



*We Review the
Best of the Latest
Books*

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Arts & Photography / Catalogs

The Poster: 200 Years of Art and History by Jürgen Döring (Museum für Kunst und Gewerbe Hamburg, Prestel)

No other genre of art has touched on as many different aspects of everyday life as the poster.

The poster is a versatile marketing tool widely used from the 19th century to today for everything from political events to movies. A

good poster has many layers; it goes beyond advertising and makes statements about style, history, fashion, and taste at the time. It is these layers that can turn a poster into a work of art.

[The Poster: 200 Years of Art and History](#), a large format coffee-table book, showcases 480 posters by more than 200 artists and designers and tells a comprehensive history of the poster. The book includes Art Nouveau, Bauhaus, Pop art, and contemporary posters from preeminent artists such as Alphonse Mucha, Egon Schiele, Pablo Picasso, and Andy Warhol and from noted designers ranging from Lucian Bernhard and A.M. Cassandre to Saul Bass, Tadanori Yokoo, and Stefan Sagmeister. [The Poster](#) introduces other leading poster designers whose names are less well-known. Contemporary advertisements for Calvin Klein, United Colors of Benetton, and Coachella are also explored. By tracing the history of the poster, this book shows social developments throughout the world and illuminates how art styles have changed over time.

Author Jürgen Döring is Head of the Graphics and Posters Department at the Museum für Kunst und Gewerbe Hamburg.

According to Döring, The Museum für Kunst und Gewerbe Hamburg possesses one of the finest and most extensive poster collections in all of Germany, and proud and grateful that even the museum's first director, Justus Brinckmann, recognized the significance of this design format as an independent art form, and hence began collecting posters actively. The poster is an integral part of the culture. And this makes the publication of [The Poster](#) impressive. Even for those who have no memory of the posters from the late nineteenth century, their design makes a striking impression by virtue of their dimensions and color schemes. Moreover, they also seem somehow curiously familiar. For viewers, some of the posters have the capacity to transport them instantaneously into the past, as though it were only yesterday. Other posters never achieved significant presence in public spaces, but the power of the design, the courage to break the rules are so evident to

the viewer that these images too henceforth become integral to our personal canon, having long since been mainstays of design history.

In museums of design, the graphic arts – from the ornamental print all the way to typography – evidently belong to the origins of the collecting process. Many such museums own poster collections, and a number of them are even outstanding. But only rarely can a single museum illustrate 200 years of the art of the poster, as is the case in [The Poster](#). Of course, such a collection, consisting of approximately 100,000 sheets, is also a challenge. Space is limited, but the field of collecting pursued is virtually unlimited.

[The Poster](#), a stunningly illustrated book, endlessly fascinating, provides a wide-ranging overview of the history of the poster from its beginnings in the early nineteenth century until the present day, introducing leading poster artists with important examples of their works. <>

Art & Photography / Essays

American Art: Collecting and Connoisseurship edited by Stephen M. Sessler, with a foreword by Elizabeth Broun (Merrell)

For the serious collector and connoisseur of the field of American art of the nineteenth and twentieth centuries, [American Art](#), a series of essays, will be invaluable.

Twenty-eight writers, each of them highly experienced and an acknowledged expert in their field, examine every aspect of the subject and contribute illuminating and often thought-provoking examinations of a wide variety of topics including the Hudson River School and American Impressionism to knowing the law relevant to buying and selling and examining how taste changes.

The general editor, and the progenitor of [American Art](#), Stephen M. Sessler, has been an active collector of historical American art for many years, joining the Fine Art Collectors group in Atlanta in the 1990s.

Eventually, as that group's activities were scaled back, he saw an opportunity and founded the Atlanta Art Forum in 2006, becoming its visionary 'dean,' with the aim of meeting other enthusiasts and experts and discussing his chosen subject with them. He felt that so much information and knowledge acquired over twelve years should be available to a much wider audience, and [American Art](#) was the result. Foreword author, Elizabeth Broun, PhD, Director Emerita of the Smithsonian American Art Museum is Visual Art Advisor to the Kennedy Center for its expansion project. She contributes a Foreword that expands on the role of the Atlanta Art Forum over the last twelve years and explains why it has played such a leading part in the appreciation of historical American art, exploring the nuances and purposes of art collecting generally, and of American art specifically.

[American Art](#) is divided into three sections. Part I, *The Historical Overview*, contains fourteen essays. Their subjects range from the Hudson River School to the art of the American West, American artists in Europe, American Impressionism, Modernism, examinations of the major artists Marguerite Zorach, John Sloan, Everett Shinn, Marsden Hartley, Stuart Davis, Arshile Gorky, John Graham, Willem de Kooning, Guy Pène du Bois and his relationship with the collector Gertrude Vanderbilt Whitney, African American Art, figurative sculpture, and period frame connoisseurship.

Part II deals with *Connoisseurship and the Collector*, and covers such topics as developing an instinct for quality; dealing in fine art; conservation; choosing wisely in making a collection; the pleasures and perils of collecting art works on paper; researching paintings readers may be considering acquiring; the role of qualified art advisors; the anatomy of an auction; knowing the law when buying art; and legal issues for the collector selling art. There are glimpses of the prominent collectors who have contributed so greatly to the American art scene over many years.

Part III of [American Art](#) covers Current Themes in the Art Market, and what to look out for, examining how to make historical American art relevant to the modern age and avoiding misinterpretation of what could be seen as sensitive subjects such as race; pointers to ways of connecting historical American art and the modern world; a look at why galleries matter; and discussing shifting tastes in American art.

[American Art](#), a beautifully illustrated book, provides invaluable information on everything that both new and experienced collectors and connoisseurs need to know about nineteenth and twentieth-century American art. <>

Biographies & Memoirs / Autobiography / Adventure

Climb: Leaving Safe and Finding Strength on 100 Summits in Japan by Susan Spann (Prometheus Books)

[Climb](#) is the inspiring memoir of a middle-aged woman who decided to break free from fear and climb one hundred Japanese mountains in a single year, even after an aggressive cancer threatened to derail her dream.

After more than forty years of living 'safe and scared,' California attorney and author Susan Spann says in [Climb](#) she decided to face her fears and climb one hundred of Japan's most famous mountains, inspired by a classic list of hyakumeizan peaks. But after an unexpected cancer diagnosis forced her to confront her deepest fears, the mountains of Japan became the setting for an even more transformative journey, from pain and fear to a new life fueled by hope, confidence, and strength.

Spann is a former attorney and the author of the Hiro Hattori mystery novels. She has a degree in Asian Studies from Tufts University and a lifelong love of Japanese history and culture. A California native, she is currently living in Tokyo and planning her next adventure.

