

WHO DONE IT?

Volume 21, Issue 8

August-Sept 2018

GANESHA



What's Next

September 24
Ausma Zehanath Khan
or
Vassem, Khan

October 22
First Time Authors
of 2018

November 26
Award winners of books
published in 2017

December 17
Japan as a topic

Vital Details
Meeting Time
2 PM except for special
events,

Meeting Day
4th Mon. except on
holidays

Meeting Place -
Community Room of
Public Library

Location -
18181 Imperial Highway
Yorba Linda, CA

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What is Ganesha the god of?

Ganesha, also known as Ganapati, is immediately recognizable as the elephant-headed god. He is the god of wisdom and learning, as well as the remover of obstacles, and consequently the sign of auspiciousness. Ganesha is the Lord of Good Fortune who provides prosperity, fortune and success. He is the Lord of Beginnings and the Remover of Obstacles of both material and spiritual kinds.

Ganesha is a popular figure in Indian art. Unlike those of some deities, representations of Ganesha show wide variations and distinct patterns changing over time. He may be portrayed standing, dancing, heroically taking action against demons, playing with his family as a boy, or sitting down on an elevated seat, or engaging in a range of contemporary situations.

Why did Ganesha have a broken tusk?

Ganesha and Parashurama. ... Parashurama hurled himself at Ganesha with his axe and Ganesha (knowing that this axe was given to him by Shiva) allowed himself, out of respect for his father, to be struck and lost his tusk as a result.



Ganesha being bathed by his
parents Shiva and Parvati



Chitra's Collection of Ganesha

Inside you will find...

Readers Reviews

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Vaseem Khan

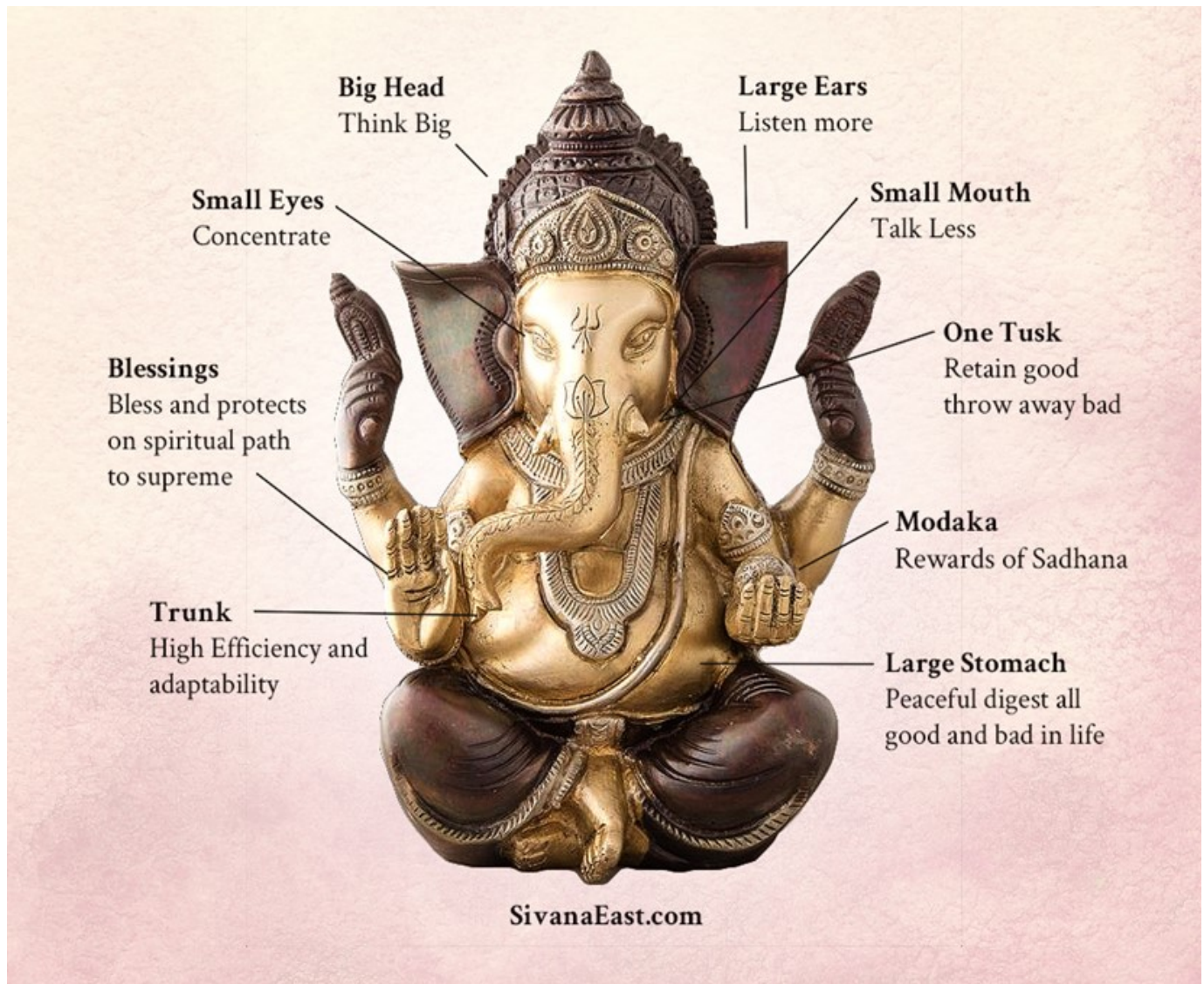
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New in September

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Ausma Zehanath Khan

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For thirty-two popular iconographic forms of Ganesha, see [Thirty-two forms of Ganesha](#).



Ganesha, Madhya Pradesh, c. 750, India

Ganesha is popularly held to be the son of Shiva and Parvati,. The family includes his brother, the god of war, Kartikeya, who is also called Skanda. Regional differences dictate the order of their births. In northern India, Skanda is generally said to be the elder, while in the south, Ganesha is considered the firstborn. In northern India, Skanda was an important martial deity from about 500 BCE to about 600 CE, after which worship of him declined significantly. As Skanda fell, Ganesha rose. Several stories tell of sibling rivalry between the brothers and may reflect sectarian tensions, Ganesha's marital status, varies widely in mythological stories. The Shiva Purana says that Ganesha had two sons: *Kṣema* (prosperity) and *Lābha* (profit).

