

There There

by Tommy Orange

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Seattle Reads Selections 1998-2020back cover

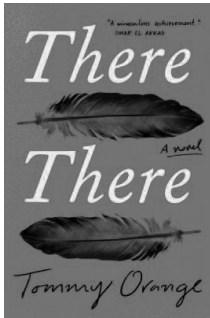
land acknowledgement

The Seattle Public Library acknowledges that we are gathered together on the ancestral lands of the Suquamish, the Duwamish, the Muckleshoot, and all the signers of the Point Elliot Treaty. We honor their elders past and present – and thank them for their stewardship of this land.

ʔəskʷədiitəb ʔə tiil Seattle Public Library tɬʷəl dxʷʔačəl ʔal tiil swatixʷtəd ʔə tiil tɬʷəlšucid ʔaciltalbiɬʷ tulʰal tudiʔ tuhaʔkʷ. stewardship of this land.

about the book

There There, by Tommy Orange (Vintage)



Tommy Orange's shattering novel follows twelve characters from Native communities: all traveling to the Big Oakland Powwow, all connected to each other in ways they may not yet realize. There is Jacquie Red Feather, newly sober and working to make it back to the family she left behind. Dene Oxendene, who is pulling his life back together after his uncle's death, has come to work at the powwow to honor his memory. Fourteen-year-old Orvil has come to perform traditional dance for the very first time. Together, this chorus of voices tells of the plight of the urban Native American—grappling with a complex and painful history, with an inheritance of beauty and spirituality, with communion and

sacrifice and heroism. Hailed as an instant classic, **There There** is at once poignant and laugh-out-loud funny, utterly contemporary and always unforgettable.



about tommy orange

There There, by Tommy Orange (Vintage)

Tommy Orange is the author of the New York Times bestselling novel **There There**, a multi-generational, relentlessly paced story about a side of America few of us have ever seen: the lives of urban Native Americans. **There There** was one of The New York Times Book Review's 10 Best Books of the Year, and won the Center for Fiction's First Novel Prize and the Pen/Hemingway Award. **There There** was also longlisted for the National Book Award and was a finalist for the Pulitzer Prize. Orange graduated from the MFA program at the Institute of American Indian Arts, and was a 2014 MacDowell Fellow and a 2016 Writing by Writers Fellow. He is an enrolled member of the Cheyenne and Arapaho Tribes of Oklahoma. He was born and raised in Oakland, California.



schedule of events

Tommy Orange visits Seattle May 16-17, 2020.

Tommy Orange discusses **There There**.

1 p.m. Saturday, May 16

New Holly Gathering Hall
7058 32nd Ave. S.

7 p.m. Saturday, May 16

Lake City Branch
12501 28th Ave. N. E.

1 p.m. Sunday, May 17

Daybreak Star Indian Cultural Center
5011 Bernie Whitebear Way
(Discovery Park)

7 p.m. Sunday, May 17

Central Library
1000 Fourth Ave.

book groups

Join us for a discussion of **There There**.
Books and discussion guides are available
at the hosting Library.