[Climb](#) captures the terrifying lows and breathtaking highs of a woman's journey from timidity to confidence, cancer to healing, and regret to joy, as she breaks the mental and physical chains that once prevented her from living out her dreams. Spann chronicles her journey with an often humorous eye for not only her travels across Japan, but the culture, food, nature, and obstacles she encountered along the way, and complements her honest and vivid prose with breathtaking personal photographs.

Spann says she had wanted to climb Mount Fuji since she first saw a photograph of the mountain when she was a pudgy, nearsighted, clumsy child. But she knew, despite the siren song of Fuji's snowcapped cone, that such an iconic mountain lay impossibly far beyond her abilities. Yet even as she imagined the exhilaration of standing atop Denali or K2, she always knew she would never dare to climb them... until a nearly-disastrous trip to Japan in 2015 inspired a burning desire to see what would happen if, just for once, she listened to her hopes and not her fears.

After that trip, she remembered a mountaineering book called *Nihon Hyakumeizan* (One Hundred Famous Mountains of Japan), written by Japanese mountaineer Kyuya Fukada. The mountains are not difficult by mountaineering standards – many can be climbed in a single day – but for serious Japanese hikers, climbing the *hyakumeizan* is a major life achievement. As she read about the beautiful, wild mountains Fukada described, her lifelong love of reading about adventure ripened into a compelling need to climb these mountains for herself.

As told in [Climb](#), in June of 2017, she made the decision: she was going to climb the *hyakumeizan* – but not the way Japanese hikers do, as a long-term rite of passage. She would climb them all in a single year. The physical and logistical challenges were daunting. Few people – and no Western woman over 45 – had ever climbed the *hyakumeizan* in a year, and she was a middle-aged, overweight woman who courted disaster even hiking down a single mountain. To make it happen, she

would need to suspend her law practice (which paid her family's bills), obtain notoriously tricky visas for herself and her husband, move to Japan, and exetute a year -long expedition in a country whose language she barely spoke. That, in addition to climbing 100 mountains, more than 30 of which are active volcanoes and several of which kill hikers every year.

'Terrifying' didn't begin to describe the emotions this inspired.

But terrified or not, she was going to try.

As a climber, people assume I'm drawn to adventure tales: the gritty, bloody, hang-it-off-the-edge type pursuits. However, what has become more interesting to me is the story of what I call a 'No Barriers Life' –that is, a life highlighted by a mindset of embracing and harnessing challenges to drive forward. [Climb](#) is a fabulous exemplar. Spann's journey is a tremendous reach into uncertainty amidst a cancer diagnosis, and ultimately her summits become a reward far more than the tops of the mountains she attains. – Erik Weihenmayer, mountaineer, best-selling author, and founder of No Barriers

An immersive, inspiring memoir, [Climb](#) captures the highs and lows of one woman's journey. The message: if they dare to dream, readers can change their world. <>

Biographies & Memoirs / Humor

Little Miss Little Compton: A Memoir by Arden Myrin, with a foreword by Debby Ryan (Running Press)

How do you date someone and not ruin it? How do you interact with people if you have a teeny bit of social anxiety? How do you stand up for yourself if you're a people pleaser? And most of all, how do you start to believe that you are enough? – from the book

In the tradition of Mindy Kaling's *Is Everyone Hanging Out without Me?*, Chelsea Handler's *Life Will Be the Death of Me*, and Iliza Shlesinger's *Girl Logic*, comes Arden Myrin's [Little Miss Little Compton](#), the next breakout book from a strong female comedic voice.

Myrin is an actress, writer, nationally headlining standup comedian, and the host of the popular iHeartRadio Bachelor podcast *Will You Accept This Rose?* She can currently be seen on the smash hit *Insatiable*.

As told in [Little Miss Little Compton](#), Myrin is the product of not one, but two hasty decisions. Her paternal grandparents ran off and got married twenty-four hours after they met. Arden's parents did one better – they married on a dare. Growing up in Arden's family, her dad ate nothing but sheet cake, while her mom was busy teaching a Cub Scout troop how to put on a Broadway musical. Oh, and she grew up in a small farm town called Little Compton, Rhode Island. Human population: 3,518. Cow population: 278. General Store: One. Stop Lights: Zero. According to Arden, at nineteen, she packed her bags with stars in her eyes and landed at ImprovOlympic in Chicago, where for the first time in her life she felt like she finally made sense. After drinking in as much comedy experience (and Sea Breezes) as she could, Arden got her big break when she was cast on an NBC sitcom. She moved to Los Angeles, knowing no one, and quickly realized she had no clue how to be a fully-grown human adult on her own.

There is no one more talented than Arden – her writing cuts me right to my core and makes me laugh the very next second. – Amy Schumer

Well, this book is just delightful. – Chelsea Handler

Hooray for Arden!!!! Arden Myrin is truly one of a kind. Her original, honest voice and hilarious stories make me feel like I'm having coffee with an old friend. Arden's big heart and humor explode across the pages of this super funny book! – Molly Shannon

Molly Shannon

Arden Myrin is one of the funniest people I know. Smart and

charming and small. If you know how to read, read this book. If you don't know how to read, then you should have stopped trying a few sentences ago. – Zach Galifianakis

I know some people think comedy only comes from tragedy, but the only thing tragic in this case would be if Arden didn't share her story with us. Amazingly funny and original, just like Arden. – Sarah Colonna, comedian and New York Times bestselling author

Arden Myrin is such an incredibly talented writer, with a fresh, original, and hilariously funny voice that I don't quite think I've ever heard replicated anywhere else. Her energy is infectious, whether you are reading her work or seeing her perform. There is something almost intoxicatingly fun about her. She is really just a breath of fresh nitrous. – Sarah

Benincasa, award-winning comedian and author

I loved this wickedly funny, huge hearted book! Arden made me laugh out loud page after page, with her honest, vulnerable, hilarious tribute to an unusual upbringing and her fabulous mom. It's sizzling on the outside and tender on the inside – just how I like my steak. I'm going to give this book to all my girlfriends! – Kate Walsh, Grey's Anatomy, Private Practice, 13 Reasons Why, The Umbrella Academy

I like to say, just do you and be you. Arden is not afraid to let her freak fly, and girl, does she let it ALL out in this book. Now it all makes sense. Everyone should read [Little Miss Little](#)

[Compton](#)! – Loni Love, The Real

After reading this book, I realize the best tools for Arden Myrin's family are an axe and a chainsaw. – Kevin Nealon, Saturday Night Live, Weeds

Arden Myrin is a sly, clever wit fueled by sweetness, irreverence, and charm. Few people make me laugh like she does. – Bobcat Goldthwait, comedian, author, and director

Myrin in [Little Miss Little Compton](#) delivers a hysterical, hilarious and heartfelt memoir about navigating adulthood and her rise on the comedy scene. The book documents her strange-but-true upbringing and will have fans laughing and crying with her tales of childhood, puberty, college, working and family – all done using her trademark self-deprecating humor and sharp wit. <>

Business & Economics / Law

Consultant & Independent Contractor Agreements, 10th edition by Stephen Fishman J.D. (NOLO)

With the rise of the gig economy, independent contractor arrangements are more common than ever. Whether readers are independent contractors or work for a business hiring contractors to work for them, a written agreement helps to protect their rights, define expectations, and prove that there's no employer-employee relationship.