The 1975 [Hindi film Jai Santoshi Ma](#) shows Ganesha married and having a daughter named [Santoshi Ma](#), the goddess of satisfaction. This is a new addition to the history of Ganesha.

READERS' REVIEWS

Anne

Sears, Michael - BLACK FRIDAYS - 4.0

Jason Stafford, out of two years in prison for Wall Street fraud. He is offered a job to track a "Madoff" type. He has an autistic son to rescue from his ex-wife.

Sears, Michael - MORTAL BONDS - 4.0

Jason's son, known as "the Kid" is now living with Jason and attending a special school for autistic children and has progressed under Jason's care. Expenses are adding up and Jason takes a job and uncovers a Ponzi scheme which puts his family in danger

Stanley, Michael - DEATH OF THE MANTIS #3 - 4.0

David Bengu, Asst. Supt of Botswana Criminal Inv. Dept. (Kubu - Setswana for hippo) investigates the death of a game ranger when the three bushmen who found the corpse are arrested.

Bobbi

Stanley, Michael - A DEADLY TRADE - 2009 - 4.5

The question facing Kubu is "How a man can die twice. A horribly mutilated body of Goodluck Tinubu is found at a tourist camp but when the fingerprints are run, the man was already dead - killed in the Rhodesian War 30 years earlier.

Sears, Michael - MORTAL BONDS - 2013 - 4.5

William von Becker ran one of the largest privately held investment banks in North America, until the bottom fell out, and the whole edifice was demonstrated to be a fraud. After von Becker dies in prison, financial investigator Jason Stafford is hired by his family. There is still a lot of missing money out there, he's told, and they want Stafford to find it before the Feds do—

Gross, Andrew - RECKLESS - 2010 - 5.0

Ty Hauck is shattered by the news. A close friend from his past, along with her husband and daughter, has been brutally murdered. Hauck hunts the murderer and steps into the crosshairs of a sinister conspiracy. Private security investigator Hauck, with Naomi Blum, a tenacious agent from the U.S. Department of Treasury, unravels the evidence - revealing a reckless scheme that stretches from New York to London to central Europe and gives new meaning to the phrase "too big to fail." Really good book about what could happen on Wall Street.

O'Brien, Kevin - THEY WON'T BE HURT - 2018 - 5.0

The lights are on at the Singleton vacation home on Lopez Island, Washington, illuminating the horror within. Scott Singleton, former NFL star turned television evangelist, lies dead. The bodies of his wife and four of their five children are found on the second floor, bound, gagged, and stabbed repeatedly. The oldest daughter was shot downstairs. And the police's main suspect - the property caretaker - has disappeared.

Jahren, Hope - LAB GIRL - 2017 - 4.0

A "Her Story" pick.....about geobiologist Hope Jahren who has spent her life studying trees, flowers, seeds and soil. Lab Girl is a book about work, love, and the mountains that can be moved when those two things come together. It is told through Jahren's stories: about her childhood in rural Minnesota with an uncompromising mother and a father who encouraged hours of play in his classroom's labs; about how she found a sanctuary in science, and learned to perform lab work done "with both the heart and the hands"; and about the inevitable disappointments, but also the triumphs and exhilarating discoveries, of scientific work.

Chitra

Stanley, Michael: A DEATH IN THE FAMILY [2015]: 4.25

David 'Kubu' Bengu, Botswana CID's keenest mind is faced with the violent death of his own dad. Kubu's frustration grows as his boss, Director Mabaku, bans him from being involved in the investigation. It is set amidst the dark beauty of modern Botswana into a world of riots, corruption, and greed. Kubu defies orders and sets out on the killers' trail

Stanley, Michael: DYING TO LIVE [2017]: 4.00

When the body of a Bushman is discovered near the Central Kalahari Game Reserve, the death is written off as an accident. But all is not as it seems. An autopsy reveals that, although he's clearly very old, his internal organs are puzzlingly young. What's more, an old bullet is lodged in one of his muscles... but where is the entry wound? When the body is stolen from the morgue and a local witch doctor is reported missing, Detective 'Kubu' Bengu gets involved.

Lippman, Laura. -WILDE LAKE - 2016 3.00

Beard, Janet, THE ATOMIC CITY GIRLS: A Novel - 2018 -Oakridge, Tennessee 3.75

Sullivan, Mark, - BENEATH A SCARLET SKY - 2017 - Pino Lella - 4.00

Cole, Alyssa, - A HOPE DIVIDED: A Novel of the Civil War - 2017 - 4.25

Clinton, Bill & Patterson, James THE PRESIDENT IS MISSING - 2018 - 3.75

Elliot, Kendra, -A MERCIFUL DEATH - 2017 - 4.00

Castillo, Linda, A GATHERING OF SECRETS - 2018 - Amish - Kurt Burkholder 3.00

Tyler, Anne, CLOCK DANCE - 2018 - 3.00

Nayyar, Kunal, - YES, MY ACCENT IS REAL AND SOME OTHER THINGS I HAVEN'T TOLD YOU 2015 3.50

Alkemade, Kim Van, - BACHELOR GIRL - 2018 - 3.75

Woods, Stuart, - UNBOUND - 2018 - Barrington & Fay 3.25

Karen

Mulford, Carolyn - SHOW ME THE MURDER - #1 - 2013 - 3.75 - Missouri Phoenix Smith returns to her home town to find her best friend's husband has been murdered. His wife refuses to believe what all the town does..and she demands Phoenix help find the real killer. A German Malinois is rescued and helps identify the killer

Mayor, Archer - THE CATCH - #19 - 2008 - 3.75 - Vermont and Maine - CD After a cop is shot at a traffic stop and the VBI gets involved and follow the case to Maine and smugglers

McCafferty, Keith - A DEATH IN EDEN #7 -2018 - 4.75 - Montana Harold Little Feather is sent to investigate the scarecrows on the Smith River and arranges to take his 17 year old son with him. Sean is helping Sam run a film maker and two neighbors but adversaries in the question of mining copper - down the 4 day trip down the Smith River. Somewhat slow at first and then fast read to the end. -like the river... where death, and misadventure await at many a turn.

