deliveries, stopping to help elders prepare. When the truck breaks down, it’s towed and repaired—but the family must shelter under a stone bridge for the worst of the storm.

The next spread is the story’s most dramatic—a flash flood sweeps through, propelling house parts, uprooted trees, fences, a tire swing and more. It takes two tense page turns before readers know that the community’s inhabitants are intact: They’ve all gathered to repair the house and barn of hard-hit neighbors. Geisert’s meticulous line compositions are etched onto copperplate, inked and hand-colored. Masterfully, he captures the shifting light as thunderheads build, rain sheets and the night-dark storm moves through.

Though children might need some reassurance, this beautifully nuanced meditation on the power of nature—and community resilience—will reward repeat readings. (Picture book. 4-8) (The distributor of this title is at booth 1107.) ([First reviewed in the 04/15/13 issue]

Scenes from the life of a middle-grade Everydonkey.

Aside from a few tears after being suddenly struck by the expressions “dumbass” and “dumb as a donkey” (his mother gently joshes him out of his funk), Ariol travels a relatively gentle emotional landscape in this series opener. Giggle-inducing episodes usually involve Ariol’s friend Ramono the pig, who sets off a nose-to-nose, no-hands game of “pass the tissue” at school and later brings fake vomit on a class outing (“My dad had bought it to play a joke on my mom, before their divorce”). Other experiences range from providing commentary for a triumphant tennis match against illusory opponent Stevie McFailure to cutting up in gym and, in the finale, suffering a nightmare in which he has to choose between class crush Petula the cow or becoming an interstellar knight with beloved equine superhero Thunder Horse. Boutavant arranges the all-animal cast in large sequential panels that never look crowded even when the dialogue balloons multiply.

Definitely on the Wimpy Kid bandwagon, but less vicious with the satire and therefore all the more welcome. (Graphic novel. 8-10) (The publisher of this title is at booth 1557.) ([First reviewed in the 02/01/13 issue]
“So appealing are [Hughes’ characters] that when one of them suffers a tremendous blow, readers will feel it as intensely as the [others].”

FROM UNHOOKING THE MOON

THE YEAR OF BILLY MILLER
Henkes, Kevin
Illus. by Henkes, Kevin
Greenwillow/HarperCollins (240 pp.)
$16.99 | Sep. 17, 2013
978-0-06-226812-9

Billy Miller’s second-grade year is quietly spectacular in a wonderfully ordinary way.

Billy’s year begins with his worry over the lump on his head, a souvenir of a dramatic summer fall onto concrete: Will he be up to the challenges his new teacher promises in her letter to students? Quickly overshadowing that worry, however, is a diplomatic crisis over whether he has somehow offended Ms. Silver on the first day of school. Four sections—Teacher, Father, Sister and Mother—offer different and essential focal points for Billy’s life, allowing both him and readers to explore several varieties of creative endeavor, small adventures, and, especially, both challenges and successful problem-solving. The wonderfully self-possessed Sal, his 3-year-old sister, is to Billy much as Ramona is to Beezus, but without the same level of tension. Her pillowcase full of the plush yellow whales she calls the Drop Sisters (Raindrop, Gumdrop, etc.) is a memorable prop. Henkes offers what he so often does in these longer works for children: a sense that experiences don’t have to be extraordinary to be important and dramatic. Billy’s slightly dreamy interior life isn’t filled with either angst or boisterous silliness—rather, the moments that appear in these stories are clarifying bits of the universal larger puzzle of growing up, changing and understanding the world. Small, precise black-and-white drawings punctuate and decorate the pages.

Sweetly low-key and totally accessible. (Fiction. 7-10) (The publisher of this title is at booth 2309. Kevin Henkes will be signing galley of The Year of Billy Miller on Thursday, May 30 from 10-11 a.m. at Autographing Area Table 9.)

UNHOOKING THE MOON
Hughes, Gregory
Quercus (368 pp.)
$15.95 | Sep. 1, 2013
978-1-62365-020-9

Two Canadian children take on the Big Apple in this deliciously unlikely, unbridled romp.

Astonished to hear that their father had a drug-dealing brother in New York, newly orphaned Bob and his live-wire little sister, Marie Claire (aka Rat), hitchhike to the city from Winnipeg. For lack of a better plan, they wander Manhattan and the Bronx asking passersby if they know him. This strategy leads to encounters with a host of colorful city types, notably a pair of softhearted con men and a lonely rising rap star, plus plenty of terrific street theater and nights spent sleeping in, alternately, Central Park and a hyperluxurious apartment. And ultimately the children’s search is successful! Their information about Uncle Jerome is even (more or less) accurate, as he turns out to be the CEO of a huge pharmaceutical company. Though many of Hughes’ characters will sink emotional hooks into readers, Rat takes and earns center stage by glibly charming the pants off every adult, showing a winning mix of quick wits and vulnerability, and taking wild flights of imagination—her explanation of the (subtle) differences between a Windigo and a pedophile being a particular highlight. So appealing are they that when one of them suffers a tremendous blow, readers will feel it as intensely as the other characters. The dizzying highs intensify but also ameliorate that devastating low.

Rousing adventures on the not-so-mean streets, with heart aplenty. (Fiction. 11-13) (The publisher of this title is at booth 2942.)

THE ANIMAL BOOK
Jenkins, Steve
Illus. by Jenkins, Steve
Houghton Mifflin (208 pp.)
978-0-547-55799-1

Building on years of experience in selecting animal facts and creating arresting illustrations, Jenkins surpasses his previous work with an amazing album characterized by clear organization, realistic images and carefully chosen examples.

The thoughtful, appealing design will both attract browsers and support those looking for specifics, but this also provides a solid introduction to the vast animal kingdom. After a chapter of definition, information is presented in sections on animal families, senses, predators, defenses, extremes and the story of life. More facts appear in the final chapter, which serves both as index (with page numbers and thumbnails) and quick reference. Most spreads have an explanatory paragraph and then a number of examples, each with an animal image and a sentence or two of detail set on white background. These cut- and torn-paper illustrations have realistic color and features: eyes that look at readers, teeth that amaze, and tiny legs, whiskers or feelers. Some are actual size or show a close-up portion of the animal’s body. Sections end with a jaw-dropping two-page image; chapters end with charts. Jenkins fills out this appealing celebration with a description of his bookmaking process.

With facts sure to delight readers—who will be impatient to share their discoveries—this spectacular book is a must-purchase for animal-loving families and most libraries. (glossary, bibliography) (Nonfiction. 5 & up) (The publisher of this title is at booth 1657.)
“Using sumptuous colors, luscious paint texture, patterns, smudges and delicatelines, Khosravi places characters in arresting, abstract compositions that recall Marc Chagall.”

FROM THE GIRL OF THE WISH GARDEN

 HOW TO CATCH A BOGLE

Jinks, Catherine
Illus. by Watts, Sarah
Harcourt (320 pp.)
978-0-544-08708-8

Child-eating bogles infest Victorian London, providing work aplenty for “Go-Devil Man” Alfred Bunce and his intrepid young apprentice, Birdie.

Singing morbid verses from popular ballads in her angelic voice to draw the shadowy creatures out of their chimneys, sewers or other lairs so that Alfred can stab them with his special lance, Birdie thinks she has “the best job in the world” despite the risk—she could be snatched and eaten if the timing is even a little off. Alas, the idyll doesn’t survive a double set of complications. First, unctuous would-be warlock Roswell Morton, out to capture one of the monsters for his own evil uses, kidnaps her and plants her in an insane asylum to force Alfred’s cooperation. Second are the unwanted but, as it turns out, saving attentions of Miss Edith Eames, a self-described “folksorist.” Her naïveté about London’s nastier stews conceals both a quick wit and a fixed determination to see Birdie cleaned up and educated in the social graces. The tale is set in a range of locales, most of them noxious and well-stocked with rousingly scary hobgoblins as well as a cast of colorful Londoners with Dickensian names like Sally Pickles and Ned Roach. It dashes along smartly to a conclusion, Birdie thinks she has “the best job in the world” despite some venturing alone down a forest path or over jumbles of rock, others peering into a snow cave or a starry sky. “Size things up,” suggests the author. “Get a firm grip. Then… /...start climbing.” This may well leave safety-obsessed parents with the vapors, but that may be all to the good. Explanatory captions for several of the photographs, from very brief profiles of the explorers to the stories behind the photos themselves, appear at the end.

Vivid glimpses of what waits for anyone who is willing to stop just looking and go. (Picture book. 6-8) (The publisher of this title is at booth 2849.) [First reviewed in the 12/15/12 issue]

 THE WORLD IS WAITING FOR YOU

Kerley, Barbara
National Geographic (48 pp.)
$17.95 | Mar. 12, 2013
978-1-4263-1114-7

A stirring invitation to leap, dive, soar, plunge and thrill to the natural world’s wonders and glories.

“Right outside your window there’s a world to explore,” writes Kerley, “Ready?” In huge, bright, sharply focused photos, a hang glider and a mountain climber dangle in midair, a paleontologist carefully brushes dirt off a fossil, an astronaut dangles near the International Space Station, and spelunkers clamber amid spectacular crystals. These dramatic images mingle with equally eye-filling scenes of muddy, soaked, laughing young children—some venturing alone down a forest path or over jumbles of rock, others peering into a snow cave or a starry sky. “Size things up,” suggests the author. “Get a firm grip. Then… /...start climbing.” This may well leave safety-obsessed parents with the vapors, but that may be all to the good. Explanatory captions for several of the photographs, from very brief profiles of the explorers to the stories behind the photos themselves, appear at the end.

A must. (author’s note, publisher’s note) (Picture book. 5-10) (A limited number of galleys will be available at booth 1332.) [First reviewed in the 02/15/13 issue]

From the title and the endpapers’ warning signs (“I guess you don’t mind being mauled by mo__s”) to the opening pages’ admonishments not to venture further, the narrator repeatedly warns readers not to open this book. Those who do not heed these pleas release a troop of artistic monkeys that wreak havoc on the book itself. Nothing is safe from these wild invaders—not the art and not the text. When the narrator again urges readers to turn back, toucans join the fracas. Forsythe uses the same warm palette for the toucans as the monkeys, adding a nice continuity to an otherwise strange addition that slows down this well-paced story. Before the toucans can do much, an alligator shows up, frightening everyone. With chaos reigning supreme, the narrator turns to readers for help in laying out a plan to snare the animals inside the book. Forsythe’s digitally rendered art is hilariously expressive and laugh-worthy in its own right, and it is well-paired with Lehrhaupt’s spare comic text, successfully creating a book that is enjoyable both to read and behold.

In the tradition of humorous metafictive offerings of the past, this celebration of chaos is a veritable festival of fun. (Picture book. 3-7) (The publisher of this title is at booths 2658/2639.)

YES, LET’S
Longstreth, Galen Goodwin
Illus. by Wicks, Maris
Tanglewood Press (32 pp.)
$15.95 | Apr. 1, 2013
978-1-933718-87-3

Tag along on a family’s hiking trip as they enjoy (mostly) the great outdoors and (almost always) each other.