In [Consultant & Independent Contractor Agreements](#), **10th edition**, readers find specific agreements for many types of independent contractors and freelancers. Readers are able to create a contract to protect their interests, avoid lawsuits and legal disputes and stay out of trouble with the IRS.

Author Stephen Fishman is the author of many Nolo books. After receiving his law degree, he worked in government and private practice before becoming a full-time legal writer.

In [Consultant & Independent Contractor Agreements](#) readers learn how to:

- Draft a binding agreement.
- Define a project's scope.
- Preserve confidentiality.
- Distinguish between employees and independent contractors.
- Protect their intellectual property.
- Amend their agreement.
- Satisfy IRS requirements.

Each chapter has two agreements – one geared towards the independent contractor and one geared towards the business hiring an independent contractor. All the forms needed to draw up a solid contract are provided and downloadable.

The independent contractor (IC) relationship gives everyone a great deal of flexibility, far more than employers and employees have. Because IC arrangements are so flexible, however, it is in everyone's best interest to agree at the beginning about what the IC is being hired to do. A proper IC agreement protects the rights of all concerned.

The agreements in [Consultant & Independent Contractor Agreements](#) make clear what is expected of both sides. The agreements cover crucial issues, such as the services the IC will provide, the deadlines the IC will meet, when the IC will be paid, and how either side can change or end the agreement. The agreements address all the important areas of each IC relationship to help avoid problems down the road.

Having a clear set of expectations not only helps ensure that the working relationship functions smoothly but it may also help the hiring firm prove to a government agency that the relationship is truly that of hiring firm/independent contractor, and not employer/employee. This distinction is important because it is often advantageous for hiring firms to classify workers as ICs, whereas the government benefits if they are classified as employees. If a government agency challenges the classification of a worker as an IC, a written IC agreement that they follow is the best way to prove that it is an independent contractor relationship.

Giving readers a place to record their mutual expectations, and staying within the good graces of the IRS and other government agencies, aren't the only goals of these agreements. The agreements also help to preserve the confidentiality of the hiring firm's private information. In addition, where the IC creates 'intellectual property' – such as an instruction manual, a piece of artwork, or advertising copy –

readers learn how to specify in the agreement who will become the owner of that property. Each agreement also allows readers to choose whether the rights or duties in the IC agreement can be assigned or delegated to other people. Finally, the agreements allow them to determine how they want to deal with any disputes that do arise – whether through mediation, arbitration, or in court.

*Will show you exactly how to put your agreement together.
– Small Business Opportunities*

Worth the price for the information and forms that either directly affect creative consultants or can be adapted for editorial services. - Freelance Writer's Report

Illuminates some of the most important elements of this growing way to work... – Boston Globe

The 10th edition of [Consultant & Independent Contractor Agreements](#) is completely updated to provide the latest rules and regulations, including a useful chapter on agreements for gig workers. <>

Business & Economics / Management

When More Is Not Better: Overcoming America's Obsession with Economic Efficiency by Roger L. Martin (Harvard Business Review Press)

For its first two hundred years, the American economy exhibited truly impressive performance. The combination of democratically elected governments and a capitalist system worked, with ever-increasing levels of efficiency spurred by division of labor, international trade, and scientific management of companies. By the nation's bicentennial celebration in 1976, the American economy was the envy of the world.

But since then, outcomes have changed dramatically. Growth in the economic prosperity of the average American family has slowed to a crawl, while the wealth of the richest Americans has skyrocketed. This

imbalance threatens the American democratic capitalist system and our way of life.

In [When More Is Not Better](#) world-renowned business thinker Roger Martin starkly outlines the fundamental problem: American businesses have treated the economy as a machine, pursuing ever-greater efficiency as an inherent good. But efficiency has become too much of a good thing. The obsession with it has inadvertently shifted the shape of the economy, from a large middle class and smaller numbers of rich and poor (think of a bell-shaped curve) to a greater share of benefits accruing to a thin tail of already-rich Americans (a Pareto distribution).

Martin is Professor of Strategic Management, Emeritus, at the University of Toronto's Rotman School of Management, where he served as Dean (1998–2013) and as Director of the Martin Prosperity Institute (2013–2019). In 2017 Thinkers50 named him the world's #1 management thinker.

With engaging anecdotes, Martin in [When More Is Not Better](#) argues that business people must stop treating the economy as a perfectible machine and shift toward viewing it as a complex adaptive system in which they seek a fundamental balance of efficiency with resilience. To achieve this, they need to keep in mind the whole while working on the component parts; pursue improvement, not perfection; and relentlessly tweak instead of attempting to find permanent solutions.

A new book by Professor Roger Martin is always a major event for the evolution of management. – Forbes

This important new book blames a dangerous obsession with efficiency, long the mantra and target of chief executives and finance directors worldwide and a foundation of modern capitalism. – Financial Times

Drawing from hard economic data and in-depth interviews with 'regular Americans,' Martin makes a persuasive case for

rethinking perceived wisdom about the economy. Policy makers and business leaders will want to take note. – Publisher's Weekly

Roger Martin leverages his deep knowledge of economic systems to precisely diagnose the systemic shortcomings of the modern economy and his practical experience to lay out a pathway to an economy that works for all. A must-read. – Paul Polman, cofounder and Chair, IMAGINE; former CEO, Unilever

*Important, if surprising, messages ... by one of the world's most creative business minds. Roger Martin offers a realist's path toward a more resilient America, with concrete suggestions for business leaders, politicians, educators, and citizens. – Dani Rodrik, Ford Foundation Professor of International Political Economy, Harvard University's Kennedy School of Government; author, *Straight Talk on Trade**

[When More Is Not Better](#) shows what will truly set up our economy for long-term success: a better balance of efficiency and resilience. And it's also the prescription we need as individuals. A must-read for our time! – Arianna Huffington, founder and CEO, Thrive Global

Roger Martin is my generation's Peter Drucker. He enables us to see beyond the traditional boundaries of business theory to the bigger system at play in our efficiency-obsessed world. And, like Drucker's, his prescriptions are clear, realistic, and practical. – Jim Hackett, President and CEO, Ford Motor Company

The world has never been so... well connected, [yet] we remain more divided, with many feeling left behind and deeply frustrated. Martin not only provides a deep and clear understanding of why this is the case but also what

can relatively easily be done.... I was left with a feeling of optimism about bringing greater resilience to our world. – Jorgen Vig Knudstorp, former CEO, LEGO Group; Executive Chairman, LEGO Brand Group