(Continued on page 4)

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Housewright, David - LIKE TO DIE - #15 - 2018 - 4.75 - Minnesota
McKenzie aids a friend of a poker friend to solve the problems of sabotage of her salsa business. On reflection a bit out there, but I enjoyed it.

Muller, Marcia - BURN OUT - #25 - 2008 - 3.75 - CA near Bakersfield CD— Sharon has retreated to Hy's ranch to be depressed. But returns to form with learning to care for a horse and the family tending the ranch... which suffers from several murdered women. Airplane accident too.

Orenduff, J. Michael - THE POT THIEF WHO STUDIED D.H. LAWRENCE - #5 - 2012 - 3.75 - New Mexico -Kindle
Hubie attends a money raising event at the Lawlrence ranch and gets snowed in when three murders occur. Suzannah has come too and helps suggest mystery connections. After being rescued (it rains) Hubie works with local cop to solve the crimes. Use of many song lines. Connection to Hubie's pots.

Orenduff, J. Michael - THE POT THIEF WHO STUDIED BILLY THE KID - #6 - 2013 - 3.50 - New Mexico KindleA
Hubie seeks pot in a deep cave and finds a hand. Hubie rescues a coyote and sprains his foot and earns a clay cast. Suzannah provides a family truck so they can go back to find the body. The - Colorful landscape, new romance and good and bad food.

Rosenfelt, David - RESCUED - #17 - 2018 - 4.0 - New Jersey
Andy Carpenter is asked by Laurie (his WifeA) to take the defense in a murder case involving her ex-boyfriend who has just killed a diver of a van containing 61 dogs (which Andy's rescue service has taken possession.. A bit over the top but -much entertainment -.

Pam T.

Preston and Child - CITY OF ENDLESS NIGHT - 3.75
Daughter of tech billionaire is murdered and found in an abandoned psychiatric hospital. Pendergast and Agosta investigate and run into a diabolical presence that leads to many more victims

Connelly, Michael - THE LAST COYOTE - 3.5
While on probation for attacking his superior, Harry Bosch decided to look into the murder of his mother which occurred when he was a child. He has disturbing dreams of a coyote following him and finds former police officers misdirecting him. He becomes intent on finding the murderer and closing a cold case.

Baldacci, David - THE FALLEN (Memory Man Series) - 4.0
While on vacation with FBI Agent Alex, Amos Decker visits the town of Baronville, PA where 4 murders have occurred in a 2 week period. Decker soon realizes that recent murders may only be a small piece of a puzzle that reached beyond Baronville, His memory may not be as trustworthy as he thinks.

Penny

Stanley, Michael - A CARRION DEATH 4.0
Author is clear and deals with diamond mine industry. Ending was a bit dull, but still a great read.

Susan

Stanley, Michael - A CARRION KILL 4.50 stars
This book is the introduction to detective superintendent Kubu and his assorted family and coworkers. Many have already reviewed this

book and I agree with them it is an interesting, fun read with some insights into life in Botswana. Will read more of this series.

Laukkanen, Owen - GALE FORCE 4.75

So many other readers had recommended this book I had to try it also and agreed, it was a really good read. Will read more of this series.

Berenson, Laurien - RUFF JUSTICE 3.75

A concessionaire at the dog shows is murdered. The woman's renter disappears. Aunt Peg is upset because the leash she had ordered from the murdered woman is not found. For some reason Melanie thinks she should find out why and who murdered the woman. I guess I am getting tired of the formula used for these books. Nothing new, just same old, same old.

Thone

Box, C J -HIGHWAY QUARTET

1. Back of Beyond (2011)
2. The Highway (2013) When teenagers Danielle and Gracie Sullivan take a clandestine car trip to visit their friend in Montana, little do they know it's the last time anyone will ever hear from them again. The girls *and their car* simply vanish. Cody Hoyt, who's just lost his job and has fallen off the wagon after a long stretch of sobriety, is in no condition to investigate. But his son Justin, who the girls were going to visit, and his former partner, Cassie Dewell, convince him to drive south to their last known location. As Cody makes his way to the remote stretch of Montana highway where the girls went missing, Cassie discovers that there have been scores of similar disappearances in the state. There's a serial killer out there roaming the highways, and Cody and Cassie must find him before he takes more lives.
3. Badlands (2015)
4. Paradise Valley (2017)

Vel

Nance, John - TURBULENCE - 3.5

A plane full of tired, delayed and angry passengers. Mistreated and ignored airline personnel and a pilot not trained for international flights leads to chaos in the sky. Interesting concept but develop to connect with any of the characters.

Burke, Jan - FLIGHT - 4.0

Fast paced with the murders at beginning and answers later. The lead character and twists and turns kept my interest.

Sullivan, Matthew - MIDNIGHT AT THE BRIGHT IDEAS

BOOKSTORE - 3.5 A young man hangs himself in the bookstore. The clerk that finds him discovers a picture of herself in his pocket. And so begins her search for his connection.

McNamara, Michelle - I'LL BE GONE IN THE DARK - 4.0

A true crime story about the Golden State Killer. The authors obsessive quest to track the GSK recounting his many vicious crimes during a 40 year period Unsatisfying as the book ends before the killer is arrested. The author dies before the GSK was finally arrested. Interesting details about cold case policework.



VASEEM KHAN

I first saw an elephant lumbering down the middle of the road in 1997 when I arrived in the city of Mumbai, India to work as a management consultant. It was the most unusual sight I had ever encountered and served as the inspiration behind my Baby Ganesh series of light-hearted crime novels. I was born in London in 1973, went on to gain a Bachelors de-

gree in Accounting and Finance from the London School of Economics, before spending a decade on the subcontinent helping one of India's premier hotel groups establish a chain of five-star environmentally friendly 'ecotels' around the country. I returned to the UK in 2006 and have since worked at University College London for the Department of Security and Crime Science where I am continually amazed at the way modern science is being used to tackle crime. Elephants are third on my list of passions, first and second being great literature and cricket, not always in that order.

Baby Ganesh Agency Investigation

1. The Unexpected Inheritance of Inspector Chopra (2015)
 2. The Perplexing Theft of the Jewel in the Crown (2016)
 3. The Strange Disappearance of a Bollywood Star (2017)
 4. Murder at the Grand Raj Palace (2018)
 5. Bad Day at the Vulture Club (2019)
- Inspector Chopra and the Million-Dollar Motor Car (2018)

Q&A

Why did you decide to write a detective novel?

