

BESTSELLERS

A list of national bestsellers compiled by Publishers Weekly

HARDCOVER

FICTION

1. **MOSCOW RULES**, by Daniel Silva (Putnam)
2. **THE HOST**, by Stephenie Meyer (Little, Brown)
3. **TRIBUTE**, by Nora Roberts (Putnam)
4. **THE STORY OF EDGAR SAWTELLE**, by David Wroblewski (Ecco)
5. **THE LAST PATRIOT**, by Brad Thor (Atria)
6. **INTO THE FIRE**, by Suzanne Brockmann (Ballantine)
7. **SAIL**, by James Patterson and Howard Roughan (Little, Brown)
8. **FEARLESS FOURTEEN**, by Janet Evanovich (St. Martin's)
9. **CHASING HARRY WINSTON**, by Lauren Weisberger (Simon & Schuster)
10. **RULES OF DECEPTION**, by Christopher Reich (Doubleday)

NONFICTION

1. **THE LAST LECTURE**, by Randy Pausch with Jeffrey Zaslow (Hyperion)
2. **WHEN YOU ARE ENGULFED IN FLAMES**, by David Sedaris (Little, Brown)
3. **THE SECRET**, by Rhonda Byrne (Atria / Beyond Words)
4. **YOU: STAYING YOUNG**, by Michael F. Roizen, M.D., and Mehmet C. Oz, M.D. (Free Press)
5. **LIFE WITH MY SISTER MADONNA**, by Christopher Ciccone (Simon Spotlight Entertainment)
6. **ARE YOU THERE, VODKA? IT'S ME, CHELSEA**, by Chelsea Handler (Simon Spotlight Entertainment)
7. **DECEPTIVELY DELICIOUS**, by Jessica Seinfeld (Collins)
8. **THE DARK SIDE**, by Jane Mayer (Doubleday)
9. **FLEECE**, by Dick Morris & Eileen McGann (Harper)
10. **STORI TELLING**, by Tori Spelling (Simon Spotlight Entertainment)

PAPERBACK

1. **THE SHACK**, by William P. Young (Windblown Media)
2. **THREE CUPS OF TEA**, by Greg Mortenson and David Oliver Relin (Penguin)
3. **EAT, PRAY, LOVE**, by Elizabeth Gilbert (Penguin)
4. **NEW EARTH**, by Eckhart Tolle (Plume)
5. **SKINNY BITCH**, by Rory Freedman and Kim Barnouin (Running Press)
6. **WATER FOR ELEPHANTS**, by Sara Gruen (Algonquin)
7. **BIG RUSS & ME**, by Tim Russert (Miramax)
8. **THE KITE RUNNER**, by Khaled Hosseini (Riverhead)
9. **THE AUDACITY OF HOPE**, by Barack Obama (Three Rivers)
10. **THE FRIDAY NIGHT KNITTING CLUB**, by Kate Jacobs (Berkley)

Bookends

PAPERBACKS

BY RICHARD RAYNER

Los Angeles Times

IN HAZARD, by Richard Hughes. New York Review Books, 224 pp., \$14.95.

Hughes' second novel, written after "A High Wind in Jamaica" and first published in 1938, tells how a ship, the Archimedes, equipped with the best modern technology, is smitten by a hurricane that behaves with unexpected and almost demonic malevolence. The ship comes close to capsizing but in the end survives. Most of the book, and the best writing, describes what happens during the crisis: The funnel is blown off, the furnaces are blown out and oil floods the vessel as it escapes the eye of the hurricane and drifts back again. There's little dialogue, and no hero, but Hughes' themes — fear, and coming disaster, and man's unexpected ability to survive fate's worst cataclysms — are handled with almost poetic concentration. The story, which begins slowly, builds to a majestic intensity.



THE GROOM TO HAVE BEEN, by Saher Alam. Spiegel & Grau, 416 pp., \$14.

The epochal disaster of Sept. 11, 2001, provides the hinge in Alam's first novel, "The Groom to Have Been." Alam's hero Nasr, a young Muslim, is about to enter into an arranged marriage when two things happen: There's "the terrible event," as Alam describes it, and this combines with Nasr's sexual noticing of his lifelong friend, the Westernized Jameela. The result is a novel, mostly set in

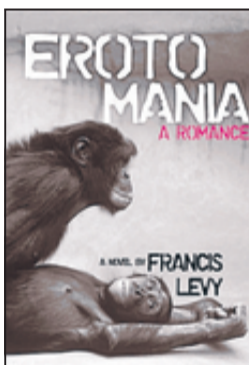
and around New York in the summer and fall of 2001, that recalls the who's-he / she-going-to-marry plots of Jane Austen and Edith Wharton rather than the postmodern Muslim jazz of Salman Rushdie, Hanif Kureishi and Zadie Smith.