*At the moment when America needs it most, [When More Is Not Better](#) brilliantly reveals where democratic capitalism has gone wrong and what new design principles we need to fix it. – Tim Brown, Chair, IDEO; author, *Change by Design**

*[When More Is Not Better](#) delivers a trenchant critique of the efficiency-at-any-price economic model. But it also offers something equally important and exceedingly rare: real, practical solutions.... A timely, urgent book. – Daniel H. Pink, #1 New York Times bestselling author, *Drive, When, and A Whole New Mind**

A bracing yet constructive book filled with keen economic insight and advice for citizens, executives, policy makers, and educators, [When More Is Not Better](#) is the must-read guide for saving democratic capitalism. <>

Children's Books / Young Adults / Reading Level: 12-17 years

The Maid: The Story of Joan of Arc by L. R. Hitchcock (Pelican Publishing Company)

The story of Joan of Arc is detailed in [The Maid](#) in rhyme for young adults.

Author and illustrator L. R. Hitchcock recounts the life of Joan of Arc through poetic storytelling and symbolic illustrations inspired by medieval and Renaissance artwork. From humble beginnings in Domremy to her end at the pyre, the true story of this heroic figure is told in its entirety.

Hitchcock has had her artworks exhibited in solo and group exhibitions throughout the United States and Europe, and she is the recipient of the Koenig Art Award. She is also a dedicated educator, having taught for numerous educational institutions including the San Francisco Art Institute. She is a member of Krewe de Jeanne d'Arc and walks in the Lady's Knights Auxiliary.

The Maid includes a detailed biography of a historical figure and a female role-model who defied expectations. It introduces the story of an important Christian saint and military leader. Joan's courage, faith, and refusal to give in to social norms have made her an inspiration for centuries. Readers learn about the teenager who turned the tide of the Hundred Years' War in France's favor and who has a celebrated influence in La Nouvelle-Orleans (New Orleans).

Jeanne d'Arc (Joan of Arc) lived from 1412 to 1431. Her life came at a pivotal point in French history during the Hundred Years' War and her legacy has influenced millions through the centuries. The true story of this heroic figure ends with a celebration of the French Maid's influence in New Orleans.

Joan of Arc's story is timeless inspiration for all ages but particularly relevant to youth seeking their place in the world. Young people need role models who demonstrate that it is indeed possible for a teenager to change history! With dynamic images and poetry, Hitchcock invites readers to learn about this remarkable heroine in an accessible, new, and vibrant way. – Amy Kirk Duvoisin, founder, Joan of Arc Project SSC, Chevalier de l'Ordre des Arts et des Lettres, Dir. of Special Programs, Louisiana Children's Museum

Author and illustrator Hitchcock provides textured imagery and a dedication to detail in presenting Joan's medieval story that both inspires and delights. Her notes on the meanings of plant symbolism and Joan's timeline enhance the tale and make it relevant to all ages. Beautiful and

informative. – Antoinette de Alteriis, co-captain, Krewe de 'Jeanne d'Arc

Hitchcock in [The Maid](#) uses a poetic style common during Joan's lifetime and illustrates it with richly symbolic images. The book is suitable for all ages with a reading level of 12-17 years. <>

Computers & Technology / Training / Guides

The Ghidra Book: The Definitive Guide by Chris Eagle & Kara Nance (No Starch Press)

[The Ghidra Book](#) is a guide to using the Ghidra software reverse engineering (RE) tool suite.

The result of more than a decade of research and development within the NSA, the Ghidra platform was developed to address some of the agency's most challenging reverse-engineering problems. With the open-source release of this formerly restricted tool suite, one of the world's most capable disassemblers and intuitive decompilers is now in the hands of cyber-security defenders everywhere – and [The Ghidra Book](#) is the guide readers need to master it.

Authors are Chris Eagle and Kara Nance. Eagle has been reverse engineering software for 40 years. He is a highly sought-after provider of reverse engineering training. Kara Nance, a private security consultant, has been a professor of computer science for many years.

In addition to discussing RE techniques useful in analyzing software and malware of all kinds, [The Ghidra Book](#) thoroughly introduces Ghidra's components, features, and unique capacity for group collaboration. Readers learn how to:

- Navigate a disassembly.
- Use Ghidra's built-in decompiler to expedite analysis.
- Analyze obfuscated binaries.
- Extend Ghidra to recognize new data types.
- Build new Ghidra analyzers and loaders.
- Script Ghidra tasks to automate workflows.
- Set up and use a collaborative reverse engineering environment.

[The Ghidra Book](#) provides a resource that introduces Ghidra to both current and future reverse engineers. In the hands of skilled reverse engineers, Ghidra streamlines the analysis process and allows users to customize and extend its capabilities to suit their individual needs and improve their workflows. Ghidra is also accessible to new reverse engineers, particularly with its included decompiler that can help them more clearly understand the relationships between high-level language and disassembly listings as they begin exploring the world of binary analysis.

Eagle and Nance say that writing a book about Ghidra was a challenging undertaking. Ghidra is a complex open source reverse engineering tool suite that is continually evolving. The words describe a moving target, as the Ghidra community continues to improve and extend its capabilities. As with many new open source projects, Ghidra has begun its public life with a rapid string of evolutionary releases. They say that a primary goal was to ensure that as Ghidra evolves, [The Ghidra Book](#)'s content continues to provide readers with a wide and deep foundation of knowledge to understand and utilize current and future Ghidra versions to address their reverse engineering challenges. As much as possible, they say they tried to keep the book version-agnostic. Fortunately, new releases of Ghidra are well-documented, with detailed listings of changes that provide version-specific guidance should readers encounter any differences between the book and their version of Ghidra.

[The Ghidra Book](#) is the first comprehensive book about Ghidra. It is intended to be an all-encompassing resource for reverse engineering with Ghidra. It provides introductory content to bring new explorers to the reverse engineering world, advanced content to extend the worldview of experienced reverse engineers, and examples for rookie and veteran Ghidra developers alike to continue to extend Ghidra's extensive capabilities and become contributors to the Ghidra community.

[The Ghidra Book](#) is intended for aspiring and experienced software reverse engineers. If readers don't already have reverse engineering

experience, that's okay, as the early chapters provide the background material necessary to introduce them to reverse engineering and enable them to explore and analyze binaries with Ghidra. Experienced reverse engineers who want to add Ghidra to their toolkits can move quickly through the first two parts to gain a basic understanding of Ghidra and then jump to specific chapters of interest. Experienced Ghidra users and developers can focus on the later chapters so that they can create new Ghidra extensions and can apply their experience and knowledge to contribute new content to the Ghidra project.