Central Library

Low Vision Readers Group

Noon Tuesday, May 12
Level 4, Meeting Room 5

Ballard Morning Group

10:30 a.m. Friday, April 17

book groups

Ballard Evening Group

6:45 p.m. Tuesday, April 21

Beacon Hill

6:30 p.m. Wednesday, April 15

Broadview Afternoon Group

3:30 p.m. Wednesday, May 20

Broadview Evening Group

6:30 p.m. Monday, April 13

Capitol Hill

6:30 p.m. Wednesday, April 15

Columbia

6:30 p.m. Wednesday, May 13

Fremont

6:30 p.m. Tuesday, April 14

Green Lake

3:30 p.m. Wednesday, April 8

Greenwood Afternoon Book Group

2 p.m. Friday, June 26

Greenwood Evening Book Group

6:30 p.m. Tuesday, May 12

High Point

6:30 p.m. Tuesday, May 19

Lake City

1 p.m. Wednesday, May 20

Magnolia Afternoon Group

2 p.m. Thursday, May 21

Magnolia Evening Group

6:30 p.m. Monday, May 11

Montlake

6:30 p.m. Monday, May 18

Northeast Evening Group

6:30 p.m. Tuesday, May 12

Northeast Older Adults Group

10 a.m. Friday, May 15

Queen Anne

6:30 p.m. Tuesday, May 19

South Park Morning Group

Meets at South Park

Neighborhood Center

9:30 a.m. Tuesday, May 19

South Park Evening Group

Meets at South Park

Neighborhood Center

6:30 p.m. Wednesday, May 20

Southwest

1:30 p.m. Monday, May 18

University

6:30 p.m. Monday, April 20

Wallingford

Meets in the Solid Ground Meeting

Room 6:45 p.m. Tuesday, May 12

West Seattle

6:45 p.m. Monday, May 11

a conversation with tommy orange

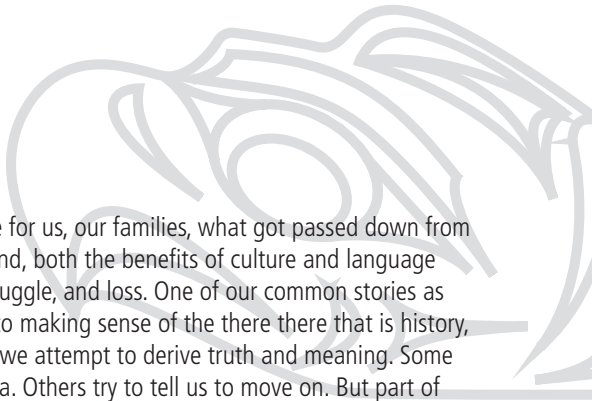
Q: Was there a particular event or idea that was the genesis for “There There”?

A: I was born and raised in Oakland, then worked off and on for eight years in the mental health department at the Native American Health Center in Oakland. I started working at the Health Center at the same time that I was falling in love with literature, with fiction, working at a used bookstore on the other side of town. I came to find there was very little in literature about Oakland, and almost nothing about Native people living in cities. In fact, the Native fiction I read made me feel less Native, or more alone, because it was about reservation life. Working in the Native community in Oakland, I found that the stories of the people I knew were not represented anywhere. But while the idea to represent my life and my community had been building in me over time, the idea for **There There** came to me in a single moment. I was driving down to L.A. with my wife. We’d just found out she was pregnant. And on that drive, on I-5 somewhere between Oakland and L.A., the idea for the novel was just suddenly there—as if knowing I’d be a father made the idea complete.

I’d known I wanted to write a novel with many voices and perspectives before the idea for the novel came to me. And I knew I wanted to write a novel about Oakland. A novel that feels like now. A fast-paced, unflinching polyphonic account from the invisible, the voiceless. **There There** is a novel about Oakland, California, and Indigenous people both born and raised in Oakland, as well as those who relocated from reservations. It’s about all of us trying to make sense of ourselves, our roots, in this day and age.

Q: Can you tell us about the novel’s title?

A: The title comes from a Gertrude Stein quote. Regarding Oakland, Stein is quoted as having said, “There is no there there.” The way she meant it has to do with spending part of her childhood in a certain part of Oakland, then leaving and coming back years later to find it developed over, and unrecognizable. Why I chose it as a title for this novel has to do with the way Indigenous people everywhere experience themselves in this world. The world as it looked for Indigenous people pre-contact and pre-colonization is a different one—to say the least. We all have different ways



to connect to the there once there for us, our families, what got passed down from our ancestors, our relatives, the land, both the benefits of culture and language as well as our legacies of pain, struggle, and loss. One of our common stories as Indigenous people is our journey to making sense of the there there that is history, that place or position from which we attempt to derive truth and meaning. Some people talk about historical trauma. Others try to tell us to move on. But part of moving on is recognizing what came before. Taking responsibility for the ways we benefit from history or struggle because of it. We're all trying to find ways back to what we come from, and to be who we are now all at once.