For me a great crime series begins with a memorable detective, someone who, over time, we become intimately familiar with. We pick up the next book in the series and instantly become enmeshed in their world, their lives. We worry when they get into trouble; we are elated when they make headway on a case. They become as real to us as any of our friends. I wanted to create a detective novel where the reader feels that same affinity for the lead character – or characters in my case – Inspector Ashwin Chopra, and his young ward, the baby elephant named Ganesha, who turns up one day on Chopra's doorstep ..

Where did the spark for this book come from?

You could say this book was born on my first day in India. I first went there aged 23. My father was born in India but moved to Pakistan as a boy during Partition. My mother was born in Pakistan and they both came to the UK 40 years ago. I grew up hearing about India and in 1997 the company I was working for sent me to a 5-star hotel chain based in Mumbai. I remember vividly walking out from Bombay airport, into a wall of sizzling hot air, something I'd never experienced in the east end of London where I grew up. The first thing I saw was a number of lepers and beggars milling about the taxi rank. At the first traffic junction we stopped at there was a thumping on the window. I turned to see a tall well-built gentleman in a sari. My first eunuch. I turned back to the road and there, lumbering through the traffic as cool as you please was an

enormous grey Indian elephant with a mahout on its back. This surreal sight stuck with me and eventually became a part of the novel I wrote when I returned to England ten .

The central character in your books, Inspector Chopra, both loves and worries about his city of Mumbai... is that the same way you felt about it, when you lived there?

I fell in love with the city as soon as I arrived. Mumbai is an assault on the senses. In fact, if you really want to know what Mumbai looks like, feels like, sounds like, smells like, and even tastes like, you should read my book. However, after a while I began to see that there were aspects of this amazing place that required me to look closer. My first trip to the Dharavi slum left me open-mouthed. Poverty is endemic, but what is more endemic is the acceptance of poverty, of poor sanitation, of limited medical facilities, of terrible transport infrastructure.. There is a massive gap between rich and poor, and although social change is taking place there are still prejudices ingrained in people's thinking, such as the caste system, or religious differences. Chopra and I both worry about the greatest city on the subcontinent.

Do you think the Mumbai in the novel is the one people will find if they visit it now?

Mumbai is an eternal city. It is constantly changing but its soul will always remain quintessentially Indian. So, yes, I think you will find the same Mumbai if you go there – and I do encourage everyone to get to India at least once in their lives.

Of course, the other key character in the book is the baby elephant, Ganesha – did you worry at all about how to fit him into the novel?

In a very real sense Ganesha gatecrashed the party. Almost from the very beginning he was in the back of my mind demanding to be included in the novel. I adore elephants. They are magnificent and intelligent creatures, and I knew that a baby elephant would strike a chord with readers. After all, I couldn't be the only person out there entranced by these majestic animals who for years now have come under threat from poaching and the loss of their natural habitat. I thought it would be fun and different to include a baby elephant in a crime novel. Having said this once I came up with a plot and a great lead character for the novel, I still couldn't work out *how* to include the elephant. The dilemma was solved for me one day by Sir David Attenborough. I remember watching a documentary about elephants on the *Discovery Channel*. I went to sleep with elephants on the brain. and woke up with a line which eventually became the first line from the book ... "*On the day that he was due to retire Inspector Ashwin Chopra discovered that he had inherited an elephant*". And at that moment I knew the elephant would be a central character in the novel.

Are there any authors who particularly inspired you?

I just read *The Help* by Kathryn Stockett – about the lives of African-American maids in the American South in the 1960s – and thought it was incredible. I got hooked on crime fiction in my twenties. Ian Rankin's Rebus series is wonderful – I am in awe of how he effortlessly creates a character like Rebus who has so many flaws and yet we are beguiled by him. . Michael Connelly is my favourite – his L.A. based detective Harry Bosch is my kind of crime fighter – grim, gritty and utterly implacable in his mission. That mission is one that Inspector Chopra identifies with. To pursue justice no matter what it takes, no matter what it costs .

DUE IN SEPT

Ambrose, Marty - *Clare's Last Secret* - Lord Byron #1 - A tragic death leads Claire Clairmont to be haunted by her past and the 'summer of 1816' she shared with Byron and Shelley .

Atkinson, Kate. *Transcription* A young woman is recruited into MI5 during WWII and finds herself slipping into the role of an undercover agent which she continues during the Cold War, and in the 1970s she becomes a double agent

Bannister, Jo - *Kindred Spirits* - Hazel Best & Gabriel Ash #5 - A kidnap attempt outside the school gates in broad daylight convinces Gabriel Ash that his renegade wife is trying to steal their sons from him. Only the intervention of his friend Constable Hazel Best kept them safe.

Bell, Lillian. *If the Coffin Fits* . When funeral director Desiree decides to look into the death of one of her clients (?), she finds that the town turns against her, and she must prove a murder in order to save her business from an untimely demise.

Benn, James _ . *Solemn Graves* . Billy Boyle is called in to investigate a murder in Normandy a month before D-Day, amidst fears that Nazi spies may be infiltrating preparations

Blauner, Peter. *Sunrise Highway*. An NYPD detective ties the case of a murdered pregnant woman found washed up on a beach in Far Rockaway with a trail of murdered women found along Long Island's Sunrise Highway dating back to 1977,

Bowen, Peter. *Solus* Gabriel Du Pres agrees to help a military whistleblower who is hiding from a military contractor who wants him dead before he can testify about the abusive conditions he witnessed in Afghanistan. This is a wonderful series.

Brackmann, Lisa. *Black Swan Rising* . A newswoman who was the victim of a mass shooting investigates the shooter and discovers a link to a political group with an anti-woman, agenda .

Carlisle, Anna. *In the Darkest Hour* In a mix of cozy and police procedural, former medical examiner Gin Sullivan investigates when her boyfriend's mother dies of a heroin overdose

Castrique, Mark de. *Secret Undertaking* Funeral director and sometimes deputy sheriff Barry Clayton works with the sheriff to solve a case involving the Witness Protection Program.