[The Ghidra Book](#) is divided into five parts. Part I introduces disassembly, reverse engineering, and the Ghidra project. Part II covers basic Ghidra usage. Part III demonstrates ways readers can customize and automate Ghidra to make it work for them. Part IV takes a deeper dive into explaining specific types of Ghidra modules and supporting concepts. Part V demonstrates how Ghidra can be applied to some real-world situations a reverse engineer is likely to encounter. Designed for beginner and advanced users alike, [The Ghidra Book](#) will effectively prepare readers to meet the needs and challenges of RE, so they can analyze files like a pro. <>

Cooking, Food & Wine

One Pan Pescatarian: Delicious Veggie, Vegan and Fish Dinners by Rachel Phipps (Yellow Kite, Hodder & Stoughton, Mobius)

As a nation (The author is talking about the Brits.), we eat too much meat. We eat too much meat for it not to have a negative impact on the environment; too much for it not to have a negative impact on our health; and too much for it not to have a negative impact on our bank balance. – from the book

So why make this a one pan cookbook? Trying something new on a busy weeknight can be daunting. Readers can consider the all-in-one nature of the recipes in this book as a sort of security blanket. Whole Roast Sea Bass with Fennel and Potatoes, for example, is perfectly achievable for a special Friday night supper. When readers are used to meat forming the backbone of every meal, doesn't the thought of tackling a roast fish, or plant-based supper, seem more manageable and less intimidating if the recipe is an all-in-one? One pan recipes are easy; they tend to require nothing more than chopping, mixing, stirring, timing and sometimes a bit of marinating, and yield delicious results with little washing-up to do at the end.

[One Pan Pescatarian](#) is split into three chapters: vegetarian, vegan and fish, so that if readers are already following a specific diet they can easily find the recipes that best suit the way they like to eat and cook.

[One Pan Pescatarian](#) is a book for meat eaters who are looking to incorporate more vegetarian, plant-based and fish-focused meals into their diets, but will appeal to committed vegetarians, vegans and pescatarians, too. It is the must-have dinnertime cookbook for busy people who want to eat more veggies and less meat and be left with minimal dishes. <>

Design / Floral

Perishable Poetics: Manifesting Emotion through Contemporary Floral Design by Jenny Thomasson (Schiffer Publishing)

In my relentless pursuit of floral art, I have produced [Perishable Poetics](#) to discover the correlations among human emotion, physical interaction, and botanical exploration. Through creating with such temporary media, I consider the life cycles of the flora and fauna to experience the optimal individual beauty of each element. I have made certain to maintain a heavy intention and focus on

the passionate side of the creative process and the sensitivity that accompanies that passion. – from the book

In an invitation to expand and liberate readers' creative voices in floral design, Jenny Thomasson in [Perishable Poetics](#) unfolds the artistic process that has made her a rising star in the industry through more than 40 beautifully shot compositions.

Thomasson (AIFD, PFCI, EMC) has a passion for pushing the boundaries of American floristry and promoting the art form in a fresh way. She speaks and teaches nationwide and runs the award-winning Stems Florist in St. Louis.

The delicacy, intensity, and cyclical temporality of flowers mirror our deepest emotions –making them a potent source of inspiration and innovation. In over 200 lustrous color photos, Thomasson shares how she uses emotion to push the boundaries of contemporary floral design. Infused with hand-drawn conceptual sketches and notes, and incorporating a wide breadth of techniques, forms, and materials, this warmly personal guide offers an intimate insight into the evolution of a professional floral arrangement.

[Perishable Poetics](#) is a source of inspiration and a welcomed approach that engages readers to become a part of their own creative processes through interactive experiences with each composition. Botanical names are paired with snippets of poetry to more deeply involve readers with Thomasson's mindset as she was developing the compositions and bringing them to fruition. Working through the peaks and valleys and the joys and sorrows of life is a great reflection of the human emotional experience when creating. Thomasson says her personal mission of giving permission to create unapologetically and unfiltered unlocks the secret of her own artistic expression and advanced exploration in floristry.

[Perishable Poetics](#) is a beautifully photographed artwork as well as a radiant, invaluable creative resource for those who work in, are inspired

by, or are finding their voice in floral design. It will inspire readers to find their own unique path and utilize the human process of emotion to create their own compositions. <>

Education & Learning / Grades 6-12

Identity Safe Classrooms, Grades 6-12: Pathways to Belonging and Learning, 1st edition by Becki Cohn-Vargas, with Alexandra Creer Kahn & Amy Epstein (Identify Safe Classrooms Set, Vol 2: Corwin)

*... it is deeply gratifying to learn of the continued interest in and impact of **Identity Safe Classrooms**. And it is especially gratifying to see this fine new book, [Identity Safe Classrooms, Grades 6-12](#), continue this project at such a high level and by extending the principles, wisdoms, and practices of the first book into Grades 6-12 schooling. It is another formidable achievement, distinguished by insight as well as concrete, well-organized strategies and tactics for making our classrooms the safe places in which all of our children can learn and grow....*— Claude M. Steele, Professor of Psychology at Stanford University – from the foreword

In identity safe classrooms, students facing negative stereotypes or viewed as different are 'seen,' accepted, and valued for who and what they are. Their identity is embraced as an asset, not a barrier, for school success. Identity safety is a research-based set of practices that counter the harmful effects of stereotype threat and allow students to reach their full capacity for learning, foster positive relationships, and better appreciate the full spectrum of human differences.

The second of a two-volume set, [Identity Safe Classrooms, Grades 6-12](#) is a call for educators to come together and realize a vision of schools as transformative places of opportunity and equity for all students. Identity safety is an approach in which educators create conditions for students of all backgrounds to achieve at high

academic levels, based on the assumption that each student is competent and capable and will thrive in an atmosphere of acceptance and compassion.

Author Becki Cohn-Vargas, Ed.D. presents, writes, coaches, and produces films about bullying prevention, implicit bias, inclusion, compassion and belonging. She worked in educational settings for over 35 years as a teacher and administrator. Alexandra Creer Kahn is the Senior Director of Academic Programs at Alder Graduate School of Education. Amy Epstein serves as the Executive Director of Data, Assessment and Tiered Support for Leadership Public Schools, a charter district that oversees three urban high schools.

Readers find in [Identity Safe Classrooms, Grades 6-12](#):

- Design principles for promoting belonging and a welcoming classroom environment.
- Compelling evidence from identity safety research on ways to mitigate stereotype threat along with counter-narratives that challenge societal biases about gender, race, and other differences.
- Pragmatic strategies for student-centered teaching, including trauma-informed practices that hold high expectations and validate each student's background as a resource for learning.
- Vignettes with concrete examples and try-it-out activities and prompts for self-reflection.