That's no bad thing. Alam's voice feels very much her own, and she writes with grace and light-handed wit. Nasr's sister is described as "a notoriously dedicated sleeper," while the crux of Nasr's wavering is neatly put: "What did he want? What did he want?" Alam crafts a delicate novel about big issues of belonging and desire.

EROTOMANIA, by Francis Levy. Two Dollar Radio, 160 pp., \$14.

Neither of us bothered with the niceties," says James Moran, narrator in this first novel. "I'd pull her blouse over her head. She'd unzip my fly. . . . It was always after we were through that the trouble began. I always found myself wandering in the street, not remembering her face or how it had started." Moran wanders the streets, exhausted, unable even to remember the name of the woman with whom he's having a wild affair.

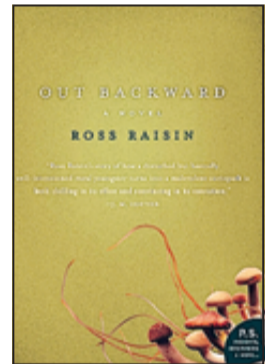
The turning point of the story is when



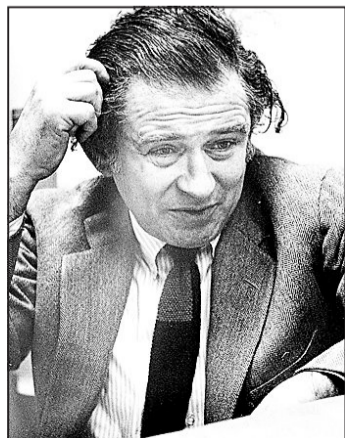
sex turns into love, and Levy handles this dilemma well enough; he's excellent too, like Henry Miller and Charles Bukowski, on the mechanics and energy and animal filth of rumpy-pumpy, bringing to his sex scenes all the humor they need. There's a hilarious sequence in which the lovers use art criticism as a sex aid. Readers will never think of Robert Hughes or abstract expressionists in quite the same way. Sex is familiar, but it's perennial, and Levy makes it fresh.

OUT BACKWARD, by Ross Raisin. Harper Perennial, 240 pp., \$13.95

I was up early. The sun had just started to show himself when I stepped into the yard, a ball of orange half-hid behind the Moors," says narrator Sam Marsdyke, suggesting that his creator, first-time novelist Raisin, is artfully familiar with classics of the English demotic novel such as Joyce Cary's "The Horse's Mouth" and Anthony Burgess' "A Clockwork Orange." The story tells how teenage outsider Sam becomes involved with a girl from London, who moves into the Yorkshire countryside where he lives. The two of them go on the run, on a trek across the moors, and violence intercedes. The plot is familiar, but not the way Raisin deftly uses Yorkshire dialect to create speed and a fictional space that feels new. In the reader's notes at the back, Raisin brings up the subject, not only of Bradford, the failed industrial city he obviously knows end-to-end, but the history of that city's less-than-illustrious football (OK, soccer) team. Here's a writer who uses obscurity to cunning advantage.



Mailer's unconventional political style



Norman Mailer's had plenty to say about politics in 1968.

MIAMI AND THE SIEGE OF CHICAGO, by Norman Mailer, New York Review Books, 223 pp., \$14.95 paper.

BY LIZ BROWN

Special to Newsday

By the time the late Norman Mailer set out to cover the political conventions in the summer of 1968, students had already barricaded the dean's office at Columbia, Andy Warhol had been shot, and the Rev. Martin Luther King Jr. and Robert Kennedy had both been assassinated. Originally written for Harper's Magazine and now

republished 40 years later (just weeks before the conventions in Denver and Minneapolis), "Miami and the Siege of Chicago" retains the sense of anguish that suffused the nation, along with Mailer's many flourishes: propulsive sentences, extended boxing metaphors, self-aggrandizement twined with self-laceration, hilarious character studies — Chicago's Mayor Richard Daley, for instance, looks like a "fat and aged version of a tough Truman Capote on ugly pills" — and fascinating, if slightly unhinged considerations of Eugene McCarthy's nostrils and Nelson Rockefeller's mouth, among other agitated musings.

Mailer's account of the Democratic Convention in Chicago is charged with the reader's awareness of the brutal police beatdowns to come. More startling perhaps for having been widely forgotten, and somehow weirder is what came before the violence: the Republican convention in Miami, where Rockefeller, Ronald Reagan and Richard Nixon vied for the party's nomination. Here, it is Mailer's feel for the relentless stagecraft — full-force hotel air-conditioning, the arrival of Ana, an elephant from Anaheim — that leaves one with true foreboding.