Cleeves, Ann. *Wild Fire* Jimmy Perez' investigates when a woman working as a nanny is found hanging in the neighbor's byre in a remote community on Shetland.

Coleman, Reed Farrel. *Robert B. Parker's Colorblind*. Jesse Stone returns from a stint in rehab

Dazieri, Sandrone - *Kill the Angel* - Caselli and Torre #2 - - A high-speed train from Milan draws into the station in Rome, and an horrific discovery in one carriage rocks the city.

Dearman, Lara. *Dark Sky Island* . A Guernsey police inspector is sent to the Channel Island of Sark after an elderly resident is brutally murdered, and uncovers a nest of lies and deceit, as he investigates accompanied by a newspaper reporter.

Depoy, Philip - *Icepick* - Foggy Moskowitz #3 - Two children need former car thief turned amateur sleuth and Child Protective Officer Foggy Moscovitz's help in this latest noir mystery set in Florida.

Easley, Warren - *Moving Targets* - Cal Claxton #6 -When a

young woman walks into Caffeine Central, Cal Claxton's law office in downtown Portland, he has no idea that agreeing to help her will turn his life upside down. His new client is the adopted daughter - "I'm brown and they're white" - of a Portland power couple famed for their real estate development firm and charitable work.

Edwards, Martin - *Gallows Court* - - LONDON, 1930. Sooty, sulphurous, and malign: no woman should be out on a night like this. A spate of violent deaths - the details too foul to print - has horrified the capital and the smog-bound streets are deserted. But Rachel Savernake - the enigmatic daughter of a notorious hanging judge - is no ordinary woman. To Scotland Yard's embarrassment, she solved the Chorus Girl Murder, and now she's on the trail of another killer.

Fluke, Joanne - *Christmas Cake Murder* - Hannah Swenson #23

Flynn, Vince and Mills, Kyle. *Red War* . Mitch Rapp is called in to go undercover in Russia to prevent a war in Europe when the dying Russian president decides to leave the world with a bang—literally.

Gischler, Victor - *No Good Deed* - -Francis was running late for work when he found the suitcase and the odd card with an email on it. He knew he shouldn't bother but he couldn't resist.

Goldberg, Tod. *Gangster Nation* . Las Vegas Rabbi David Cohen is really a Chicago hitman named Sal Cupertine, and when a former FBI agent working at an Indian casino in Wisconsin assaults his cousin, David finds himself running for his life in a darkly funny thriller..

Gran, Sara. *The Infinite Blacktop* . PI Claire Dewitt returns in another funny, kick-ass noir, hoping to solve the disappearance of her friend, until she is almost killed by a homicidal driver

Jakeman, Jo. *The Exes' Revenge*. Three woman, all involved with the same man, become unlikely allies in a plot to exact revenge

Jance, J.A. *Field of Bones* . Joanna Brady finds her maternity leave interrupted by a serial-killer investigation when a high-school student finds a skull .

Jansson, Susanne. *The Forbidden Place* . A biologist and a forensic photographer join forces to investigate when an art student is attacked near a Swedish peat bog,

Johnson, Craig. *Depth of Winter* . When an international hitman, member of one of Mexico's most dangerous drug cartels, kidnaps Walt's beloved daughter Cady, Walt heads to the Northern Mexican desert determined to rescue her.

Kubica, Mary. *When the Lights Go Out* . A woman who returns to college after caring for her ailing mother is shocked to discover that her social security number is fraudulent, forcing her to question everything she knows about who she is.

LaPlante, Lynda. *Murder Mile* 4th in series of the young Jane Tennison, beginning her career as a London police detective.

Lawrence, Carole - *Edinburgh Dusk* - Ian Hamilton #2 -A wicked Scottish winter has just begun when pioneering female physician Sophia Jex-Blake calls on Detective Inspector Ian Hamilton to investigate the suspicious death of one of her patients. (historical mystery)

Leonard, Peter. *Raylan Goes to Detroit* U.S. Marshall Raylan Givens is sent to Detroit to work, but finds himself driving to the Arizona-Mexico border to bring back a fugitive

Lescroart, John. *Poison* . Dismas Hardy is hired by the bookkeeper of a successful family-owned company accused of murdering her boss, when he discovers that just every family member has a motive

Limón, Martin. *The Nine-Tailed Fox* . The disappearance of three American soldiers in 1970's South Korea, send U.S. Army CID officers Sueño and Bascom on a hunt with few clues—only the Korean legend of a fox changed into a lustful woman by the gods.

MacMillan, Gilly. *I Know You Know* . A man who has been obsessed since the childhood murders of his two best friends returns to Bristol to investigate twenty years later, but he discovers that many of the residents would prefer that he leave the case alone, including the mother of one of the victims.

Mayor, Archer. *Bury the Lead* . When an unidentified woman's body is found near a Vermont resort, Joe Gunther and his team at the VBI think they have found the culprit from security camera footage, but when the man is caught, his confession doesn't hold up.

McGrath, Mel. *Give Me The Child* (HC, 12.99) Sept. A woman receives the shock of her life when the police arrive at the door with her husband's child by a woman who has just been found murdered in a novel of psychological suspense.

McKinlay, Jenn. *Hitting the Books* . When library materials are found at the scene of a hit-and-run accident, librarian Lindsey is called in to trace the materials possibly to find the identity of the driver, but when the victim is attacked a second time, it looks like she will have to hit the books to catch a killer.

Mejia, Mindy. *Leave no Trace* . A language therapist is charged with establishing a connection with a boy who reappeared after being presumed dead ten years ago on a camping trip with his father, but it becomes clear that they have a connection related to her past.

Mizushima, Margaret. *Burning Ridge* . Colorado police officer Mattie Cobb and her k-9 partner Robo investigate when the charred body of a man is found in a mountain wilderness area, but the discovery of the skeletal remains of two adults and a child intensifies the investigation just as it appears that the killer is targeting Mattie herself.

Moretti, Kate. *In her Bones* . The daughter of a female serial killer becomes obsessed with the families of her mother's victims, and when a murder occurs she finds herself unable to remember just what happened in a novel of psychological suspense.