The beauty of an identity safe approach is that it is a holistic one, offering concrete ways to enhance content, pedagogy, and classroom culture in a way that affirms students' identities and encourages their capacity to learn together with their peers. This book is built upon everyday strategies and stances that give teachers the power to change harmful educational approaches.

Part I: Welcome to the Identity Safe Classroom and School begins with Chapter 1: The Introduction, where the authors present the concept of identity safety. They describe the research study – the Stanford Integrated Schools Project (SISP) – that demonstrated its effectiveness in meeting the needs of students of all backgrounds, particularly those whose identities have been impacted by stereotype threat. They offer

a set of principles that serve as a guide for identity safe practices. They situate identity safety in the context of equity pedagogy and culturally responsive teaching and show how identity safe practices are compatible with the theory of the growth mindset. They also explain how the book is organized and offer suggestions for ways to approach the use of [Identity Safe Classrooms, Grades 6-12](#).

Chapter 2: Educator Identity Safety and the Importance of Self-Awareness, explains how educators are better able to create identity safety for students when they examine their own identities and interrogate the impact of their beliefs and assumptions on their teaching. In this chapter, the authors also share a bit from their own journeys as they 'take a field trip into themselves.' Subsequent chapters in [Identity Safe Classrooms, Grades 6-12](#) are organized around the components that emerged in the SISP study.

Dr. Becki Cohn-Vargas along with Alexandra Creer Kahn and Amy Epstein show us the intersections between adolescent identity development, racial identity development, and social-emotional development so we know how to use the diversity in classrooms as our strength. – Zaretta Hammond, Author of Culturally Responsive Teaching and the Brain

[Identity Safe Classrooms, Grades 6-12](#) should be in the hands of every educator who walks into a school. It's clear and accessible, grounded in research, thought-provoking and engaging, and actionable, and fills a crucial gap in our resources for creating just and liberated schools. – Elena Aguilar, Author of The Art of Coaching

The authors have done an excellent job showing how an identity safe classroom integrates the growth mindset in a secondary school. When students feel accepted and valued, when they feel safe learning from mistakes and

encouraged to continually grow as learners, they can reach their highest potential. – Carol Dweck, Stanford University

As teachers read [Identity Safe Classrooms, Grades 6-12](#), they can incorporate identity safe practices into a larger context for changing the system from one that privileges some and creates barriers for others to one that is compassionate, welcoming, and supportive for everyone. This will both support the students who experience it as well as prepare them to go forth and share these values in the world. As they adopt its practices, they will inspire in all of their students a greater sense of empathy and agency in their educational experiences. <>

History / Military / Aviation

The Hidden Hindenburg: The Untold Story of the Tragedy, the Nazi Secrets, and the Quest to Rule the Skies by Michael McCarthy (Lyons Press)

[The Hidden Hindenburg](#) is one of the great untold stories of World War II. The book at last reveals the cause of aviation's most famous disaster and the duplicity that kept the truth from coming to light for three generations. It also catches up with a German legend who misled the world about the Hindenburg to bury his own Nazi connections. Drawing on previously unpublished documents from the National Archives in Washington, along with archival collections in Germany, this definitive account explores how the Hindenburg was connected to the Dachau concentration camp, a futuristic German rocket that terrified the Allies, and a classified project that imported Nazi scientists to America after the war.

According to the author of [The Hidden Hindenburg](#), Michael McCarthy, it took him four years to get to the bottom of this epic disaster, in which the largest object civilization has ever managed to than one minute. Along the way, he found a tale of international intrigue, revealing a whistleblower, a cover-

McCarthy worked for twenty-two years for the *Wall Street Journal*, as a reporter and editor in New York and Chicago. He wrote about aviation and other industries.

With never-before-published records from the National Archives, aviation libraries, and archival sources in Germany, he found evidence that the 800-foot-long Hindenburg was on a path to self-destruction back to its blueprints. Driven to beat the Americans to the largest, most luxurious aircraft ever – with staterooms, a promenade deck, and a tinkling piano on board – the German Zeppelin men had inadvertently created something that proved too big to fly.

In the winter of 1936, they belatedly discovered that their trusty techniques had somehow failed, leaving the massive Hindenburg, nearly three football fields long, dangerously vibrating. Under pressure to start the 1937 flight season, they tried hasty repairs. The Zeppelin men were flying a highly visible ornament of Nazi pride and propaganda, and suddenly in a dire race to keep it from rattling apart in the skies.

From start to finish, the Hindenburg was so intricately tied up with the Nazis, Eckener would need a contorted account to unravel it all. His revisionist memoir worked. Minor discrepancies in Eckener's accounts put McCarthy on the long trail of his deception. In [The Hidden Hindenburg](#) he says that the more stones he turned, the more muck he found. It all added up to something remarkable: Hugo Eckener, a global celebrity in between the world wars, had led a double life. His fanatical desire to build the largest aircraft ever first connected him with chilling figures including Joseph Goebbels and Hermann Göring. Then, step by step, behind the scenes, Eckener skulked along a crooked road to spy flights, to rocket bombs, to slave labor from the notorious Dachau concentration camp.

The Eckener pretense began to crack in German scholarship on World War II arms production and slave labor after the mid-1980s, with the opening of archives on judicial procedures aimed at identifying and purging Nazis from public life. Eckener's name surfaced. McCarthy

paired that research with other, primary sources: corporate memos and reports in Germany, the Hindenburg investigative files at the National Archives in Washington, personal letters, and declassified U.S. Army documents.

McCarthy discovered that the Hindenburg itself was the reason Eckener emerged as an early and vocal Hitler supporter. When Germany lost, he shifted to denial. To escape any wartime suspicions, he would slickly alter Hindenburg history to fabricate an anti-Nazi record. In the end, he used the Hindenburg as his getaway vehicle.

There is imposing evidence on the Hindenburg's demise. A month after the disaster, a whistleblower's revelatory letter to investigators, alone, could have blown the case wide open way back in 1937. Instead, a U.S. Navy officer nicknamed 'Rosie' stepped in to cover it up. With that and other crucial evidence buried for decades, sensational sabotage theories bubbled up.

[The Hidden Hindenburg](#) isn't merely a revision; it is what really happened – the story of the hidden Hindenburg. An amazing story and a fascinating piece of research. <>

Literature & Fiction / Historical

Paris Savages by Katherine Johnson (Allison & Busby)

Fraser Island, Australia, 1882.