Longstreth and Wicks have created an Everyfamily that most readers will be able to identify with, even if they have never been on a family hike. The language helps: Every sentence, save the final one, starts with “Let’s,” bringing readers into the adventure. Early one morning, four children tiptoe in to wake their parents (and dog) for a day of hiking through the woods to the river. As in reality, not everything goes perfectly; what matters are the interactions, and there are plenty as the family members enjoy swimming, playing games, building boats and dams, exploring, having lunch and pursuing their own interests. While the rhymes don’t always work (“cards” with “far”), Wicks’ illustrations are standouts. She captures the family’s every thought and feeling, from the teenage girl’s defiance over exchanging her pink flats for hiking boots to the mother’s horror at her youngest son’s hands at lunchtime. (The oddly applied noses may distract some, though.) The kids are nicely individuated: The oldest boy has his ever-present yo-yo, the youngest one is always losing or dropping something. But best of all are the small details. Not only are there endpaper checklists of animals, hiking gear and groceries to find, but very observant readers will notice a whole other subplot going on in the illustrations.

Ready the backpacks—this is sure to inspire many a family. (Picture book. 3-8) (Galen Longstreth & Maris Wicks will be signing copies of Yes, Let’s on Friday, May 31 at 11 a.m. at booth 1329A.) [First reviewed in the 03/15/13 issue]

CAKE
Love, Chickens, and a Taste of Peculiar
Magnin, Joyce
Illus. by Ivanov, Olga; Ivanov, Alexsey
Zonderkidz (208 pp.)
978-0310733331

Can an oft-rejected orphan settle into the stable, loving home of a pair of gentle sisters who are retired missionary-ettes to Africa?

Twelve-year-old Wilma Sue’s been bounced from home to home in her short life. Now it’s hard for her to believe she even deserves a real home. In a winsomely attractive first-person narration, she relates her growing wonder with Ruth, a social activist, and Naomi, who bakes cakes that are somehow infused with magic. Naomi brings the cakes to deserving members of their tightknit community, each confection perfectly matched to its needy recipient. The sisters also keep chickens that move from the family’s every thought and feeling, from the teenage girl’s defiance over exchanging her pink flats for hiking boots to the mother’s horror at her youngest son’s hands at lunchtime. (The oddly applied noses may distract some, though.) The kids are nicely individuated: The oldest boy has his ever-present yo-yo, the youngest one is always losing or dropping something. But best of all are the small details. Not only are there endpaper checklists of animals, hiking gear and groceries to find, but very observant readers will notice a whole other subplot going on in the illustrations.

Although the message is sometimes spelled out instead of implied, it’s a minor flaw in this worthy, heartwarming effort. (Fantasy. 10-15) (The publisher of this title is at booth 2038.) [First reviewed in the 12/15/12 issue]
When animals begin to move into the narrator's apartment building, she welcomes their differences, but her parents are uncomfortable.

This simple story of discrimination and acceptance is recalled in a straightforward fashion. The little girl enjoys the saxophone-playing dog, the elephants who washed everyone's cars and the gift-bearing crocodile, even though his yellow eyes shine in the dark. Her building "was becoming more and more fun to live in all the time," she remembers. Her friendly new neighbors find her parents' standoffishness strange. And so will readers when they notice that the sad human child rides off in a car with two giraffes when they move away. The stylized images—shapes in red, blue and pink on a white background—have no shading and few details. Yet both human and animal neighbors are distinguishable, allowing readers to track them through the events of this subtle parable. The parents' fears are evident in their barricaded door and many keys. The more tolerant narrator looks forward to returning when she's grown. First published in Portugal, this has been smoothly translated and will resonate with readers here as well. For the North American audience, the editors have removed all references to smoking in text and pictures; the dog now blows bubbles from his pipe.

Stylish and understated, this argument for tolerance is a welcome one—just like that saxophone-playing dog. (Picture book. 5-9) (This title will be featured at the Publishers Group West booth 1224.) [First reviewed in the 2/15/13 issue]

A remarkable collection of documents paints a picture of the Klondike gold rush in vivid detail. In 1897, two 20-something Yale grads, Stanley Pearce and Marshall Bond, were among the first to hear about the gold found in the Klondike. They quickly booked tickets on a ship, gathered food and equipment, and headed north, hoping to strike it rich. Their mining backgrounds and monetary help from their families gave them an edge over their fellow fortune seekers, but the obstacles were still enormous, as their letters make clear, including two months of grueling travel over mountain passes and down the Yukon River. Adding only transitional paragraphs, the authors skillfully arrange these letters plus diary entries, telegrams and Pearce's articles for the Denver Republican to convey the men's story in compelling, first-person voices. The attractive design incorporates intriguing pull-out quotes, maps, posters, documents and many well-chosen, captioned photographs, including one of Jack London, who camped near Pearce and Bond's cabin. London, also mentioned in a diary entry, later kept in touch with Bond and based the fictional dog Buck on one of Bond's dogs, making this an excellent companion to The Call of the Wild. A memorable adventure, told with great immediacy. (timeline, author's notes, bibliography, resources) (Nonfiction. 11 & up)
“Details of the mouse world that bustles around and under the human world will enchant lovers of animal fantasy, and clever running jokes provide both humor and continuity...”

FROM THE MOUSE WITH THE QUESTION MARK TAIL

THE MOUSE WITH THE QUESTION MARK TAIL
Peck, Richard
Illus. by Murphy, Kelly
Dial (240 pp.)
978-0-8037-3838-6

Peck returns to the parallel mouse society he introduced in the effervescent Secrets at Sea (2011) for a rodent’s-eye view of Queen Victoria’s Diamond Jubilee.

Readers first meet the titular mouse, the book’s narrator, in the Royal Mews. A foundling, he’s been brought up by his “aunt” Marigold, who is fond of aphorisms. “Nameless is Blameless” is one of her favorites, used whenever her young charge asks who he is. Blameless he may be, but that doesn’t keep him out of scrapes. On the run from a couple of school bullies, he finds himself exposed, in his school uniform, on the floor of the royal riding school, where he is noticed by a human—most definitely not the done thing. In short order, he goes from this disgrace to refuge in a horse’s manger to a daylong stint as a Yeomouse of the Guard to the private chambers of Queen Victoria, where he blunders into secret upon secret, including, at the end, his identity. Peck binds this unlikely romp together with his characteristically witty and precise prose, flavored by an endearing blend of humility and superiority that only a British founding mouse can muster. Details of the mouse world that bustles around and under the human world will enchant lovers of animal fantasy, and clever running jokes provide both humor and continuity (our poor hero is repeatedly asked, “Are you not yet full-grown, or just short?”).

This mouse-sized identity quest sparkles. (Animal fantasy. 8-12) (The publisher of this title is at booth 1521.)

GAME ON!
Peirce, Lincoln
Illus. by Peirce, Lincoln
Andrews McMeel (224 pp.)
$9.99 paper | Apr. 16, 2013
978-1-4494-2777-1
Series: Big Nate

Big Nate Wright has got game! At least he thinks he does.

Star of five novels, numerous collections of comics and two activity books (so far), sixth-grader and aspiring comics creator Nick shows his sportsmanship in this newest collection of newspaper funnies. The full-color strips, one to a page, are organized in three big chapters: “Swish,” about basketball; “Play Ball,” about Little League; and “Goal,” about soccer. Within those chapters are five or six strip stories and general-topic weekend strips (which have, of course, a few more panels to set up their comedy). The strips are in chronological order within each sport and cover several seasons (especially the baseball section). In “Swish,” always-small-in-stature Nate tries to “bulk up” so he can run with the big boys. He also loses his lucky socks and deals with a sudden inability to “trash talk” on the court. In “Play Ball,” the team deals with the stigma of being sponsored by a beauty salon (go, Chez Linda!), suffers under drill-sergeant substitute coach John and plays a championship game—unfortunately without their star players. In “Goal,” exchange student (and Nate nemesis) Artur joins the team, and the boys play through a cold snap. Nate deals with his... issues with humor, slight sarcasm and (sort of) aplomb.

Fans and collectors will want ‘em all. Big Nate continues to rock. (Comics collection. 6-12) (Lincoln Peirce will be signing galleys of Game On! on Saturday, June 1 from 10-11 a.m. at booth 2652.)

PRisoner 88
Pileggi, Leah
Charlesbridge (144 pp.)
978-1-58089-560-6
978-1-60734-534-3 e-book

A surprisingly affecting portrait of a 10-year-old boy in 1885 who is sentenced to five years for manslaughter and sent to the Idaho Territorial Penitentiary.

Inspired by a real incident reported in an Idaho newspaper on May 2, 1885, Pileggi convincingly creates a story of a resilient, not-really-aware-that-he’s-neglected, illiterate boy with a big heart. Jake struggles to comprehend and survive a harsh prison setting that was never set up to include juveniles. And yet “I was settled in just fine,” thanks in part to the kindly warden who arranges for him to work on a hog farm and take reading lessons from a fellow prisoner and to “eating a heaped-up tray of food every darned day.” Told from Jake’s point of view in the first person, this fast-paced, absorbing debut covers approximately nine months. Jake, aka “prisoner 88,” is attacked on several occasions and, during an attempted escape of two of the prisoners, does what he thinks is right, with unforeseen consequences. He takes his job tending the hogs seriously and witnesses both the birth of a litter of piglets and a slaughter. And, against all odds, he develops a community of sorts—a young guard, the farm family, several prisoners, a cat.... Mystery surrounds his own story—what happened that day in the saloon when his Pa was threatened and a gun went off, killing the owner; was an injustice done when Jake was convicted?

Young readers, including reluctant ones, will be rooting for Jake. (Archival photographs, author’s note) (Historical fiction. 10-13) (The publisher of this title is at booth 828.)
Although the title character is Maya, this story is actually about her clever grandmother, who tames both the grumpy child and her chaotic hair.

When Maya wakes up on the wrong side of the bed, she does not know why she is grumpy. “She was just in a crispy, cranky, grumpy, grouchy mood.” Not only that, her hair grows ever more unruly and invasive as Maya spreads her gloom throughout the house. With a smirk and a knowing eye, Gramma begins to untangle the moody mess. “Well then,” says Gramma, “I guess that means no hunting for hippos after breakfast.” Pippin-Mathur’s watercolor-and-ink illustrations capture all of the whimsical and wacky things grumpy people would never do, like bathing baby elephants and tickling tarantulas. With patience and imagination, Gramma’s humorous ideas slowly push away grumpy, grouchy mood.” Not only that, her hair grows ever more unruly and invasive as Maya spreads her gloom throughout the house. With a smirk and a knowing eye, Gramma begins to untangle the moody mess. “Well then,” says Gramma, “I guess that means no hunting for hippos after breakfast.” Pippin-Mathur’s watercolor-and-ink illustrations capture all of the whimsical and wacky things grumpy people would never do, like bathing baby elephants and tickling tarantulas. With patience and imagination, Gramma’s humorous ideas slowly push away the blues, and Maya’s sweet disposition returns. Delightfully, Gramma keeps her promise, and readers find Maya and her twin brothers playing with hippos, crocodiles, elephants and even tarantulas.

Lighter than Alexander’s bad day and less emotional than Sophie’s, this is still a visual delight from a new author with a charismatic cast of characters. (Picture book. 4-8) [First reviewed in the 04/01/13 issue]

Quattlebaum and Bryant follow up their successful Jo MacDonald Saw a Pond (2011) with new lyrics to the same song, while keeping the nature focus.

This time, Jo MacDonald and her cousin Mike make a garden. From digging the earth and planting the seeds, to watering, harvesting and enjoying the “fruits” of their labors, the two care for their garden habitat and the animals that visit it. Readers can tend their own imaginary gardens along with the pair, as the illustrations and text suggest motions to accompany the familiar tune. Careful observers can track the new plants and animals that arrive with each page turn and read more about them in the backmatter, which also includes some garden facts and tips, comprehension questions, activity extension ideas and a list of resources for gardening information specifically geared toward children. Bryant’s watercolors reflect a childlike enthusiasm. While her whole-garden view allows readers to track the animals and plants that accumulate throughout the song, this also makes it difficult to spy the smallest ones. Second in the series, this title is not quite as strong as the first. The two-syllable “garden” slightly mars the rhythm of the song, while the verses are not as easy to predict, making it harder for audiences to sing along. Still, this is likely to be a popular spring and garden story time choice.