Munier, Paula. *A Borrowing of Bones* . A retired military police officer and her bomb-sniffing dog find a baby during a hike in the Vermont woods, and along with a game warden and his search-and-rescue dog, they find buried human remains as well, but the disappearance of the baby from the hospital makes the investigation more urgent in a debut, very doggy, mystery.

Norebäck, Elisabeth. *Tell Me You're Mine* . A Swedish psychotherapist is convinced that her newest patient is actually the child she lost as an infant twenty years before, and her attempts to discover the truth threaten her life and that of her family.

O'Connell, Catherine. *The Last Night Out* . After drinking too much the night before, a woman awakens beside a stranger, and worse she discovers that her best friend has been murdered.

Pelecanos, George. *The Man who Came Uptown* . An inmate awaiting trial begins reading to pass the time, inspired by the jail librarian, and finds a world of possibility that he never knew existed, so when he is released and is blackmailed by the man who effected his release, he is caught in a moral dilemma. An "unforgettable novel of crime, redemption, and the transformative power of the written word" says PW in a starred review.

Perry, Anne. *Dark Tide Rising* . Monk agrees to protect a businessman who has agreed to pay the ransom for his kidnapped wife on an island in the Thames, but when he and his men are attacked, he must figure out who leaked the operation and who would want to kidnap the woman in the first place.

Reid, Iain. *Foe* A philosophical thriller set in the near future about a couple living on an isolated farm who must adjust when the husband is chosen to travel far away, and someone will take his place on the farm. You'll want to read this in one sitting.

Smith, Ian. *The Ancient Nine* In 1988 a Harvard undergrad is invited to a reception at an exclusive club, leading him to investigate the disappearance of a student who tried to break into the club in 1927, a mystery that proves dangerous even sixty years later.

Spain, Jo. *The Confession* . A man walks in to the police station to confess to the beating death of a disgraced banker, but he says that the murder was not premeditated and he has no motive in a brilliantly-plotted mystery in which the who and the how are known, but not the why.

Stewart, Amy. *Miss Kopp Just Won't Quit* . In 1916, Deputy Constance Kopp comes under scrutiny when her boss runs for Congress, and could end up losing him the election as a woman audacious enough to work in a male-dominated field.

Thompson, Victoria. *City of Lies* . In the first of a new series set in late nineteenth-century New York, a woman who is on the run after parting a wealthy man from his ill-gotten gains joins with a group of suffragette society ladies in order to hide, but she is in danger of being discovered by the son of one of the members.

Todd, Charles. *A Forgotten Place* . Bess Crawford travels to Wales after realizing the plight of Welsh veterans of the Great War, particularly amputees, who no longer can work in the coal mines, but she finds herself in a remote and isolated area with a murderer and no one to help.

Tracy, P.J. *The Guilty Dead* . When a wealthy philanthropist is found dead, supposedly a suicide, homicide detective Magozzi and Rolseth call on the Monkeewrench group to help untangle a wealth of digital evidence.

Von Doviak, Scott. *Charlesgate Confidential* . A novel that begins with a Boston art heist in 1946, moves to 1986 when the last surviving art thief gets out of prison and recruits some local college students to help him find the art, and finally moves forward to the present day with the students, now middle-aged, deciding to hunt for the missing art themselves.

Weaver, Ashley. *An Act of Villainy* . London socialite Amory Ames and her husband are invited by a friend to attend the dress rehearsal of a play he is producing, but the leading lady is found murdered

Work, James C - *Unmentionable Murders* - Ranger McIntyre's usual duties as a park ranger do not include murder--or women in underwear, for that matter--but he keeps on putting pieces of the puzzle together until they lead him to a hut and a murderer.

Zunker, Chad - *Hunt the Lion* - Sam Callahan#3 - Once a key player in a clandestine CIA squad, Sam Callahan thought he had finally found a safe, normal life as a rookie lawyer in DC with the woman he loves.



AUSMA ZEHANAT KHAN

Ausma Zehanat Khan is a British-born Canadian living in the United States, whose own parents are heirs to a complex story of migration to and from three different continents. A former adjunct professor at American and Canadian universities, she holds a Ph.D. in International Human Rights Law, with the 1995 Srebrenica massacre as the main subject of her dissertation.

Previously the Editor in Chief of Muslim Girl Magazine, Ausma Zehanat Khan has moved frequently, traveled extensively, and written compulsively. *The Unquiet Dead* is her first mystery novel featuring Inspector Esa Khattak and Sergeant Rachel Getty.

Rachel Getty and Esa Khattak

1. *The Unquiet Dead* (2015)
2. *The Language of Secrets* (2016)
3. *Among the Ruins* (2017)
- 3.5. *A Death in Sarajevo* (2017)
4. *A Dangerous Crossing* (2018)
5. *A Deadly Divide* (2019)

When Ausma Zehanat Khan broke onto the scene in 2015 with *The Unquiet Dead*, she brought not only a fresh new voice to the mystery genre, but a much-needed breath of fresh air to Muslim characters in mainstream genre fiction. In her books, Khan not only tackles issues of terrorism and Islamophobia, but also shows everyday Muslim men and women going about their lives and working to better their communities. In Khan's world — both fictional and real-life — Muslim men are charming, desirable love interests, and Muslim women are tough, headstrong feminists. Her non-Muslim characters are gifted with equal depth and dimension. She combines her outstanding cast with pulse-quickening mysteries that are based solidly in reality, yet she never lets the episodic elements of her novels overshadow the growth of her characters and the evolution of their relationships.

We chatted with her about what it takes to craft mysteries so deeply influenced by real life, what it means to be bringing Muslim characters into the mainstream, and how she balances being an everyday Muslim with being asked to speak for all Muslims because of her place on the public stage.

Your first novel, *The Unquiet Dead*, won an award for best first mystery novel — as well as tons of acclaim from other awards programs and reviewers. What was it like to have that kind of success with your first novel?

I can't thank you enough for all the support and encouragement! The response to *The Unquiet Dead* had such a fairy-tale quality to it. I couldn't quite believe it, and felt incredibly grateful and humbled. I also feel a deep sense of joy at having this book that means so much to me personally receive such a generous response.

Speaking of your first novel, what inspired you to start writing fiction in the first place?