Bonny, no longer a boy but a man, had taken matters into his own hands. When Hilda asked him a week ago about his reasons for wanting to travel with them he answered, as her father had said he would, that it was time to go to the place from where the whites were coming and find their leader – the Queen – and tell her, 'Enough.' – from the book

[Paris Savages](#) is a work of imagination inspired by the little-known true story of three Aboriginal people – Bonangera (Bonny/Boni), Dorondera

and Jurano – taken to Europe as living exhibits in 1882–83. While travelers and performers had been journeying to Europe from distant lands since the time of Columbus, it was not until the mid to late nineteenth century that `ethnic shows', also known as `human zoos', became mass entertainment. Such shows took place in zoological gardens, museums, colonial exhibitions and world fairs. `Human zoos' were also popular in America under the likes of showman P. T. Barnum. According to a retrospective on the subject in Paris in 2012, worldwide, between 1800 and 1958, over a billion spectators attended such acts, marveling at more than 35,000 individuals, significantly influencing views on `race'.

The afterword contains a brief history of the events that inspired [Paris Savages](#), including references to the letters, diary entries, newspaper reports and scientific journal articles that author Katherine Johnson has quoted verbatim.

Johnson lives in Tasmania with her husband and two children. She is the author of three previous novels and her manuscripts have won Varuna Awards and the Tasmanian Premier's Literary Prizes. She recently completed a PhD, which forms the basis of this, her latest novel, [Paris Savages](#).

[Paris Savages](#) builds on the scant records to envisage the story of Bonny, Jurano and Dorondera, Badtjalal Butchulla people from K'gari (Fraser Island). Rather than assuming Aboriginal viewpoints, the story is told through fictional characters related in the novel to the German engineer Louis Müller, who is known to have transported the group to Europe.

In [Paris Savages](#), following a series of brutal massacres, the population of the Badtjala people is in sharp decline. When Müller offers to sail Bonny, Jurano and Dorondera to Europe to perform to huge crowds, Bonny agrees, hoping to bring news of his people's plight to Queen Victoria. Accompanied by Müller's bright daughter, Hilda, the group begins their journey to belle-époque Europe to perform in Berlin, Paris

and eventually London.

But the attention from the hungry crowds is relentless and invasive, and the fascination of scientists physically intrusive. When disaster strikes and Bonny is stranded, he must somehow find his own way home.

A story of love, bravery and the fight against injustice, [Paris Savages](#) brings a little-known chapter of history to blazing life. <>

Literature & Fiction / Short Stories

The World Doesn't Work That Way, but It Could: Stories by Yxta Maya Murray (University of Nevada Press)

What does it mean for a Latina and a Latinx trans man to participate in Miss USA pageants?

How does a law professor, herself a victim of sexual assault, write a letter of recommendation for a student to work for a judge accused of sexual misconduct?

How do a Trump supporting father-in-law and his Latina daughter-in-law come together to survive a raging wildfire?

What does a college-bound eighteen-year-old girl do when she finds herself pregnant and living in a state where she doesn't have access to abortion?

The thought-provoking stories in Yxta Maya Murray's latest collection, [The World Doesn't Work That Way, but It Could](#), find their inspiration in the headlines. Here, ordinary people negotiate tentative paths through wildfire, mass shootings, bureaucratic incompetence, and heedless government policies with vicious impacts on the innocent and helpless.

Murray is an art critic, author, and law professor at Loyola Law School in Los Angeles.

Some examples from the book include: A nurse volunteers to serve in catastrophe-stricken Puerto Rico after Hurricane Maria and discovers that her skill and compassion are useless in the face of stubborn governmental inertia. An Environmental Protection Agency employee, whose agricultural-worker parents died after long exposure to a deadly pesticide, finds herself forced to find justifications for reversing regulations that had earlier banned the chemical. A Department of Education employee in a dystopic future America visits a highly praised charter school and discovers the horrific consequences of academic failure.

The characters in [The World Doesn't Work That Way, but It Could](#) grapple with the consequences of frightening attitudes and policies pervasive in the United States today. The stories explore not only the distressing human capacity for moral numbness in the face of evil, but also reveal surprising stores of compassion and forgiveness.

*... fearless and revelatory.... It is absolutely essential reading.
– BuzzFeed Stories of life and bureaucracy intertwine in the wake of historic disasters, from the western wildfires to Puerto Rico after Hurricane Maria. Murray's stories feature the Environmental Protection Agency, the Department of Education, and the lives of regular people caught up in the all-too-familiar dystopian currents of the day. – The Millions*

Most writers are afraid of tackling these issues head on; Murray should be commended for not backing away and urging the reader to look with her. – Maceo Montoya, author of The Scoundrel and the Optimist

Murray's style is, by turns, sarcastic, witty, sobering, didactic, poignant, informative – and full of corazón. I believe it is a significant contribution. – Patricia Santana, author of Motorcycle Ride on the Sea of Tranquility

These brilliantly conceived and beautifully written stories are troubling yet irresistible mirrors of our time. They magnify and make real the hidden dialogue of society. Readers of [The World Doesn't Work That Way, but It Could](#) are left to grapple with the implications and ramifications of the policies and attitudes pervasive in the United States today and question what it means for the future. <>

Music / Biographies & Memoirs

Beatles Day in New Orleans by Steven Y. Landry (Pelican Publishing Company)

The Battle of New Orleans 1964... the wildest scene of the whole Beatles American tour. – Ivor Davis, author and journalist

If the Beatles ever wanted 'a sound' it was R & B – that was what we used to listen to, what we used to like, what we wanted to be like. – Paul McCartney

I'm not sure, but I'm almost positive, that all music came from New Orleans. – Ernie K-Doe

In 1964 the Beatles performed in New Orleans' City Park. The city already played a large role in the music of the Fab Four, with John Lennon first hearing a New Orleans R&B record in 1956.

[Beatles Day in New Orleans](#) looks at the unique relationship between the Beatles and America's most important musical city including chapters on the local teen reporters who interviewed the Beatles and covered the show, the band's stay at a motel far from downtown, the press conference where the mayor presented the group with the keys to the city and the present-day status of places the musicians visited.

Author Steven Y. Landry, a practicing real estate attorney in Baton Rouge, grew up in Baton Rouge in the '60s listening to rock and roll on New Orleans' two powerful AM radio stations, WNOE and WTIX. They

played the oldies he came to associate with the Crescent City, songs recorded in New Orleans by New Orleans artists.

On September 16, the Beatles made the twenty-second stop on their twenty-five-city, thirty-one-concert North American tour: The British group's invasion of New Orleans was described by journalist Ivor Davis as "the wildest scene of the whole Beatles American tour." As the opening acts of their New Orleans performance were shouted off of the stage with cries of "We want the Beatles!" the young stars met with and played for their inspiration, Fats Domino, in their trailer behind the stage.

With a focus on the New Orleans artists that inspired the band, most notably Fats Domino, Landry offers a comprehensive overview of this momentous day through the eyes of a true fan. [Beatles Day in New Orleans](#) looks at the unique relationship between the band and the city combining original photographs, first-hand accounts, and documents including the paperwork giving the mayor's OK to allow the performance. Some highlights of the book include original photographs from performance, present-day images of locations the band visited, quotes from the band and other notable musicians, and memorabilia from the event.