Get out the seed catalogs. (Picture book. 3-7) (The publisher of this title is at booth 2346.) [First reviewed in the 01/15/12 issue]
DEE DEE AND ME

Schwartz, Amy
Illus. by Schwartz, Amy
Holiday House (32 pp.)
$16.95 | Aug. 1, 2013
978-0-8234-2524-2

Schwartz examines sibling power dynamics in this humorous and ultimately empowering tale.

Hannah is an easy target for Dee Dee. She's younger and shorter (Dee Dee says the brains are in the 5 1/2 inches of height Hannah's missing), and she longs for her sister's acceptance. But after one too many manipulations, Hannah learns to assert herself—and now she's sure her brains are growing! Reflecting a genuine, multifaceted sibling relationship, Dee Dee also shows compassion, mending her sister's beloved bear. With ease, Schwartz shows readers how to become one's own advocate, so that all can feel respected in play. The illustrations, done in pen and ink and colored with gouache, have an energy reminiscent of Madeline, and the charmingly detailed patterns and backgrounds feel timeless. The artwork equally highlights the contentment and peace one can find in independent peace and the joy and creativity found in playing together.

Bright and captivating, this new take on sibling relations is a needed tale for all. (Picture book. 3-7) [The publisher of this title is at booth 721.]

LOST SLOTH

Seibold, J. Otto
Illus. by Seibold, J. Otto
McSweeney’s McMullens (32 pp.)
$16.95 | Jun. 18, 2013
978-1-938073-35-9

A free shopping spree turns into a race against time—never a happy idea when you’re a sloth.

Too logy even to get to the phone before the answering machine kicks in, Sloth learns that he has only eight hours to claim his spree at the store. Can he make it? Being narcoleptic as well as slow-moving, his ensuing odyssey quickly turns hilariously suspenseful as Seibold urges readers to form a cheering section with lines printed in a different color—“Yay, Sloth! Let’s go, Sloth!” In the characteristically stylized illustrations, Sloth’s frozen, masklike features add a Buster Keaton-ish air to his frantic efforts. Having dragged his way down the street and into the park, where a hoped-for shortcut becomes a long detour, Sloth arrives in the nick of time on a stolen hang glider. His spree turns out to be short but sweet, as he immediately rams his cart into a pile of pillows and passes out. The author cranks tongue further into cheek with witty lines printed in a different color—“Yay, Sloth! Let’s go, Sloth!” In the end, a one-person pillow fight (“Yay, Sloth! You won!”).

Another clever, quirky outing. (Picture book. 6-8) [The publisher of this title is at booth 1228.] [First reviewed in the 04/01/13 issue]
Jacqueline Woodson dedicates her forthcoming picture book *This Is the Rope* to her mother, grandmother and the millions of African-Americans who took part in the Great Migration in search of “better jobs, better treatment, better education and better lives,” as she writes in an author’s note. Writing this book made her feel even more deeply the struggle that her own family members engaged in for the sake of future generations. Though the rope in the story is fictional—Woodson says no one object was handed down through her family—the story made her realize that “everyone who comes to a new place comes with the hope that this new place is going to be better. So the rope in the story becomes that unifying thing: hope.” Woodson loves what illustrator James Ransome’s double-page-spread oil paintings (full of what Kirkus called “sun-infused yellows”) bring to the book; his interpretation of the story, she says, “adds a depth that makes the words stay with you.” A prolific author, Woodson likes her different books for different reasons. This book is special to her since reading it “grounds” her, helping her recall her childhood in the ’70s. “I’m working on a memoir now, and when I reread *This Is the Rope*, I remember some things I want to write about,” she says. “This book takes me back. Reading it feels good. It feels immediately and physically true.” —Jessie Grearson

The publisher of this title is at booth 1520 but will not be giving away F&G’s of *This Is the Rope*.
Chloe herself seems inspired by the Hello Kitty aesthetic, with her black-dot eyes, red-line mouth and polka-dot hair bow. The cartoon drawings—just black outlines filled with matte colors—of supple, chubby felines capture the cats’ adorable qualities as they purr, exhibit their fluffy bellies and pink paws, and sniff with their “dainty little noses.” The text is simple but descriptive, just one or two lines per page, and appears in nice big type, inviting preschoolers to try reading for themselves. The sequence of imaginative kitty-sightings will hold appeal for both children and adults, not because the cats are difficult to spot but because the situations are comical: Chloe sees kitty in a beehive hairdo, a delicious mound of cotton candy and a cloud (a quirky homage to Michelangelo’s Creation of Adam). Naturally, when Chloe goes to sleep, she visits Kitty City. There is no tension and drama here, for in this feel-good episode, Chloe wakes to find the pet of her dreams outside her bedroom door.

This bit of wish-fulfillment is, frankly, as irresistible as a kitty’s belly. (Picture book. 2-5) (The publisher of this title is at booth 1557.)

THE REAL BOY

Ursu, Ame
Illus. by McGuire, Erin
Walden Pond Press/HarperCollins (352 pp.)
978-0-06-201507-5
978-0-06-204925-4 e-book

An isolated, insecure orphan living in magical Aletheia becomes a “real boy” when his ordered world crumbles and he must rely on himself.

Since coming to the Barrow, 11-year-old Oscar has lived in magician Caleb’s cellar, where he performs menial tasks preparing herbs. The Barrow encircles a shining, walled town whose privileged residents depend on the Barrow’s magic smiths to supply them with protective potions, salves, charms and spells. Clueless about people, Oscar loves plants, including the wizard trees that infuse the Barrow’s soil with magic. When urgent business takes Caleb away, his apprentice is murdered, and Oscar must run Caleb’s shop. Lacking social skills, Oscar longs to fold “up, like an envelope,” but he manages the shop with help from a kindhearted girl who befriends him. Suddenly, more terrible things happen: Children begin to ail, wizard trees are felled, and a sinister creature kills Caleb and threatens the Barrow. Determined to find why magic no longer protects everyone and burdened with many characteristics of autism, the unlikely Oscar realizes it’s up to him. Incorporating fairy-tale elements, Oscar’s story unfolds slowly as he overcomes his phobias and discovers that friendship trumps magic any day. Black-and-white illustrations capture story highlights. A good pick for fairy-tale fans, especially those battling their own fears. (map) (Fantasy. 8-12) (The publisher of this title is at booth 2309.)
the book’s close, primed by all the works of art she has seen, she projects her own imaginative images on a large, minimalist, “blank” white canvas. As she regretfully leaves the galleries, she now knows that “The museum lives / inside of me.”

Despite the missteps provoked by Verde’s verse, this “twirly-whirly” homage to a museum is, on balance, a sweet-natured and handsome celebration.

(Picture book. 3-7)
(The publisher of this title is at booth 1467.)

MEERKAT MADNESS
Whybrow, Ian
Illus. by Hearn, Sam
Barron’s (208 pp.)
$6.99 paper | May 1, 2013
978-1-4380-0303-0
Series: Awesome Animals

Meerkat adventures in the Kalahari Desert.

Uncle Fearless used to be the king of the Sharpeyes, but after an unfortunate run-in with an eagle owl, the Silent Enemy, he was demoted to babysitter. His three charges, Mimi, Little Dream and Skeema, are ready for their first visit Upworld. They’ve been raised on tales of Uncle Fearless’ adventures during his Glory Days, when he was among the Blah-blah Tribes (humans): tales of the Ooo-looks, the Whevubins and the Click-clicks, not to mention their huge, scary Vroom-vrooms. When Fearless and the young ones venture up, the young trio find the rest of the Sharpeyes don’t think much of Fearless. So when they find a pink, elephant-shaped case full of Blah-blah artifacts, they decide to cross the desert to return it. Will they survive Vroom-vrooms, the return of the Silent Enemy and bands of hostile meerkats to find the pointed anthills of the Blah-blahs? Britain’s Awesome Animals series penned by several stars of British children’s literature comes to America. Each author creates adventures starring a different species; publishing simultaneously are Jeanne Willis’ Penguin Pandemonium, Jamie Rix’s Panda Panic and Andrew Cope’s Raccoon Rampage. Prolific funnyman Whybrow’s first of four (so far) meerkat adventures is a goofy mix of misunderstandings and mayhem with black-and-white spot illustrations by Hearn that add to the fun.

An associated website and club extend the goofy fun.
(Humor. 7-10) [First reviewed in the 05/01/13 issue]

MR. WUFFLES!
Wiesner, David
Illus. by Wiesner, David
Clarion (32 pp.)
$17.99 | Oct. 1, 2013
978-0-618-75661-2

A house cat pooh-poohs most proffered toys and gets his comeuppance tangling with a tiny alien spacecraft and its penny-sized adventurers.

Peppered with speech bubbles in English, alien-or insect-speak, Wiesner’s multpaneled tour de force treats the green ETs to maximum upheaval. Their initial celebration at landing turns to mayhem as their craft is buffeted by Mr. Wuffles. The aliens assess a smoldering engine part and disembark for help. The ensuing comic interplay pits cat against aliens as the tiny ones flee beneath a radiator cover. A ladybug and several ants assist them, and the repair’s successfully made by harvesting cross sections of detritus: pencil eraser, M&M, marble and
metal screw. The insects have decorated the wall of their lair with drawings à la Lascaux, the menacing Mr. Waffles depicted prominently. After sketching a game plan, with insects playing transport and diversionary roles, the crew escapes back to the ship. Against oak floorboards and wallpaper prettily conveyed in ink and watercolor, the now-crazed Mr. Waffles is riveted to the radiator, perplexing his human. Final panels show the cat gazing out the window, claws fruitlessly deployed; ants draw new scenes on their wall. Wiesner truly “gets” cats: An end-flap photo shows that the artist’s “model” for the beleaguered Mr. Waffles is indeed a household denizen.

Expertly imagined, composed, drawn and colored, this is Wiesner at his best. (Picture book. 4-8) (David Wiesner will be signing galleys of Mr. Wuffles! on Friday, May 31 from 2-3 p.m. at booth 1657.)

THE ENDURING ARK
Wolf, Gita
Illus. by Chitrakar, Joydeb
Tara Publishing (34 pp.)
$21.95 | May 14, 2013
978-93-80340-18-0

A fresh take on an enduring tale retells the story of Noah and Na’mah and the great flood.

The book’s innovative accordion style of scroll painting is just one of the sumptuous design elements that distinguish it as a remarkable offering. A slipcase decorated with the eponymous ark adrift on swirling blue ocean waters covers the hardcover; when it is revealed, it shows pairs of animals, two by two aboard the vessel. The first pages invite readers to open up the spreads side by side so they unfurl into a continuous piece of art, first showing a great eye looking down upon verdant landscape. Omniscient opening narration acknowledges the story’s ancient origins and says, “great tales deserve to be repeated—and so let me tell it here again, in my way.” The familiar tale progresses and refreshingly gives an equal role to Na’mah as she and Noah hear God’s warning, build the ark and gather animal pairs to board it. Once the world floods, the art unfolds in the opposite direction, neatly bisecting the story into ante- and post-diluvian parts. A curious artistic decision shows the people not saved by the ark smiling as they succumb to the flood waters, but all other illustrations, including the culminating vision of the rainbow, are sublime.