My mother encouraged me to write from the time I was old enough to use a pencil. She knew I had stories bubbling up within me, probably because I was such a talkative kid. So now I have a treasure trove (or nightmare chest, depending on how you look at it) of short stories, plays, poems, and abandoned novels that have kept me company through the years. I started writing because I loved to read and because I knew I had stories I wanted to tell.

Your books are unique in that they feature not only a Muslim hero, in *Detective Esa Khattak*, but they show a world that a lot of us live in: one in which Muslims are part of our community. Obviously *Khattak* was an intentional character, but was the ease with which the rest of the characters interact with him intentional?

I like to think it's a reflection of the life I know and the interactions I've seen. Until quite recently, it's simply been my experience. I've lived mainly in large, multicultural cities where members of different groups interact with each other in ways that are natural and mutually considerate — to the point where it's not something you think about. So writing Khattak's interactions that way seemed true to life.

In addition to having a Muslim hero in your books, you also often have Muslim and Middle Eastern "bad guys." While it's reality that every group will have its bad guys, did you ever consider not going down that road? Though it certainly adds to the complexity of the stories you tell, and the reality, is it difficult to write these characters knowing that some people will see it as confirmation of their bias?

This is probably the most difficult dilemma I face. I questioned myself a hundred times about *The Language of Secrets*, a book about a terror cell operating within a mosque. Did we really need another Muslim terrorist story — wasn't it just contributing to a climate of fear and hate? I had to work to make the story distinct in two ways: confronting anti-Muslim racism by creating a group of Muslim characters readers could identify with, particularly Esa Khattak, and challenging our simplistic understanding of jihadism, as sprouting from a culture of nihilistic hate. It's a narrative that's completely without context and it's utterly dehumanizing — so I tried to walk that line where you educate through context and you don't deal in these reductive notions of who's wholly good or wholly evil, while ignoring the very real social and political conditions that have brought us to this moment. Finally, I think part of the problem is that terrorism is all we see when it comes to cultural expressions about Muslims; it's the only story there is. In my books, I speak back to that by uncovering the beauty and richness of the Islamic civilization. In *The Unquiet Dead*, I discuss the pinnacle of creative and religious symbiosis that was Andalusia; in *Secrets*, I share poetic traditions of the Muslim world. And in *Among the Ruins*, I describe Iran's cultural and architectural brilliance.

It's a difficult time to be self-critical, but for my books to have any value, they do need to confront our current reality head-on. So I couldn't write about Iran's beauty without discussing its egregious human rights situation. I try to find the balance, and not to reduce complex realities to a binary of good versus evil, or Us versus Them. I won't

say that it's easy or that I'm always as successful as I'd like to be, but with each book, I try to create worlds that are real and that ring with an inner truth.

Your heroine is a young detective, Rachel Getty, who's got a complex background and very little experience, but who learns quickly and is incredibly loyal to her boss, Khattak. What drew you to writing Rachel? Was she inspired by any real-life person, or people? And do you see any of yourself in the character?

I see more of my sister Ayesha than myself in Rachel. My sister is this utterly competent, matter-of-fact, incredibly compassionate person, and I was thinking of her a great deal in shaping Rachel's character. If I get a flat tire, I'm likely to pull over in a panic, call my husband or cry. My sister would fix the flat herself, give a boost to any other broken-down car in the vicinity, while at the same time, she'd be sorting out a kid crisis on the phone and taking her dog to the vet. That's how I see Rachel. She's a problem-solver who has an enormous amount of compassion for everyone except herself. Rachel has the faults we all have: she says too much, she feels too much, she is always on the verge of a faux pas, she doubts herself — but then she's so much braver than she gives herself credit for. I love writing Rachel — I feel most at ease with her, whereas Khattak makes me work.

We've seen a lot of growth for Rachel over the course of the series so far, both in her abilities as a detective and her personal growth. Where do you see her going in the future?

I see Rachel becoming increasingly confident as a detective and as a woman. She may be offered a promotion and then have to decide whether she wants to stay with Khattak or strike out on her own. And we're going to see some developments in her family relationships in upcoming books. Rachel is also finally going to have some romance in her life, though not without those moments of awkwardness that come so naturally to her.

Rachel, for all her troubles, is an incredibly strong woman. You're a self-described feminist, so how important was it to you to have a strong female in a lead role in your novels?

Very important. Law enforcement is a traditionally male career, and I have worked in all-male environments where you have to struggle for your perspective and concerns to be heard. I wanted to showcase Rachel's talents while also showing what she's up against. Rachel is this kind, caring person with a great deal of intuitive strength, despite her brusque exterior. I write her as someone who can build valuable relationships, but who is also self-reliant. I see both those things as strengths. And I have a lot of nieces, so it's important to me to write role models for them.

Khattak is a rare character in that he's a South Asian and Muslim man who also happens to be lusted after by pretty much every female character (at least to a degree). It's so unusual, unfortunately, for a man like Khattak to be present-

ed as the love interest. So this question is two-fold. One: What is it like to break that trend and create such an attractive Muslim leading man? And two: He's so clearly attractive and charming; have you heard from readers about their own crushes on him yet?

Ha! Too much? I have a weakness for handsome, brooding detectives, so it was a lot of fun to write Esa Khattak as this drop-dead-gorgeous, emotionally reserved individual who provokes a reaction from everyone he meets. All my friends have crushes on him, and many of my readers ask me to move his love life along and make him a little less strait-laced. I've been wanting to do that with Esa: ruffle his feathers, take the power his physical attractiveness gives him right out of his hands, to wake him up a bit. He's quite cerebral, so I'd like to make him a little more hot-blooded. That moment is coming in the fourth book in the series.

As a romance magazine writer, I have to ask: Does your husband ever get jealous of how desirable Khattak is? And are any of Khattak's character traits based on your husband?

I love this question! To answer it simply, no. My husband is a professor of Middle East studies — he's a brainy political activist, so it would never occur to him to be jealous of anyone while he's busy saving the world. Of course, I find my husband incredibly sexy and handsome, but the trait of my husband's that I gave Khattak is his courageous, compassionate heart. All his activism is rooted in it.

