

liamsburg neighborhood. In attendance is police-officer-turned-teacher Raymond Donne (from *Dead Red*, 2015). Ray's uncle is the chief of police, and his late father was Stover's law partner. The last time Donne saw Stover was when Donne was helping one of his students get a place in Stover's Bridges to Success program. As in his three previous outings, Donne can't keep his nose out of things once he's got a whiff of a compelling case. Donne's uncle worries that Ray will use his unofficial investigation to feed scoops to his journalist girlfriend. What he should be more worried about is the high-profile hornet's nest Donne starts poking when one of Stover's former clients becomes a suspect. Donne's rapport with his students, his larger-than-life uncle, and his smart, strong-willed girlfriend make him stand out in a crowd of quasi-amateur New York detectives. A series that deserves some more attention. —*Karen Keefe*

Never Let You Go.
By Chevy Stevens.

Mar. 2017. 416p. St. Martin's, \$26.99 (9781250034571); e-book, \$12.99 (9781250034571).

Stevens' latest opens with life after the main character has escaped an abusive marriage, and we're not sure at first how that happened. All becomes clear as chapters alternate to illustrate the brave Lindsey's new life with her now-teenage daughter; the daughter's perspective; and Lindsey's earlier "life" with Andrew, a man who seemed generous and loving to friends and family but who made his home a virtual prison for his wife and child. The gripping, often terrifying story follows Lindsey as she endures the roller coaster that is survival and in the end finds an outcome that she never expected. The difficulty of reading this book as a survivor must be emphasized; those of us who've endured domestic violence will recognize our lasting terrors and looking-over-our-shoulder habits in these pages and in this woman, as Stevens' portrayal is spot-on. At the same time, survivors will want to pass the book on to everyone who ever asked them why they didn't just leave. A must for public libraries. —*Henrietta Verma*

Old Bones.
By Trudy Nan Boyce.

Feb. 2017. 352p. Putnam, \$27 (9780399167270).

Atlanta PD Detective Sarah Alt "ain't like just any cop," says a young man from the notorious projects called the Home. Known as "Salt," she's smart, compassionate, and dedicated to the people she serves and to her colleagues.



Then she hits a bad patch. She's sent to a shrink to determine her fitness for duty; she and her colleagues are pulled off cases to do riot control after 11 Spelman coeds are shot during a night vigil; and she's warned that pursuing a particular lead in a murder case will put her career at risk. At the same time,

she's trying to figure out how to make a permanent relationship work with fellow detective Bernard Wills, with two homes, three dogs, and five sheep between them, not to mention a department policy that would require one of them to transfer out of the homicide unit. In her second Detective Sarah Alt novel (after *Out of the Blues*, 2016), former Atlanta police officer Boyce presents a vivid, unflinching view of police work in a southern setting in which disturbing legacies can come to haunt native residents. An exceptional police procedural, with a compelling protagonist and strong moral underpinning. —*Michele Leber*

Quicksand.
By Malin Persson Giolito. Tr. by Rachel Willson-Broyles.

Mar. 2017. 432p. Other, \$26.95 (9781590518571).

Giolito's astonishing English-language debut (she has published three other books in her native Sweden) is a dark exploration of the crumbling European social order and the psyches of rich Swedish teens. It alternates between courtroom and jailhouse scenes and life before a school shooting, telling the first-person story of Maja, a rich-girl-accused-shooter who is perfectly portrayed as obsessed with the actions of others and simultaneously jaded beyond belief by them. Maja is said to have shot classmates in a pact with her boyfriend, and the broad details of the crime aren't in dispute; rather the trial hinges on what exactly happened and why. In crafting a first-person narrative told by a school shooter, many authors would go too far, creating an overly likable character; Giolito masterfully walks this fine line, developing a protagonist whom readers will remain intrigued by and ambivalent about, but whom they won't necessarily like. Giolito's past as a lawyer and as a European Union official poke through the pages as she exposes the cutting racism that refugees in Europe endure, even in supposed left-wing-idyll Sweden. Praise must also go to translator Willson-Broyles, as the incisive language that's on display here surely involves translation precision that's second to none. —*Henrietta Verma*



YA: *The complexly portrayed teen narrator will resonate with many YA readers. HV.*

The Rising.
By Heather Graham and Jon Land.

Jan. 2017. 400p. Tor, \$25.99 (9780765337917); e-book, \$12.99 (9781466836488).

Yes, this genre-blender has elements of a suspense thriller, but, at its core, the novel is 1950s-style science fiction, like Robert Heinlein used to write, with a teenage hero, a girl buddy, and futuristic weapons, this time "plasma rifles." Alex Chin is a high-school footballer with a bright future until he's slammed during a game. Hospital tests cause the machinery to explode and the doctor to mutter, "the scan showed a shadow." Alex and

girl-pal Sam begin an inquiry while on the run and, with the help of a large cast, learn that Alex was transported here from another planet; the aliens are growing us for food. But Alex is a child of the good element, with knowledge to thwart the food scheme—the "shadow" in his head—and he and Sam must battle the evil aliens while trying to save the world. Heinlein knew how to drive a narrative line through the fantastic stuff; Graham and Land try to do the same thing, but they sometimes allow the premise to slow things down. Still, this is a treat for fans of retro genre mash-ups. —*Don Crinklaw*

YA: *The teenage protagonist will make this extra appealing to YA fans of classic sci-fi. SH.*

Rush of Blood.
By Mark Billingham.

Feb. 2017. 400p. Atlantic Monthly, \$25 (9780802125910); e-book, \$25 (9780802189851).

Three London-area couples meet and pal around while vacationing at the same Florida resort, their holiday marred only by the disappearance of a developmentally delayed teenage girl on their last day in the Sunshine State. The holiday friendship deepens back home as the couples, each one very different from the other, take turns hosting dinner and meeting for drinks. But one of them has killed the girl, as revealed through first-person flashbacks. Which one? And why? Readers will enjoy puzzling it out as they gradually get to know the suspects through Billingham's deft and believable characterizations. Meanwhile, the Florida detective assigned to the case begins communicating with a detective-constable trainee in England, whose enthusiasm for her first real police work may just be a key in cracking the case. Billingham (*Die of Shame*, 2016) is a seasoned pro whose knack for combining a clever conceit with seamless execution ensures an absorbing read. He takes his time getting to the denouement, but readers who can resist reading the end in advance will savor the slow-burning suspense. —*Keir Graff*

Say Nothing.
By Brad Parks.

Mar. 2017. 448p. Dutton, \$26 (9781101985595); e-book, \$12.99 (9781101985618).

Parks' legal thriller gets off to a roaring start, plunging us immediately in the middle of things. Before we know who the hero is, we're bystanders in a plot to kidnap his two young children. The hero's identity becomes clear as we learn what the kidnappers are up to. Scott Sampson is a federal judge, and his children will be hurt unless he jiggers the verdict in a case he's hearing involving a low-life drug pusher. Sampson makes an unusual lead in a genre that is often about lawyers slugging it out while a judge unleashes thunderbolts from Olympus. Here the setting is Olympus, and the thriller plot becomes an exercise in the manipulation of power. Sampson's decisions can make millionaires

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