A gorgeous re-envisioning of an old, old story. (Picture book/art book. 3 & up) (The publisher of this title is at booth 1228.) [First reviewed in the 04/01/13 issue]
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**HE SAID, SHE SAID**
Alexander, Kwame
Amistad/HarperCollins (336 pp.)
Nov. 19, 2013
978-0-06-211896-7
978-0-06-211899-8 e-book
978-0-06-211897-4 PLB

A star high school quarterback bets he can get the attention of a girl who claims not to be interested by leading a protest for a cause she champions.

Omar “T-Diddy” Smalls has the swagger that comes with his exalted status. The fact that he has moved to Charleston, S.C., from Brooklyn adds to his aura, and he attracts the attention of every desirable girl at school—except for Claudia Clarke, who calls him “immature, shallow [and] fraud.” Omar never runs away from a challenge, and he bets his friends that Claudia will become his next conquest. Socially conscious, Claudia is more interested in protesting budget cuts that will wipe out the arts, the library and other school activities—excluding sports—than in Omar. Omar uses his considerable charisma and stories from his activist uncle to lead a successful protest and bring the impending cuts much-needed attention. Through working together, Omar develops genuine feelings for Claudia, and she finds herself drawn to him. Told in alternating chapters by each of the main characters, this lively romance has humor and heart. The use of social media anchors the story in today’s culture, while the banter between Omar and Claudia is clever and sounds just right for two smart, college-bound teens.

Urban-fiction readers will enjoy this, but it will also appeal to any teen reader seeking a romantic read with lots of fun. (Fiction. 14 & up) (The publisher of this title is at booth 2309. Kwame Alexander will be signing galleys of He Said, She Said on Thursday, May 30 from 10-10:30 a.m. at Autographing Area Table 2.)

**WONDERLAND**
Barnes, David-Matthew
Bold Strokes Books (208 pp.)
$11.95 paper | Feb. 11, 2013
978-1-60282-788-2

After her mother’s death from cancer, Destiny is sent to the tiny South Carolina island of Avalon Cove to live with her uncle and his partner.

She is immediately befriended by Tasha and Topher, the town misfits, and
the pair nearly as immediately take her to Wonderland, a rundown house with magic inside. Adrianna Marveaux, the house’s owner, tells the three teens that each has a choice to make, then invites them to a dinner party that will be “a chance to come face-to-face with [their] true love.” Each teen gets only a short time with the otherworldly match Adrianna has made for them, and each responds with nearly identical, over-the-top euphoria (“We started to dance, swaying to the aching piano music Juliet and each responds with nearly identical, over-the-top euphoria to find the reincarnated Cassandra, now a teenager in upstate New York. Her Mortal Hour, 2012, etc.)

A horror story with heart and soul. (Post-apocalyptic romance, 12 & up) (The publisher of this title is at booth 2346.)

Outside is empty. Even vampires are scarce, though deadly. A horror story with heart and soul. (The publisher of this title is at booth 2346.)

In this top-notch sequel to The Halowed Ones (2012), Katie, exiled from her Amish community, heads north with Alex and Ginger, the two outsiders she’s befriended, seeking other survivors of the vampire plague that’s unmade their world.

Outside is empty. Even vampires are scarce, though deadly. A few faith-based communities exist vampire-free but under siege and with terrors of their own (like spending a scary night under the protection of a snake-handling pastor). Though her bond and with terrors of their own (like spending a scary night under the protection of a snake-handling pastor). Though her bond

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“[Elisa’s] foretold destiny is resolved with a marvelous and refreshing twist on literary tropes.”

FROM THE BITTER KINGDOM

New York. Unbeknownst to Cassandra, her boyfriend, Aidan, is actually Apollo, the only god not dying. In the course of the story, the gods will find other reincarnated figures from the Trojan War who they hope will aid them in their struggle. Blake’s spunky and imaginative narrative illuminates the personalities of the gods, especially Athena, who’s gone a bit punk and is endowed with wry humor: “It’s a mistake she never would have made two thousand years ago.” Athena begins to doubt her own powers, upping the suspense level. With little doubt about which side is stronger, can plucky Athena and her allies possibly win?

This edgy first installment maneuvers forces into position; readers will want to stay tuned. (Fantasy, 12 & up) (The publisher of this title is at booth 1557.)

THE BITTER KINGDOM
Carson, Rae
Greenwillow/HarperCollins
(448 pp.)
978-0-06-202654-5
978-0-06-223918-1 e-book
Series: Girl of Fire and Thorns, 3

A queen can defeat the conde who stole her throne, but it means nothing if her land is destroyed by fire-throwing invaders.

Queen Lucero-Elisa né Riqueza de Vega—Elisa to her friends—has lost her throne, her bodyguard/nurse and her beloved (The Crown of Embers, 2012). All she has left is the Godstone in her navel, and it’s brimming with more power than ever before. Slowed by the need to protect a helpless child, trained in magic by a failed sorcerer, threatened even by the weather—she’s traveled so far ice falls from the sky!—Elisa knows her first priority is to protect her country from the invading Inviero

One Girl, One Dragon Egg, One Chance to Save the World.

—Author Signing—
Mari Mancusi
Friday, May 31 at 3:00 PM
Booth #829

Scorched
978-1-4022-8458-8
$16.99 * HC
“There are no quick fixes or easy answers in a novel in which it’s a given that life together is better than life apart, no matter how dysfunctional that life is.”

FROM 15 DAYS WITHOUT A HEAD

THE PIRATE’S WISH
Clarke, Cassandra Rose
Strange Chemistry (320 pp.)
978-1-908844-28-6

Swashbuckling, brash pirate Ananna fights her growing attraction to Naji, the Jadori’s assassin once sent to kill her, while trying to break the impossible curse binding them together (The Assassin’s Curse, 2012).

Clarke entertainingly modernizes a classic pirate tale by including steampunk machines in naval battles, employing clever wordplay—the man-eating, beastly manticores really eat only men—and giving the requisite evil magician a femme-fatale makeover. And those aren’t the only surprises, as finely wrought introspective moments show outwardly prickly Ananna’s internal entanglements. Included among these is Marjani’s tender relationship with Jojka’s queen, Saida, which is delicately woven into the novel. Ultimately, Ananna’s growing awareness of life (and relationships) beyond the pirate ship are her close observations of her fellow travelers’ romantic entanglements. Included among these is Marjani’s tender gay relationship with Jojka’s queen, Saida, which is delicately woven into the novel. Ultimately, Ananna’s struggle to balance her twin desires for affection and independence advances the story beyond conventional teen romantic angst. Naji’s attempts to reconcile his love for a pirate while remaining an assassin are less developed, and their romance wraps up a bit quickly. However, tantalizing tension develops as both finally realize that breaking the curse means their inevitable separation, a development both appealing and potentially devastating.

Thrilling action combines with surprising character revelations in this satisfying sequel. (Fantasy. 13 & up) (First reviewed in the 05/01/13 issue)

HOW TO LOVE
Catugno, Katie
Balzer + Bray/HarperCollins (400 pp.)
978-0-06-221635-9
978-0-06-221637-3 e-book

Fifteen-year-old Reena dreams of graduating early from high school and studying at Northwestern to become a travel writer, but all that takes a back seat when her forever crush, Sawyer LeGrande, turns his green-eyed gaze on her. Reena, a self-professed ice queen, has managed to keep her feelings about Sawyer to herself, but when he begins dating her best friend, Allie, everything comes rushing to the surface. A tragic event nearly derails Reena and Sawyer’s romance before it can begin, but an irresistible chemistry pulls them together despite their sorrow: Reena falls fast and hard for Sawyer, but he is caught in a downward spiral of addiction that threatens to pull both of them under. Believing a separation is best for them both, Sawyer disappears for two years, leaving Reena alone and pregnant. “Before” chapters chronicle Reena and Sawyer’s tumultuous romance, while “After” chapters tell of Sawyer’s return and Reena’s simultaneous attempts to punish him or forgive him. The clunky back-and-forth construction robs the story of its heart, throwing Reena’s emotional stagnation and Sawyer’s complete turnaround into question. The undeniably passionate relationship feels as flat and immature in the end as when it began.

Ambitious, but sadly disconnected and undeveloped. (Fiction. 14 & up) (The publisher of this title is at booth 2309. Katie Catugno will be signing galleys of How to Love on Friday, May 31 from 10:30-11 a.m. at Autographing Area Table 25.)

15 DAYS WITHOUT A HEAD
Cousins, Dave
Flux (312 pp.)
978-0-7387-3642-6

A teenager holds his crumbling family life together in this finely crafted debut that strikes a delicate balance between humor and pathos.

Most evenings, 15-year-old Laurence and his brother Jay tread lightly around the “force-field of cigarette smoke and booze, with our mum inside” that dominates their roach-infested flat. When his depressed, overworked mother disappears, Laurence protects 6-year-old Jay from his suspicion that she’s not coming back. He knows better than to seek adult help, and for two weeks, living on toast, they manage to avoid their nosy next-door neighbor, Nelly. Laurence hopes that winning a radio trivia contest will solve their problems. With Jay at his side pretending to be Scooby-Doo, he pieces together clues to their mother’s
whereabouts. A growing sense of urgency permeates the book, effectively shown in a chapter-heading countdown from "Whensday" and "Blursday" to "Tattersday" and "Doomsday." This is countered by Laurence's delightful new friend, Mina, who sees through Laurence's often-hilarious actions. She gently cajoles him to tell her what's happening when he's ready, and with her steady presence, she helps him to see reasons not to give up on his mother. There are no quick fixes or easy answers in a novel in which it's a given that life together is better than life apart, no matter how dysfunctional that life is.

Expect good things from this new voice in teen fiction. (Fiction. 12 & up) (There will be a galley giveaway of 15 Days Without a Head on Friday, May 31 at booth 931.) [First reviewed in the 04/01/13 issue]

TUMBLE & FALL

Coutts, Alexandra

Farrar, Straus and Giroux (384 pp.)

$17.99 | Sep. 17, 2013

978-0-374-37861-5

As a mile-wide asteroid hurtles toward Earth, Coutts (Wishful Thinking, 2011) takes readers to an island off the coast of Massachusetts, where three courageous teens make the most of what little time they have left.

A suicide survivor searches for a place to belong. A young man confronts the father he never knew and questions the true meaning of family. And a broken-hearted young woman journeys in search of truth and forgiveness. While there are moments of overlap, the teens' individual stories form the backbone and the heart of this book. Despite this compelling premise, the novel isn't without a blemish or two. Sections of the story drag (which is both surprising and frustrating, given the apocalyptic nature of the plot), and while readers will likely suspend disbelief to a point, there are moments where it is impossible not to question how these teens can be so calm and self-possessed with only days left to live. That said, this is a well-crafted story with compelling characters that will appeal to a wide variety of readers. But what makes it truly special is that, despite its premise, this book manages to be more about beginnings than the inevitable end.

In the iconic words of R.E.M., "It's the end of the world as we know it," and this smart, surprisingly feel-good, end-of-days novel is indeed...fine. (Fiction. 14 & up) (The publisher of this title is at booth 1577.)

ROGUE

Damico, Gina

Graphia (336 pp.)

$8.99 paper | Sep. 10, 2013

978-0-544-10884-4

Series: Croak, 3

Sarcastic—sometimes devastatingly so—repartee connects readers to the band of surly teenage grim reapers risking everything on their mission to save the Afterlife.