From the top of Canada to the bottom of South America, Indigenous people populated every inhabit- able part of this land. That much is fact. How we carry on as Indigenous people now is difficult, and complex, and full of stories that haven't been told yet.

Q: Did you always know you would tell this story from the perspective of multiple characters? And how did you approach each character and the challenges of so many voices?

A: Before I knew what I wanted **There There** to be about, I knew I wanted it to be from an array of different voices. The first year of writing the book was just about attempting different voices, seeing what stuck to the page, which voices seemed like they could go longest and strongest. Some came early on, for instance Opal Viola Victoria Bear Shield, Dene Oxendene, and Tony Loneman, others came late and fast, for instance I wrote the Thomas Frank chapter in 2016 and it came out in a ten day flurry (or fury?) of sorts. The biggest challenge for me was doing the work to braid the characters' lives in a convincing way that earns the title of novel, so that it wasn't just a collection of linked stories trying to call itself a novel. Colum McCann's structure of **Let the Great World Spin** was a big influence for me. Also Bolaño's **Savage Detectives**. I wanted the momentum to build and for all of the characters to come together at the end in a way that had a palpable arc, and in a way that seemed inevitable.



a conversation with tommy orange

Q: Why did you choose a powwow as the event at which all these lives intersect?

A: I'd found out about powwows in Oakland by working in the community. I worked on a powwow committee at one point. A shooting at a powwow seemed to me to represent something which had already happened to us, which could be seen on the page, in a novel, as happening now.

Powwows are intertribal. A whole bunch of different tribes coming together to celebrate in one single event, each bringing their own kinds of regalia, and songs, and dances. This is also the urban Indian experience. There are many people that come from many different tribes all trying to figure out what their identity means to them. Urban Indians also rarely have a chance to be together as a community, our lives don't necessarily intersect, but powwows are one way we do that. It just made sense to me that this is where all these lives would intersect.

Q: Your characters range widely in age and of course have lived through different times in history. Was there any historical research you did before writing?

A: I did a lot of research throughout; it's an essential part of my process, whether it's historical, or about some random thought or word choice one of my characters makes. One of the biggest influences was time spent in the Oakland Native community over all the years I've lived and worked in Oakland. In coordination with the youth services department at the Native American Health Center, we took youth to Alcatraz and had elders—who'd been on the island at the time of the occupation—tell their stories. This was a powerful experience. But I wondered what the children on the island would have experienced. There were a lot of disillusioned families that came out of the civil rights movement then. Most of the chapter about Alcatraz is completely made up but the power of witnessing young people hear stories of that time from people actually there was definitely a big influence on my thinking toward that particular chapter.

Q: Is there a character in *There There* you feel a special affinity or connection to?

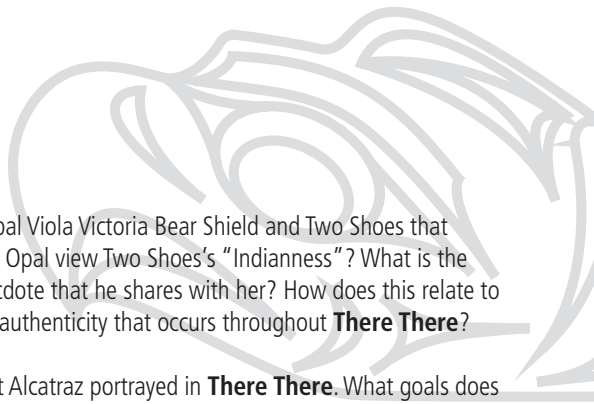
A: It would be impossible for me to pick. But they all have a lot of me in them. For those who know me and my life's details really well, i.e. my wife, it isn't hard to see me in all of them in a pretty big way. Thomas Frank is probably the character I feel most close to. My full first name is Thomas, and my middle name is Frank . . . but every character of course becomes their own over time, and moves further away from me. So Thomas Frank might be the closest, or maybe Dene Oxendene (the chapter where Dene is on a train going to meet a panel of judges about a storytelling grant, that all actually happened to me), and Opal Viola is maybe the furthest. But even with someone like Tony Loneman, and his meditations on what his face looks like, it doesn't come from knowing anyone who's been through that, or from research, it's the way I've always felt about my own face. I know that might sound kinda sad or messed up, but it's true.