Both fun and meticulous, [Beatles Day in New Orleans](#) marries Landry's love of the Beatles and New Orleans rhythm and blues to craft this fascinating exploration of the unique connection between one of the greatest bands in the history of music and America's most important musical city. <>

Politics / Corruption

White House, Inc.: How Donald Trump Turned the Presidency into a Business by Dan Alexander (Portfolio)

In business, you make decisions that are in your best interests. Time for the US Gov't to do the same. Let's make America great again! – Donald J. Trump, May 27, 2015

I could actually run my business and run government at the same time. I don't like the way that looks, but I would be able to do that if I wanted to. I would be the only one that would be able to do that. – Donald Trump, January 11, 2017

[White House, Inc.](#) is a newsmaking, hair-raising exposé that details President Trump's efforts to make money off of politics, taking readers inside his exclusive clubs, luxury hotels, overseas partnerships, commercial properties, and personal mansions. Dan Alexander tracks hundreds of millions of dollars flowing freely between big businesses and President Trump. He explains how Trump tried to translate power into profit, from the 2016 campaign to the ramp-up to the 2020 campaign.

Alexander is a senior editor at *Forbes*, where he leads the magazine's coverage of Donald Trump. Twice a year, Alexander is responsible for putting together *Forbes'* estimate of Donald Trump's net worth. Alexander won the 2018 ASME NEXT award, given to magazine journalists under 30 who 'demonstrated extraordinary promise.' The New York City Society of Professional Journalists honored him with back-to-back awards for best business feature of the year in 2017 and 2018.

What really happened when Donald Trump applied his business sensibility to politics? Drawing on interviews with eyewitnesses and never-before-revealed documents, [White House, Inc.](#) takes readers deep inside the president's business to show how Donald Trump tried to get rich off politics. Just because he turned the presidency into a business doesn't necessarily mean he turned it into a good business.

Trump's troubles started during the 2016 campaign. Partners pulled out of licensing agreements, blaming Trump's divisive rhetoric. Polarization may be good for politics, but it's not good for business. After Trump won the White House, profits plunged at certain properties, like Trump's Doral golf resort in Miami, leaving it with just enough to cover the estimated interest payments on some \$125 million of debt. Meanwhile, the Trump International Hotel in Washington, D.C., which has a \$170 million mortgage against it, struggled under its heavy debt load.

Given those issues, the president needed to make money. Trump took advantage of other opportunities, like renting and selling real estate. His commercial and residential property portfolio morphed into a one-of-a-kind marketplace, through which anyone, anywhere, could pay the president of the United States. Hundreds of corporations and individual investors obliged, producing a set of conflicts of interest with no precedent in American history.

According to [White House, Inc.](#), Trump's legal team promised he wouldn't do any new foreign deals. He did anyway. The Chinese government funneled millions of dollars in rent to Trump, while Trump negotiated a trade war with China. Dozens of businesses paid the president while his administration conducted investigations and pushed policies impacting their bottom lines. The issues weren't limited to Trump. Many of his closest advisors, from son-in-law Jared Kushner to Secretary of Commerce Wilbur Ross, also held massive portfolios, and the conflicts of interest that go along with them.

The president's disregard for norms sparked a trickle-down ethics crisis with no precedent in modern American history. Trump appointed an inner circle of centimillionaires and billionaires – including Ivanka Trump, Jared Kushner, Wilbur Ross, and Carl Icahn – who came with their own conflict-ridden portfolios. Following the president's lead, they trampled barriers meant to separate their financial holdings from their government roles.

[White House, Inc.](#) is a compulsively readable exposé of the web of

influence and cash connecting the commander-in-chief, his businesses, and big money all over the world. It's a hair-raising, jaw-dropping investigation of Trump and his team, who corrupted the U.S. presidency and managed to avoid accountability. <>

Religion & Spirituality / Occult / Paganism

The Pagan Book of the Dead: Ancestral Visions of the Afterlife and Other Worlds by Claude Lecouteux (Inner Traditions)

Charting the evolution of afterlife beliefs in both pagan and medieval Christian times, Claude Lecouteux in [The Pagan Book of the Dead](#) offers a look at the cartography and folklore of the afterlife worlds as seen by our ancestors.

Lecouteux is professor emeritus of medieval literature and civilization at the Sorbonne. He is the author of numerous books on medieval and pagan afterlife beliefs and magic, including *The Book of Grimoires*, *Dictionary of Ancient Magic Words and Spells*, and *The Tradition of Household Spirits*.

Exploring the locations and topographies of the various forms taken by Hell, Purgatory, and Heaven, Lecouteux in [The Pagan Book of the Dead](#) examines how ancient European cultures viewed the beyond, including the Blessed Isles of early Greek and Celtic faith, the Hebrew Sheol, the pale world of Hades from Homer's *Odyssey*, Hel and Valhalla of the Norse, and the Aralu of Babylon, the land where nothing can be seen. Lecouteux also explores beliefs in Other Worlds, lands different from our own that are not the afterlife but places where time flows differently and which are inhabited by fantastic or supernatural beings such as fairies or dwarfs.

Sharing medieval tales of journeys into the beyond, Lecouteux shows how these accounts represent the first recorded near-death experiences (NDEs) and examines how they compare with modern

NDE narratives as well as the work of NDE researchers like Raymond Moody. In addition, he also explores tales of out-of-body experiences, dream journeys, and travels made by a double or fetch and connects these narratives with shamanism, looking in particular at psychopomps, power animals, and what people bring back from their journeys to the spirit realms.

Analyzing the afterlife beliefs of the Middle Ages as a whole, Lecouteux concludes [The Pagan Book of the Dead](#) with a collection of medieval afterlife-related traditions, such as placing polished stones in the coffin so the departed soul can find its way back to friends and family at those times of the year when the veil between the worlds grows thin. [The Pagan Book of the Dead](#) travels on the roads of the Other World, not to mention the traveler's tales from this ineffable space, that have come down to us through folk tales and folk songs. The book ends by comparing these trips into the afterlife and into the Other World with experiences of imminent death.

Within these pages you will find plenty of demons, heaven and hell, devils, purgatory, Jesus, the Virgin Mary, apostles, angels, and saints, all mixed in with pagan Celtic, Anglo-Saxon, Germanic, Scandinavian, Greek, Roman, Gypsy, and other traditions. It is a rich collection for anyone who hungers to know the geography of the otherworld and is seeking a map of the terrain. – Ellen Evert Hopman, author of The Sacred Herbs of Spring, the Sacred Herbs of Samhain and A Druid's Herbal of Sacred Tree Medicine

[The Pagan Book of the Dead](#) is an extensive look at the cartography and folklore of the afterlife worlds as seen by ancient European cultures. <>

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