Uncle Mort's plan to save the Afterlife by enlisting Junior Grims to help destroy the portals that access it is full of risks, loopholes and secrets—and fiery-tempered, impulsive Lex is the plan's unstable lynchpin. Combined, these elements set the stage for Damico (Croak, 2012; Scorch, 2013) to dispatch favorite characters to their untimely demises (a difficult but admirable choice that maintains the integrity of a novel about grim reapers). In spite of the necessary tragedies, Damico avoids complete bleakness by infusing characters' responses to nearly overwhelming odds with irreverent, brash humor (as Mort remarks, "If you can't have fun at the end of the damn world, when can you?"). The banter reminds readers of the resiliency of the human spirit and its astounding ability to create moments of normalcy (even joy) in the most trying of times. Yes, it's a novel about violence, hate and vengeance, but it's also about love, redemption and triumph. A quick refresher of the first two novels will help decrease confusion, as detailed reminders of events and characters from previous novels are scarce.

A gut-wrenching, laugh-out-loud, gritty, honest and brave ending to an appealing trilogy. (Fantasy. 14 & up) (The publisher of this title is at booth 1657.)

THE EYE OF MINDS

Dashner, James

Delacorte (336 pp.)

$18.99 | Oct. 8, 2013

978-0-385-74139-2

Series: Mortality Doctrine, 1

Digital nightmares lurk in this Sleep. Now that the Internet is a completely immersive experience, gamers like Michael find themselves drawn to the real-life simulators that make daily living seem so much more real than outside the Sleep. But when a young woman disables the safety measures and kills herself in front of him, Michael is forced to help VirtNet Security hunt down Kaine, a dangerous gamer who is wreaking havoc in the digital world and is targeting the physical one as well. Michael heads off into the Sleep with two virtual friends and quickly finds that the safety he had previously found there no longer exists. Dashner's matryoshka vision of digital worlds is oddly limited by realism—despite the impressive tech setups and the nod to the infinite creative possibilities of virtual reality, both
Elizabeth Kiem suspects today’s teen readers will find her novel Dancer Daughter Traitor Spy—a thrilling tale of a young Russian ballerina caught up in the political turmoil of the early ’80s—more like science fiction than historical fiction. “Kids—especially American kids—are extremely aware of public oversight of their daily behavior,” Kiem points out. “It’s interesting: Their governing authority is their peers. They’re far less aware of the inevitable oversight of political superiors. I hope they know what the Cold War is, but they might not. Maybe kids will relate through stories about protest, like [that of] Pussy Riot,” the feminist band based in Moscow, members of which are currently jailed or in hiding. They’ll still enjoy Kiem’s book, but it might mean their reading experience differs from that of older readers, or readers from Russia, who will certainly apply a different lens. “I hope it will be fascinating for Russian readers to read about a Russian girl who doesn’t know anything about America. These days, kids know more about America, Paris and London than they do about parts of Siberia. It might be the same reading experience as it will be for most American teens—a fantastical kind of story.” No matter what country readers hail from, they’ll appreciate the intrigue and romance that come packaged with a dollop of not-so-ancient history—even if they do mistake it for pure imagination. —Andi Diehn

The publisher of this title is at booth 2847.

Michael’s home life and real-world simulator lack presence. That absence carries over to Michael and his friends as well. They have few defining features or preferences, seemingly nothing but an immersion in a virtual world and some skills at coding. Secondary characters are much more defined through names, vivid descriptions, actual personality traits and more. While the pacing is mostly solid, Dashner goes overboard in the setup for the plot twist, revealing it too soon and making the last 50 pages a bit of a slog.

High on concept, this is an intriguing read for the digital generation. (Science fiction. 12 & up) (James Dashner will be signing galleys of The Eye of Minds on Thursday, May 30 from 2:30-3:30 p.m. at booth 2739, Table 2.)

IF YOU COULD BE MINE
Farizan, Sara
Algonquin (256 pp.)
$16.99 | Aug. 20, 2013
978-1-61620-251-4

Sahar, a teenage lesbian living in Iran, contemplates desperate measures when she learns the girl she loves is marrying a man. Sahar has loved Nasrin since childhood. Nasrin swears she loves Sahar back, but she is rich, spoiled and unwilling to disappoint her mother, a combination that spells tragedy to readers even though Sahar remains poignantly hopeful. When Nasrin’s family announces her engagement to a doctor, Sahar is heartsick. Through her gay cousin Ali’s underground network, Sahar meets a woman named Parveen. Upon learning that Parveen is transsexual, Sahar hatches a scheme to transition herself, certain that Nasrin would marry her if she were a man. Gentle, unintrusive exposition clues readers into Iran’s political and social realities, and the characters’ choices about how to wear head scarves or how openly to talk about same-sex attractions are refreshingly and believably diverse. So too are the members of the transgender support group Sahar attends: The group has a broad enough range of experience that readers never get the message that transition itself is a mistake, only that it is the wrong choice for Sahar. Each character and relationship is kindly and carefully drawn, from Sahar’s sad, shut-down Baba to reckless, twinkling Ali.

A moving and elegant story of first love and family. (Fiction. 12-18) (Sara Farizan will be signing galleys of If You Could be Mine on Friday, May 31 at 2 p.m. at booth 839/939.)
THE LORD OF OPIUM
Farmer, Nancy
Richard Jackson/Atheneum (432 pp.)
$17.99 | Sep. 13, 2013
978-1-4424-8254-8

In the much-anticipated sequel to *The House of the Scorpion* (2002), 14-year-old Matteo Alacrán returns home as the new Lord of Opium.

Matt was a clone of El Patrón, drug lord of Opium, but with El Patrón dead, Matt is now considered by international law to be fully human and El Patrón's rightful heir. But it's a corrupt land, now part of a larger Dope Confederacy carved out of the southeastern United States and northern Mexico, ruled over by drug lords and worked by armies of Illegals turned into "eejits," or zombies, and clones, drug lord Glass Eye Dabengwa, a ghost army, the Mushroom Master, biospheres and a space station. A vividly imagined tale of a future world full of fascinating characters and moral themes—a tremendous backdrop for one young man's search for identity. (cast of characters, map, chronology, appendix) (Science fiction. 12 & up) (The publisher of this title is at booth 2638/2639.)

SUPER POP!
*Pop Culture Top Ten Lists to Help You Win at Trivia, Survive in the Wild, and Make It Through the Holidays*
Harmon, Daniel
Zest Books (304 pp.)
978-1-936976-36-2

For anyone who has ever felt the slightest bit deficient in their pop-culture expertise, here is the ultimate guide, guaranteed to fill any void.

Harmon has put together a quirky, fun, wide-ranging guide to nearly 500 different books, films, podcasts, songs, television episodes, video games and more, sorting them into kooky top 10 lists. "Stop Being Such a Philistine: Easy Access Points to the World of High Art" includes *Exit through the Gift Shop*, a Banksy documentary directed by the subject; *Amadeus* (the movie); *Barry Lyndon*; a 2009 ad campaign for Levi’s; and Beyoncé’s "Countdown" video, among others. "Eat, Pray, Love, Spelunk: Tag Along on a Life-Changing Vacation" recommends the VICE Guide to Travel, a Web-based collection of video guides to such vacation getaways as Doha and Karachi; *The Darjeeling Limited*; David Foster Wallace’s *A Supposedly Fun Thing I’ll Never Do Again* (1997); and *The Amazing Race Australia*. Each entry receives a paragraph or two of annotation. It is particularly entertaining to see what seemingly completely disparate things wind up on the same list. *Evil Dead* and *The Sound of Music*? *Field of Dreams* and *Persepolis*? The bizarre choices will prompt many double takes and lots of laughter.

A weird, witty, endlessly entertaining compendium for the budding pop-culture aficionado. (Nonfiction. 14 & up) (The publisher of this title is at booth 1657. Daniel Harmon will be signing galleys of Super Pop! on Thursday, May 30 from 1:15-3 p.m. at Autographing Area Table 19.) [First reviewed in the 05/01/13 issue]

SMOKE
Hopkins, Ellen
McElderry (560 pp.)
978-1-4424-8328-6

Two sisters wrestle with guilt and fear after one kills the father who battered them.

Readers last saw 17-year-old Pattyn at the cliffhanger ending of *Burned* (2006), immediately after her beloved boyfriend and their unborn baby were killed in a car wreck. Stunned with grief and fury, and with nothing left to lose, Pattyn vowed to shoot her long-abusive father, whom she blamed for the accident. This much-desired sequel begins two weeks later—and Dad's dead. Escaping town, Pattyn meets a warm, welcoming family of mostly undocumented farm laborers. They find her a ranch job, where she hides from law enforcement. Meanwhile, 15-year-old Jackie is stuck at home, narrating her own half of the story. Through free-verse poems thick with the weight of trauma, the shooting’s details emerge. A schoolmate raped Jackie; blaming Jackie, Dad broke her ribs and loosened her teeth; Pattyn’s gun stopped Jackie from killing herself. Her sister, now 18, now Pattyn’s legal guardian, finds in her a way to "tackle [them] from behind," both girls struggle toward fragile new connections and inner strength. The lives of undocumented Americans, a renegade hate movement and a wild horse wary of trust are all organic to the plot.

A strong, painful and tender piece about wrestling hope from the depths of despair. (author’s note) (Verse fiction. 13-17) (The publisher of this title is at booth 2638/2639.)
A WOUNDED NAME
A Tragedy
Hutchison, Dot
Carolrhoda Lab (320 pp.)
$17.95 | $12.95 e-book | Sep. 1, 2013
978-1-4677-0887-6
978-1-4677-1618-5 e-book

How Shakespeare may have intended Ophelia’s back story, if readers can trudge through the unrelenting moroseness. The Headmaster of Elsinore Academy is dead, and his son, Dane (formally known as Hamlet Danemark VI), wants revenge. Ophelia narrates this somber Shakespearean retelling set in the present day. It’s clear from the beginning that Ophelia, a product environmentally and genetically of a mother who committed suicide, has mental illness of her own. In her world, spirits of the dead and other fantastical beings make frequent appearances. Hutchison satisfactorily explains the overbearing, patriarchal “trophy wife traditions” of Elsinore, and how this environment influences Ophelia’s choices, as well as Gertrude’s possible motives. The emphasis, however, is on Ophelia’s dark (and unfortunately, tedious) descent into madness, exacerbated by her relationship with Dane, who is battling his own demons. Perhaps the original Edward and Bella, the teens’ sexual relationship turns abusive as Ophelia’s initial bruises escalate into more violent acts. Readers may cry out for adult intervention, but the author remains true to the original story. Although Hutchison mentions phones and computers a few times, she does little to make the story feel contemporary. An odd mix of modern and transformed Shakespearean speech adds to the effect. As the novel continues, it loses its creativity and becomes strictly a Shakespearean remix.

For Shakespeare lovers only. (Fiction. 14 & up) (The publisher of this title is at booth 2739, Table 1.)

TANDEM
Jarzab, Anna
Delacorte (448 pp.)
978-0-385-74277-1
978-0-385-99077-9 PLB
Series: Many-Worlds Trilogy, 1

A girl is forced to take the place of a parallel universe’s version of herself. Ordinary girl Sasha Lawson has dreamt that she is another person, Princess Juliana, since she was a little girl. After an amazing prom night with a handsome classmate, Sasha is torn from her world and sent to the parallel world of Aurora. There, she learns that her date is really Thomas Mayhew, Aurora’s analog (a counterpart but not necessarily an exact double) of her classmate. He is a member of the King’s Elite Service of the United Commonwealth of Columbia. (In Aurora, the first attempt at revolution in the American colonies failed, and the successful one yielded monarchy.) His mission was to abduct Sasha, as she is an analog to the UCC’s Princess Juliana, who has disappeared shortly before a peace treaty with nearby Farnham is to be sealed through Juliana’s arranged marriage. The UCC will send Sasha home if she successfully impersonates Juliana and thereby prevents war with Farnham. Unsurprisingly for genre readers, Sasha falls for Thomas despite trust issues while also connecting with Juliana’s fiance, charming Prince Callum. The worldbuilding is sometimes clunky but always interesting; the villain’s lack of trustworthiness is obvious enough to undermine intrigue, but the deeper into the book, the more entertaining it gets.