***Among the Ruins* explores more of the Middle East by taking Khattak and Rachel out of Canada and into Iran. Within the book, you mention a number of real activists and explore real issues facing the country. What made you want to tackle this particular story?**

A number of different reasons. My husband is of Iranian background, so I've been immersed in Iranian culture for nearly two decades, and I love its sophistication, its beauty and its warmth. My parents also introduced me to Persian poetry at quite a young age; I couldn't understand it, but the reverence with which they recited it stayed with me. I wanted to bring out that beauty and courtliness in *Among the Ruins*, because I think that's something many people don't think of when they think of Iran. But my main reason for wanting to write on Iran is that my husband is a strong supporter of the Green Movement, the dissident democratic movement that I explore in detail in the book. As a political activist and an outspoken critic of the regime, he isn't able to return to Iran, and many of his friends and colleagues have been jailed by the regime in the past. So we were deeply inspired by the rise of the Greens: it was a moment of hope for the Iranian people, a chance to realize their aspirations for freedom and democracy. This story is very personal to my Iranian family, so I wanted to explore these themes: loss, loneliness, exile, the personal cost exacted by authoritarianism, and the hope of self-determination that can never be crushed, no matter how tyrannical the forces that work in opposition to it.

What can readers expect from you coming up? Do you have

your next Khattak and Getty novel planned out? And will you be exploring more of their stories in short stories, as you're doing with your new short story, *A Death in Sarajevo*?

Yes, the next Khattak/Getty mystery has been painfully plotted out over the course of the past few months. I've been wanting to write about the Syrian refugee crisis for some time, and to examine international refugee policy, though what I really want to write about is the boundaries we create and how we determine who belongs somewhere and who doesn't. In this book I explore why we put up barriers: what informs our exclusionary rhetoric and our unwillingness to recognize the suffering of others? In *The Unquiet Dead*, I introduced Nathan Clare's sister, Audrey, who runs a women's NGO. In my latest book, Audrey has been doing intake work with refugees who've managed to flee to the Greek islands. She's suspected of involvement in the death of a refugee, and goes missing from an island camp. Esa and Rachel are asked to solve the murder and to find out whether Audrey is alive or dead.

In a recent interview you said that you are extra careful about discussing politics in public, being vigilant when you attend Friday prayer, and feeling unsafe about wearing a headscarf even on your own front porch because of the current atmosphere of hate. Yet your writing is so bold and fearless. Is it hard to go from the world you write about — one that is as scary as the real world, but in which you have all the control — to being back in this world?

I have a certain amount of privilege. People can't tell I'm a Muslim woman until I choose to volunteer that information, or until I perform some action that confirms it, such as wearing a headscarf. I've lived a good part of my life in Toronto, where my identity was never stigmatized, so this fear I've learned is new. If a package comes in the mail without a return address, I consider taking it to the police. When I'm giving a talk in a certain location, I might warn my host to be on the lookout for those who display a violent antagonism to what I have to say. And that's what fear does: it skews your perceptions, it sows distrust where there wasn't any before. So I'm grateful that my books give me the opportunity to show a little courage, and to interact with audiences who shore up my faith in our better angels. There is grace and goodness everywhere, yet the angry voices get all the attention, even inside our private thoughts.

There are those who would argue that as a Muslim woman, you can't also be a feminist. We strongly disagree, and we know you do as well, as seen not only in your activism, but in the female Muslim characters you've written. Did you feel added pressure when writing these novels to make sure there were a wide range of strong Muslim women?

Reflecting on this, I realize I didn't feel any pressure at all. The Muslim women I know are rule-the-world types, so it wasn't much of a stretch for me to put that in my books. One of the organizers of the Women's March on Washington is a Muslim woman named Linda Sarsour. My own mother is a force of nature, and the Muslim women I know run companies, they're partners at law firms, they're physicians, they teach at universities and elementary schools, they work in

biomedical engineering, they write TV shows and comic books and fiction, they free the innocent from prison, they're Olympic competitors, Nobel laureates, or fiercely outspoken community advocates. So there's this perception of who people think Muslim women are versus who we actually are. It's been a source of joy for me to write characters who reflect the women around me. And who have strengths and failings like any other woman.

Q: Both Khattak novels were written in the U.S. Has what you've seen there in the past year affected your writing?

A: The rhetoric that ramps up in the United States during an election cycle has certainly affected me. As an election approaches there's this search for bogeymen to invoke fear and rally people around a cause. I see a great deal of anti-Muslim rhetoric, to the point of anti-Muslim racism; a tremendous amount of bigotry fuelled by demagogic statements by presidential candidates. Those statements score political points—they rally the base or an extreme section of it—and they also have very real consequences for the lived realities of Muslims in the United States. I have a lot of family living in the United States. There are a lot of kids—I have 12 nieces and nephews in all—studying in the American school system who are exposed to those comments quite regularly. A lot of the Muslim women I know are affected; a lot of the violence that has been sparked is very gender-based, because a Muslim woman who wears a headscarf or a hijab is visibly identifiable—so there's been a lot of name-calling, attacks. I was talking to a Somali-American girl in a store, who wears a headscarf, and I was asking her how she's been managing in this climate. She described an incident from that same morning where she was walking to the bus stop and she was chased—she's just a little twig of a thing—by this middle-aged man who was calling her names and coming after her and she had to run. I said to her, "When you go out, be careful—go in a group, take care of yourself." Then she said to me very nonchalantly that this happens all the time, "no big deal, I'm totally prepared for it." That was shocking for me but I hear from my friends, and I see it in the media all the time.

Q: Do you wear a headscarf?

A: I don't. No one can visibly identify me as a Muslim woman until the moment that I choose to identify myself, so there is a certain level of protection with that—which is not to say that everybody that I encounter is filled with anti-Muslim hatred, just that there are certain situations where you are aware of it. When I'm in Toronto, and I'm out in public with friends, or my husband, I dress any way I want. Sometimes, as when I've just been praying, I will still have my scarf on, and I'll go out and never think twice about it. I don't feel the pressure of looks or judgment. But there have been many, many times *here* where I've felt that; that we're attracting notice. So we're careful. We don't talk about issues in public, certainly not when we're going to the airport. We're careful about what kind of books we have in public. When I want to pray inside my house, I draw my blinds. Those kinds of small accommodations are because you realize that people have heard negative things about Muslims and associate all Muslims with jihadists, and they're wary and suspicious of them. It's a really sad state of affairs.