Although the exposition and story take a while to sync up, Jarzab succeeds with a parallel-world concept that is also an entertaining read. (Science fiction. 12 & up) (Anna Jarzab will be signing galleys of Tandem on Thursday, May 30 from 9-10 a.m. at booth 2739, Table 1.)

THE BROKENHEARTED
Kabaney, Amelia
HarperTeen (332 pp.)
978-0-06-223092-8
978-0-06-223094-2 e-book

In a futuristic society solidly divided into the haves and have-nots, a ballerina from a wealthy family finds romance, danger and deception when she crosses class lines.

Seventeen-year-old Anthem Fleet lives in Upper Bedlam, on the right side of the tracks. The wrong side is the South Side, where poverty is the norm, along with widespread crime sponsored and supported by the Syndicate. Coaxed by her best friend, Zahra, a fun-loving bad girl, she slips out of her family’s high-rise penthouse to crash a South Side warehouse party. Here, Anthem meets a tall, chisel-cheeked South Sider named Gavin, and soon, the entranced Anthem is skipping her ballet practices to see him—and drawing the attention of the Syndicate, which kidnaps him from the bed where they lie sleeping. Distraught, Anthem runs through the perilous streets, only to fall off a bridge, suffering fatal injuries. But death is not her end: An underground doctor brings her back to life, illegally implanting Anthem with a mechanical heart that endows her with superhuman powers and enables her to begin a dangerous quest to save Gavin. No matter that no heartstrings will be tugged here; the action and subplots provide a strong and steady force to push readers forward. Some stunning revelations coming out of left field will cause jaws to drop.

A ripping if unsubtle page-turner. (Science fiction. 14 & up) (The publisher of this title is at booth 2509. Amelia Kabaney will be signing galleys of The Brokenhearted on Friday, May 31 from 11:15-11:30 a.m. at Autographing Area Table 9.)
When given the choice to “[s]ave the world, or save the girl,” a young man named Ander, scion of a mystical race of beings with power over water, chooses the girl.

Seventeen-year-old Eureka Boudreaux has no idea how or why she survived the car crash that claimed her mother’s life, and there have been plenty of times when she wished she hadn’t. Four months and one suicide attempt after the accident, Eureka struggles to adjust to life without her mother and to a world that is suddenly filled with mystery and danger—with Eureka, unwitting agent of an apocalypse Ander’s people are trying to prevent, at the center of it all. Kate’s lush, sensuous descriptions bring the Louisiana bayou to life as Eureka battles against extraordinary forces of nature, desperate to discover who and what she truly is and how she can save the people she loves. While the characters are rich and appealing, and there’s plenty of danger, romance and intrigue to entertain, readers may find themselves frustrated by how long it takes to learn the truth about Eureka’s powers. All of the ingredients are there, but the murkiness surrounding the mythical underpinnings of the novel keeps it from reaching its full potential.

Still, there’s plenty here to make for a terrific weekend-afternoon read. (Paranormal romance. 14 & up) (Lauren Kate will be signing galleys of Teardrop on Thursday, May 30 from 12:30–1:30 p.m. at booth 2739, Table 2.)

The disappearance of a star ballerina in Soviet Russia shatters the life of her daughter. Bright, 17-year-old Marya is the daughter of the Bolshoi’s star ballerina and her scientist husband, and she’s a dancer herself. In the early 1980s Soviet Union, Svetlana Dukovskaya’s celebrity translates into a comfortable life for herself and her family. Indeed, she has been called a “cultural patriot of the Motherland,” and she expects Marya to follow her path. Fed up, Syd escapes and accidentally comes face to face with Knox, who’s beginning to wonder if he is the one who owes a debt to his proxy. As the boys avoid the Guardians, they discover that the secret to forgiving everyone’s debts may be in Syd’s blood. Accidental Adventures author London drops his first initial for his teen debut, a smart, stylish science-fiction thriller that deftly weaves big issues like guilt, accidents of birth, redemption and commerce into a page-turning read.

Whipping Boy + Blade Runner with a sprinkling of The Hunger Games (plus, of course, a dash of A Tale of Two Cities)—a treat for teen SF fans. (Science fiction. 12 & up) (The publisher of this title is at booth 1521.) [First reviewed in the 05/01/13 issue]
After the third installment in the Life As We Knew It series, Susan Beth Pfeffer thought she had a nice, neat trilogy about the displaced moon setting life on Earth asunder. Not so fast. “People kept asking if there was going to be a fourth book. I mean, my vet asked,” she recalls. “There you go: You take your cat in for the annual rabies shot, and the vet says, ‘Oh! Is there gonna be a fourth book?’ and you start worrying about it.” The Shade of the Moon is told from the perspective of 17-year-old Jon Evans less than four years after the complete destruction of life as everyone knew it. In a societal structure modeled after apartheid, labels mean the difference between a home air purifier and a brutal, abbreviated existence in the mines. “What I hope was conveyed in the book...is that everyone is working,” says Pfeffer. “No one is lying around saying ‘Beulah, peel me a grape.’ No one has it easy.” That doesn’t mean that certain creeps don’t try to make life as humiliating and horrific as they can for the lower caste. Jon lives in limbo, not fully accepted by the upper echelon and not willing to openly socialize with the lower class. He embodies the struggle of a world trying to find the best way to survive without disregarding life, humanity and self-respect. Can fans get ready for a fifth? “Of course I’m going to do a fifth,” says Pfeffer. “The publisher just doesn’t know I’m going to do a fifth.” —Gordon West

The publisher of this title is at booth 1657.

CROWN OF MIDNIGHT
Maas, Sarah J.
Bloomsbury (356 pp.)
$17.99 | Aug. 27, 2013
978-1-61963-062-8
Series: Throne of Glass, 2

After being named the King’s Champion in Throne of Glass (2012), Celaena Sardothien serves as the king of Adarlan’s personal assassin—at least, she pretends to—in a densely plotted sequel.

If the king catches Celaena disobeying his orders, he will execute her closest friends. However, she can’t stomach advancing his agenda, especially if it means murdering innocents in cold blood. When the king uncovers traitors in the city, the first name on his hit list is Archer Finn, a popular courtesan and Celaena’s old friend. Plotting Archer’s escape, Celaena takes the opportunity to make him her personal informant about the rebellion, which Celaena hopes will help her infer the king’s plans—plans she is thoroughly conflicted about challenging, for as much as she hates the king, she thinks opposing him would only get her killed. Secrets damage her nuanced relationships with Chaol and Nehemia. (The complex friendship between these two formidable women is a particular treasure.) Meanwhile, Celaena unravels the mystery of Adarlan’s sudden strength, a magical subplot that intersects with Dorian’s dangerous self-exploration. Vivid Celaena, loving and brutally violent in turn, is a fully realized heroine. The ending comes at the right time—at the close of one storyline and prologue of another—to leave readers impatient for the next installment.

An epic fantasy readers will immerse themselves in and never want to leave. (Fantasy. 14 & up) (The publisher of this title is at booth 1556. Sarah J. Maas will be signing galleys of Crown of Midnight on Thursday, May 30 from 1-2 p.m. at Autographing Area Table 9.)

SYLO
MacHale, D.J.
Razorbill/Penguin (416 pp.)
$17.99 | Jul. 2, 2013
978-1-59514-665-6
Series: SYLO, 1

This riveting novel starts with a question: How safe is it to remain uninvolved? At 14, Tucker Pierce is all about fitting in and going with the flow. While his friends talk about going out into the world and doing great things, he prefers to dream small. He likes life on tiny, fictional Pemberwick Island, Maine, and hopes to take over his father’s landscaping business eventually. For now, warming the bench at the weekly football games is just fine with him. But when the island is quarantined by the U.S. Navy, things start to fall apart, and Tucker can’t stand aside for long. People start dying. The girl he wants to get to know has a whole lot better,
A smoking triptych of time traveling, dubious double-crossing and enough dragons to sate the hungriest of gamers and fantasy fiends. (Fantasy. 14 & up) (Mari Mancusi will be signing galleys of Scorched on Friday, May 31 at 3:00 p.m. at booth 829.)

**SCORCHED**

Mancusi, Mari
Sourcebooks Fire (352 pp.)
978-1-4022-8458-8

Which came first? The dragon, the egg or the fiery destruction of life as we know it?

Sixteen-year-old Trinity Foxx adores her kooky grandfather, and after the tragic death of her mother, he’s the only family she has. This makes it all the more difficult to reprehend him for foolishly spending all of their limited cash on a supposed dragon egg. Before she can determine how to rescue both their home and the once-reputable West Texas museum they run from foreclosure, twin brothers with a long-standing Cain-and-Abel rivalry appear from the future. Both brothers are there to collect Trinity. Both want possession of the egg. Both want to save the world from an apocalyptic future.

**HOW TO LOSE EVERYTHING**

Mattheis, Philipp
Zest Books (224 pp.)
978-1-936976-40-9

Outside of Munich in the summer of 1994, four teenage boys find a fortune that changes their lives.

Boredom and anomie define the lives of Jonathan, Sam, Schulz and Eric. They want to get out of the suburbs, maybe get an apartment in the city. They know their lives aren’t great—skateboarding, getting stoned, playing video games, hating school. Then they break into an abandoned house and find old, yellowing envelopes stuffed with money, lots of money. What do the boys think to do with their sudden good fortune? Well, thinking things through isn’t really how they proceed. At first, it’s just buying everything on the McDonald’s menu, buying (and stealing) tons of T-shirts and hoodies, and having plenty of cigarette money. But things devolve into partying, drug dealing and thoughts of car theft—there are no reasonable plans for putting the money to good use. Translated from German, the story really happened, at least in its basic plot and main events, and Mattheis effectively delineates four teenagers’ lives of quiet desperation, tracing the effects of an unearned fortune on their dreams of something better. Choosing to have Jonathan relate the story several years later gives the narrative a much-needed perspective, a chance for a character to reflect on the significance of the events he’s lived through.

A nuanced character study with no easy answers. (Historical fiction. 14 & up) (The publisher of this title is at booth 1657.)

**ITCH**

The Explosive Adventures of an Element Hunter

Mayo, Simon
Splinter/Sterling (432 pp.)
$16.95 | Apr. 2, 2013
978-1-4549-0509-7

Collecting stamps is boring. Why not start a more exciting collection, like dangerous elements?

Itchingham Lofte never meant to get himself, his cousin and sister sick with radiation poisoning. He never meant to attract the attention of heartless corporations and evil terrorist groups. He certainly never meant to provoke his science teacher into attack mode. But Itch has an unusual, dangerous hobby—he collects the elements. And when one of his contacts delivers an unusual rock, Itch is thrilled. Instead of being afraid, he’s excited when the Geiger counter at school goes wild in reaction to the radioactive rock. But then begins the complicated task of finding a safe place for the amazing rock—and seven more just like it—while avoiding the ruthless...
people who want to use the element toward disastrous ends. British radio host and debut novelist Mayo delivers a fun, frightening, gutsy adventure story populated by heroic young people who refuse to back down from their save-the-world mission, even as their treasure renders them sick. These kids are smart enough to worry about their choices and moral enough to know those choices will make a political difference on a global scale.

Fans of science will love its central role, and those readers who crave adrenalin will appreciate the view from the edge of their seats. (Adventure. 10-15) (The publisher of this title is at booth 957.)

DARE YOU TO
McGarry, Katie
Harlequin Teen (480 pp.)
$17.99 | May 28, 2013
978-0-373-21063-3

A hard-bitten street girl and a seemingly perfect baseball hero fall for each other.

Through alternating chapters, readers immerse themselves in the lives of Ryan and Beth. Ryan lives in a small town outside Louisville, Ky., where he’s an ace baseball pitcher with real prospects for a professional career. Beth, 17, has been taking care of her addled, drug-addicted mother ever since they moved to Louisville when she was a child. Beth has found solace with two friends, Isaiah and Noah, avoiding her mother’s squalid apartment and her mom’s violent boyfriend. When events lead to Beth’s arrest, her wealthy, retired baseball-pro uncle Scott takes custody of her, bringing her into Ryan’s orbit. Despite an inauspicious start, the two begin a secret romance in defiance of their families and friends, until circumstances lead to a crisis. McGarry incorporates the two main characters from her debut, Pushing the Limits (2012), and mirrors its approach. (The author plans a third book that will follow Isaiah.) At first, readers may find Beth’s story the more compelling, but as Ryan’s too-perfect-to-be-true, community-leader family and controlling father reveal themselves, both characters spring to life. As in the first book, these two protagonists differ on the surface but have many similarities under the skin.

Everything—setting, characters, romance—about this novel works and works well. (Fiction. 12 & up) (The publisher of this title is at booth 1238.)

BANG
McMann, Lisa
Simon Pulse/Simon & Schuster (256 pp.)
$16.99 | Oct. 8, 2013
978-1-4424-6625-8
Series: Visions, 2

Captivating in its own right, McMann’s second installment in the Visions trilogy is more than a bridge novel. It’s been just over a week since Jules saved new boyfriend Sawyer and his family’s rival pizza parlor, and Sawyer has begun seeing his own visions of tragedy. The author ratchets up the intensity, as Sawyer’s visions appear in even more unusual venues and include sound—“eleven fucking gunshots” to be exact. Enlisting the help of Jules’ gay, older brother, Trey, the teens set out to solve the mystery of where the shooting takes place and who may be involved—on both sides of the gun. They deduce that the gunshots take place at a school, but talking and writing about a school shooting may get them into trouble. Playing sleuth rather than receiving the visions this time, Jules has more time to focus on the ethics of the visions, such as what purpose the visions fulfill and whether the recipients have a moral obligation to save the lives they see in their visions. It’s not just visions but Jules and Sawyer’s relationship that grows bolder, with both new emotional and physical feelings (though sex is not an issue yet).

Who will receive the visions next? McMann gives fewer hints this time, but another dramatic, quick-paced thriller is certain. (Supernatural thriller. 14 & up) (The publisher of this title is at booths 2638/2639.)

SEX & VIOLENCE
Mesrobian, Carrie
Carolrhoda Lab (304 pp.)
$17.95 | $12.95 e-book | Oct. 1, 2013
978-1-4677-0597-4
978-1-4677-1619-2 e-book

An intelligent, wry 17-year-old is brutally beaten in a communal shower by two classmates after he hooks up with one of their former girlfriends, setting the stage for a difficult recovery.

Evan knows he’s sort of a dick when it comes to girls, but being constantly uprooted to various boarding schools by his emotionally inept dad has caused him to eschew relationships and focus on honing his knack for identifying Girls Who Would Say Yes. After the assault that leaves Evan in the hospital, his father whisks him off to his own boyhood home in Minnesota, where he’s easily sucked into a tightknit group spanning their last summer at home getting high and hanging out before going off to college. Evan’s intense, often-discomfiting first-person narration will deeply affect readers, and his darker side is troubling—in an aside about girls with eating disorders,
he thinks, “I’d known some of those barf-it-up girls, and they were the worst. So crazy. So clingy. The first to get deleted from my phone.” Packed with realistically lewd dialogue that is often darkly funny, this is a pitch-perfect, daring novel about how sex and violence fracture a life and the painstakingly realistic process of picking up the pieces. Evan’s struggle is enormously sympathetic, even when he is not.

Utterly gripping. (Fiction. 16 & up) (Galleys will be available at booths 2546/2547.)

JUST LIKE FATE
Patrick, Cat; Young, Suzanne
Simon Pulse/Simon & Schuster (304 pp.)
978-1-4424-7271-6
1-978-4424-7273-0 e-book

When her beloved grandmother suffers a massive stroke and ends up in the hospital, high school junior Caroline Cabot’s world falls apart.

Gram was her closest friend and mentor during Caroline’s parents’ acrimonious divorce. When Gram dies, Caroline is forced to confront her grief, her alienation from her family and some difficult choices in the relationship arena. In an ambitious narrative device, the book juggles two alternating plots, following a prefatory “Before” section. Chapters titled “Stay” are based on the premise that Caroline chooses to remain with her grandmother in the hospital and hears her dying words of love for her granddaughter; in those titled “Go,” Caroline succumbs to her friends’ pressure to go to a party, thus missing the moment when Gram dies. Throughout the book, the consequences of these decisions are revealed, and both lead to the same cathartic epilogue. Although the dual narrative feels labored at times, and the moral message is not always clear, the authenticity of Caroline’s feelings and the real-world dilemmas she faces make her story one younger teens can easily relate to.

An unusual and intriguing meditation on freedom of choice. (Fiction. 12-16) (The publisher of this title is at booths 2658/2659.)

THE SHADE OF THE MOON
Pfeffer, Susan Beth
Harcourt (304 pp.)
978-0-547-81337-0
978-0-547-81339-4 e-book
Series: Life As We Knew It, 4

Four years ago, a meteor crashed into the moon, altering the Earth’s gravity; the world is an ever-bleaker place in this fourth of Pfeffer’s gripping series.

Seventeen-year-old Jon Evans, the younger brother of Miranda, protagonist in two of the earlier novels, lives with his stepmother and half brother in an enclave called Sexton. After countless natural disasters and proliferating disease, humanity is now plagued by rigidly cruel class stratification, in which a person is either a respected “claver” or a disdained “grub,” a system so ingrained that Jon struggles to understand whether or not he thinks it is right. Featuring a plot that delivers twist after twist, this is a vivid take on the man-as-monster theme common to the genre. While the individual relationships depicted at times stray into melodrama, there is a persistent undercurrent of dread running throughout due to the novel’s realistic portrayals of mob violence and bigotry. Short, dated excerpts from Jon’s third-person perspective lack the immediacy of the epistolary style employed in the installments narrated by Miranda, but they do a fine job of illustrating a young man in a moral quandary.

Action-packed and completely unpredictable, this latest will be widely anticipated by the series’ many fans. (Post-apocalyptic adventure. 14 & up) (There will be galley giveaways of The Shade of the Moon on Thursday, May 30 from 10-11 a.m. and Friday, May 31 from 11:30-12:30 p.m. at booth 1657.)

BATTLING BOY
Pope, Paul
Illus. by Pope, Paul
First Second/Roaring Brook (208 pp.)
978-1-59643-805-7
978-1-59643-145-4 paper

A young boy with a divine pedigree may be Earth’s last chance to rid Arcopolis of its scourge of monsters.

In Arcopolis, the streets aren’t safe to roam past curfew. Luckily for its denizens, the hero Haggard West helps battle the evil forces of Sadisto and his hooded ghouls. However, in a shocking turn of events, evil triumphs over good, and the metropolis is left without protection. In a world far, far away, a 13-year-old son of a god has been chosen to help Earth fight the onslaught of monsters as a rite of passage. Sent with only a few possessions, including an array of magical T-shirts, Battling Boy helps the city—but he finds he cannot do it alone. Pope’s creation is a fast-paced, taut, capes-and-tights tale successfully
incorporating all of the elements needed to construct a winning superhero yarn. It’s got a twist that is sure to appeal to every young reader; who doesn’t want to see a superhero who’s their own age, free of all the pain and heartache most adult superheroes have these days? Pope’s art isn’t for everyone; it’s frenetic and distorted—not the usual slick, superhero stuff. However, those who pick this up will not regret it: Battling Boy is an accessible superhero anyone can enjoy. An abrupt ending will have readers on tenterhooks for the next installment.

A masterful nod to the genre. (Graphic adventure. 12 & up) (The publisher of this title is at booth 1557.)

THE CARPET PEOPLE
Pratchett, Terry
Clarion (236 pp.)
$17.99 | Nov. 5, 2013
978-0-544-21247-3

Pratchett’s first children’s book has finally crossed the pond, 42 years after its initial publication and 21 years after its second, revised edition (which this edition mostly matches).

Before there was the Discworld, there was the Carpet. It’s a world, if you’re microscopically small, and where there’s a world there’s the possibility of adventure, magic and a bit of philosophizing. Deep in the Carpet, a small tribe finds itself drawn into a large story when Fray (a natural phenomenon that astute readers may suspect is a vacuum) destroys their village and mauls riding snarg-back attack. Led by chieftain Glurk (“He’s a man of few words, and he doesn’t know what either of them means”), his younger brother Snibril, and Pismire, a shaman who believes in the power of positive thinking and deduction more than magic, the Munrungs find themselves teaming up with a dark, mysterious wanderer and a small (even by their standards) but feisty king to save all of civilization. Pratchett’s early foray into using humor and fantasy as a lens by which to examine the absurdities of the world may hold few surprises for his loyal legions, but it’s the perfect starting place for young readers; seasoned Pratchett fans will just revel in his wit, his subversion of tropes and his sense of humanity. An addendum contains the original 1960s text.

Small in scale but large in pleasure. (author’s note; illustrations not seen) (Fantasy. 9 & up) (There will be galley give-aways of The Carpet People on Thursday, May 30 from 2-3 p.m. and Friday, May 31 from 1-2 p.m. at booth 1657.)

AN ARMY OF FROGS
Pryce, Trevor with Naftali, Joel
Illus. by Greene, Sanford
Amulet/Abrams (288 pp.)
$15.95 | May 7, 2013
978-1-4197-0172-6
Series: Kulipari, 1

A young frog dreams of battle in this animal-adventure series opener.

Darell wants to be a Kulipari like his father, who died in the Hidingwar protecting the dreamcaster turtle king, Sergu, against the scorpion hordes. He diligently trains to be a warrior despite his wood-frog limitations, drawing his chubby sidekick Gee and healer friend Coorah into imaginary adventures (and parental disapproval). But when the protective Veil around the Amphibilands weakens, spiders and scorpions unite, and Gee is kidnapped, Darell seizes the chance to prove himself, save his people and find the remaining Kulipari. Darell is reckless but easy to root for, particularly when he uses both wits and strength to rescue Gee. His opponents, the spider queen Jarrah and scorpion leaders Pigo and Marmoo are stereotypically villainous, with convenient fatal flaws. While the headstrong hero and action may entice readers, the material was more capably handled by the late Brian Jacques in his Redwall saga. An illustrated character chart clarifies the abundance of players and rapidly shifting points of view; and plentiful illustrations depict the action sequences.

This little frog should find fans among readers of the Warriors and Redwall sagas. (Fantasy. 10 & up) (The publisher of this title is at booth 1467.) [First reviewed in the 04/01/13 issue]

SIX MONTHS LATER
Richards, Natalie
Sourcebooks (320 pp.)
978-1-4022-8551-6

Chloe calls herself “the last slacker standing” but figures she’ll have all senior year to repair her tattered GPA. Instead, she wakes up to find six months have passed in which her world has changed beyond recognition—including herself.

She’s ratcheted up her GPA and achieved stratospheric SAT scores, thanks to the study group she can’t remember participating in. She’s shaken by the charged attraction she feels toward bad boy Adam, who shows up moments after she awakens in response to a call she doesn’t remember making. Meanwhile, her feelings for Blake Tanner—gorgeous, sought-after and evidently now her boyfriend—have morphed from infatuation to fear. For the first time ever, Chloe’s popular—but her best friend, Maggie, won’t speak to her. Like Chloe’s parents, the therapist she’s been seeing for her panic attacks seems confused by Chloe’s lack of enthusiasm for Blake and indifference to her
stellar grades. The flashes of memory Chloe experiences with Adam are more troubling than confusing, but his warm presence is all she’s got. Richards’ use of the present tense is enormously effective here, one of the few novels in which suspense actively relies on readers’ immersion in the now.

As tension rises among these sharply observed characters, this smart, edgy thriller taps into the college-angst zeitgeist, where the price of high achievement might just be your soul. (Suspense. 13 & up) (The publisher of this title is at booth 829.)

GOD GOT A DOG
Rylant, Cynthia
Illus. by Frazee, Marla
Beach Lane/Simon & Schuster (48 pp.)
$17.99 | Oct. 29, 2013
978-1-4424-6518-3

Several of the poems from Rylant’s wry meditation God Went to Beauty School (2003) are regathered, rearranged and luminously illustrated by Frazee.

Notably absent is the poem “God Is a Girl,” as Rylant has expanded that notion by occasionally regendering the deity so He becomes She in roughly half the poems. In the titular poem, readers learn that “She never meant to. / … / She was always working / and dogs needed so / much attention. / God didn’t know if She / could take being needed / by one more thing.” Frazee’s illustrations take the idea of the multiplicity of God in all of us and run with it, depicting Him or Her as a black, tattooed nail artist; a middle-aged white woman eating by herself; a little dark-skinned boy on roller skates (with hair sticking straight up!); a bearded, dark-skinned dude playing poker with Gabriel; a homeless black woman. An illustration appears opposite each poem, allowing readers to stop and ponder each of God’s earthly aspects. Divinity is indicated with a faint halo, but Frazee never sacrifices the ineffable humanity of each depiction; her Gods are fat, skinny, joyful, contemplative, worn-out. Readers will be glad and relieved when they turn the final page to learn that, having adopted Ernie the dog, God now “has somebody / keeping Her feet warm at night.”

Funny, devout and oh, so human; this collection hits home. (Poetry. 10 & up) (The publisher of this title is at booth 829.)

THE RITHMATIST
Sanderson, Brandon
Illus. by McSweeney, Ben
Tor (368 pp.)
$17.99 | May 14, 2013
978-0-7653-2032-2

The inhumanly prolific author of the Mistborn trilogy conjures similarly baroque magic for a laphidary series opener aimed at a somewhat younger audience.

Set on an alternate, steampunk Earth among the many squabbling United Isles of America, the tale pits Joel, teenage son of a poor chalkmaker, and allies against mysterious baddies who are snatching students of exclusive Armiedius Academy. Among other subjects, the Academy teaches Rithmatics—a geometry-based system of offensive and defensive shapes chalked on flat surfaces and then animated by those endowed with a special magical ability in a ceremony as children. Though he himself cannot bring his figures to life like a true Duster, years of obsessive study have made Joel a brilliant theorist and designer. His skills plunge him into the middle of the kidnapping investigation and ultimately lead to hints of a larger plot to release floods of deadly wild “chalklings” against humanity. Stay tuned. Between (and occasionally within) every chapter, labeled diagrams and smaller drawings lay out an elaborate but generally logical set of rules and behaviors for Rithmatical attack and defense.

Fantasy readers should devour this well-crafted mix of action and setup, enriched by a thoroughly detailed cultural and historical background and capped by a distinctly unsettling twist. (Fantasy. 10-13) (First reviewed in the 05/01/13 issue) (The publisher of this title is at booth 1557.)

HEARTBEAT
Scott, Elizabeth
Harlequin Teen (304 pp.)
$16.99 | Feb. 1, 2014
978-0-373-21096-1

This first-person examination of a girl mourning her mother’s sudden death explores the anger survivors often feel when confronting grief.

Seventeen-year-old Emma hates her stepfather, Dan, because he’s decided to keep her pregnant, brain-dead mother alive on machines until the baby becomes viable. Although she realizes that she’s allowing her rage to consume her, she continues to indulge her hatred for her stepfather, whom she formerly loved and whom she knows her mother loved, and she finds herself unable to see the baby as her brother. Emma and Dan visit her mom every day, and there, she meets Caleb, a boy who’s been in trouble ever since his little sister died accidentally while under his supervision. Although her fellow high school students view Caleb as a
Somewhere up there hates you

Hollis Seamon

Algonquin (256 pp.)
978-1-61620-260-6

When you’re surrounded by death, anything can look like a good opportunity.

Death is all around 17-year-old Richie Casey. Diagnosed with cancer, he’s spending his final days in hospice care in upstate New York. He’s weak. He can’t eat. He’s also a wiseass with a biting sense of humor, and he’s persuasive enough to convince even the toughest nurse to let him do what he wants.

Seamon’s debut for teens follows Richie over 10 days leading up to his 18th birthday. His ne’er-do-well uncle breaks him out of hospice care and into a wheelchair to celebrate Cabbage Night (the night before Halloween). He pursues his girlfriend down the hall, Sylvie, who is also dying from cancer. Each character is vividly drawn, with a sharp, memorable voice that readers will love and remember.

A fresh, inspiring story about death and determination.

(Fiction. 14 & up) (The publisher of this title is at booth 1238.)
cheerleader at the same time? More importantly, can she cheerlead while being a roller girl? For Annie’s discovered roller derby, and its joyful aesthetic fits in well with her own athleticism and love of punk music. The characters are lightly sketched, from the stereotypical mean cheerleaders to the friendly but undifferentiated skaters; this slim volume replaces character development with action-packed training montages.

This fun romp of a girls’ sports story would make a highly watchable flick (and arguably already has, given its resemblance to the 2009 film Whip It). (Fiction. 11-13) (There will be a galley giveaway of Falling Hard on Saturday, June 1 at 11 a.m. at booth C975.)

RETURNER’S WEALTH
Stewart, Paul; Riddell, Chris
OpenRoad Integrated Media (372 pp.)
Series: Wyrmeweald Trilogy, 1

A young wanderer enters the Wyrmeweald—a mountainous land of sudden death, untold riches, and dragons, dragons—in this grim trilogy opener.

Having encountered three corpses on the trail and receiving a near-fatal wound himself, Micah falls in with Eli, a gruff mountainer who fills him in on the increasingly vicious struggle between outside exploiters, or “wyrmekith,” and the “wyrmekin” who have learned to live closely with the indigenous dragons. Joined by Thrace, a lovely if feral dragon-rider, the protagonists pursue a gang of murderous egg thieves, tangle bloodily with a comrade of the hunters instead of the frequently seen on-the-run teen protagonists. The other side of the storyline, taking place in the past that Em and Finn travel to and starring their past selves, is narrated by Marina (Em, in this timeline) and involves her brilliant friend Finn, who annoys Marina, as they deal with a tragedy in James’ family. The believable, complex relationships among the three characters of each respective time and in the blended area of shared time add a surprise: A plot ostensibly about assassination is rooted firmly in different shades of love. Perhaps richest is the affection Em feels for Marina—a standout contrast to the truckloads of books about girls who only learn to appreciate themselves through their love interests’ eyes.

Powerful emotional relationships and tight plotting in this debut mark Terrill as an author to watch. (Science fiction. 12 & up) (The publisher of this title is at booth 1721. Cristin Terrill will be signing galleys of All Our Yesterdays on Friday, May 31 from 11-12 p.m. at Autographing Area Table 2.)

BETWEEN THE DEVIL AND THE DEEP BLUE SEA
Tucholke, April Genevieve
Dial (368 pp.)
$17.99 | Aug. 15, 2013
978-0-8037-3889-8

When their money runs out, Violet and her twin brother, Luke, have been raised by their bohemian artist parents and their grandmother, Freddie. However, when Freddie dies and their parents leave for Europe, the teens face a long, hot, boring summer all alone. Everything changes with the arrival of River West, a mysterious boy with dark hair, a suspicious past and a strange power that even he does not fully understand. River reveals himself as a liar, a supernatural vigilante and a great kisser. Unfortunately,
by the time Violet realizes the danger, she is hopelessly in love. This first installment in a new series is a rich blend of gothic horror and modern romance, studded with nods toward literary, cinematic and musical classics. A lush setting and provocative characters elevate this debut above others in the supernatural-romance genre. However, readers willing to press through the meandering plot will still need to negotiate Violet’s moral ambiguity in the face of River’s evil actions.

**A sumptuous, if soulless romance; here’s hoping for a little more heart in the sequel. (Paranormal romance. 14 & up)** (The publisher of this title is at booth 1520.)

**REMEMBER DIPPY**

Vernick, Shirley Reva

Cinco Puntos (162 pp.)

$16.95 | $9.95 paper | May 14, 2013

978-1-935955-48-1

978-1-935955-49-8 paper

Summer is supposed to be about lazy days, but for Johnny, summer doesn’t quite turn out the way he expects.

When his mother gets a job in upstate New York, too far from Hull, Vt., for commuting, rising freshman Johnny is sent to live with his aunt and her son for the summer. This wouldn’t be so bad except that his cousin, Remember Dippy, isn’t like other kids—his name is just the start. He likes his days to follow a certain order, and the introduction of excitement often has disastrous results. Johnny, on the other hand, enjoys the occasional adventure, especially when a certain pretty girl is a part of it. Despite Remember’s reluctance, risky escapades seem to find the two cousins: A pet ferret goes missing, a close friend suffers a fall, and a new love interest might change Remember’s life in ways he doesn’t even suspect. Author of the Sydney Taylor Honor–winning The Blood Lie (2011), Vernick displays both tenderness and a new love interest might change Remember’s life in ways he doesn’t even suspect. 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Author of the Sydney Taylor Honor–winning The Blood Lie (2011), Vernick displays both tenderness and a new love interest might change ...
"The plot flips back and forth with so much action and so many expert twists that readers will constantly question whom they can trust and whom they can’t."

FROM THE 5TH WAVE

ship, she witnesses a pirate attack, saves a scaled man and watches as a merging of magic and science transports the ship to a legendary world within a world. Competing explorers, a cunning mer-queen regnant, more than one dirigible and plenty of well-aimed punches make for an adventure that would titillate Sir Arthur Conan Doyle. Though Emilie’s homeland of Menea is fictional, it has all the makings of Victorian England. As in the Victorian era, sexism is prevalent, but that doesn’t stop a roster of ripsnorting female characters (first among them Emilie) from wielding pistols, captaining ships and slily defeating enemies. At one point, after escaping a prison cell, Emilie thinks, “If I’d known it was going to be that hard, I’d never have tried,” a phrase that embodies the honesty and humor that make this read worthwhile.

A swashbuckling escape for avid readers that trades buttoned-up boundaries for unbridled adventure. (Fantasy. 14 & up)

BLACKOUT
Wells, Robison
HarperTeen (432 pp.)
978-0-06-202612-5
978-0-06-223331-8 e-book

Wells’ new novel brings home all the uncertainty and fear that comes from the threat of modern warfare waged with terror.

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