Q: In almost every chapter there is a moment where your character catches a glimpse of him or her- self—in a mirror, a TV screen, a window, a piece of metal wall paneling. Coincident or not? If not, can you talk about this thread of literal self-reflection?

A: Being Native and Urban Indian is so much about disappearance. Not seeing ourselves in the world. There are almost no representations of us on screens that aren't racist or historical or both. Seeing ourselves on screens is important, or in mirrors, trying to find who we are there, if we can't find it anywhere else. The book opens with the representation of us on a screen—the Indian Head Test Pattern—and I wanted it to run as a theme throughout having to do with representation and self-reflection in regard to identity.

suggested discussion questions

1. The prologue of **There There** provides a historical overview of how Native populations were systematically stripped of their identity, their rights, their land, and, in some cases, their very existence by colonialist forces in America. How did reading this section make you feel? How does the prologue set the tone for the reader? Discuss the use of the Indian head as iconography. How does this relate to the erasure of Native identity in American culture?
2. How does **There There** present the development of the “Urban Indian” identity and ownership of that label. How does it relate to the push for assimilation by the United States government? How do the characters in **There There** navigate this modern form of identity alongside their ancestral roots?
3. Consider the following statement from page 9: “We stayed because the city sounds like a war, and you can’t leave a war once you’ve been, you can only keep it at bay.” In what ways does the historical precedent for violent removal of Native populations filter into the modern era? How does violence—both internal and external—appear throughout the narrative?
4. On page 7, Orange states: “We’ve been defined by everyone else and continue to be slandered despite easy-to-look-up-on-the-internet facts about the realities of our histories and current state as a people.” Discuss this statement in relation to how Native populations have been defined in popular settler culture. How do the characters in **There There** resist the simplification and flattening of their cultural identity? Relate the idea of revitalizing cultural identity to Dene Oxendene’s storytelling mission.
5. Tony Loneman’s perspective both opens and closes **There There**. Why do you think Orange made this choice for the narrative? What does Loneman’s perspective reveal about the “Urban Indian” identity presented in **There There**? About the landscape of Oakland?
6. When readers are first introduced to Dene Oxendene, we learn of his impulse to tag various spots around the city. How did you interpret this act? How does graffiti culture work to recontextualize public spaces?



7. Discuss the interaction between Opal Viola Victoria Bear Shield and Two Shoes that occurs on pages 50–52. How does Opal view Two Shoes’s “Indianness”? What is the import of the Teddy Roosevelt anecdote that he shares with her? How does this relate to the overall theme of narrative and authenticity that occurs throughout **There There**?
8. Describe the resettlement efforts at Alcatraz portrayed in **There There**. What goals does the book present for inhabiting this land? What vision does Opal and Jacquie’s mother have for her family in moving to Alcatraz?
9. On page 58, Opal’s mother tells her that she needs to honor her people “by living right, by telling our stories. [That] the world was made of stories, nothing else, and stories about stories.” How does this emphasis on storytelling function throughout **There There**? Consider the relationship between storytelling and power. How does storytelling allow for diverse narratives to emerge? What is the relationship between storytelling and historical memory?
10. On page 77, Edwin Black asserts, “The problem with Indigenous art in general is that it’s stuck in the past.” How are modernity and tradition portrayed throughout the narrative? How do they support one another?
11. Discuss the generational attitudes toward spirituality in the Native community in **There There**. Which characters embrace their elders’ spiritual practices? Who doubts the efficacy of those efforts? How did you interpret the incident of Orvil and the spider legs?
12. How is the city of Oakland characterized in the novel? How does the city’s gentrification affect the novel’s characters? Their attitudes toward home and stability?
13. Discuss Orvil’s choice to participate in the powwow. What attracts him to the event? Why does Opal initially reject his interest in “Indianness”? How do his brothers react to it?
14. Discuss the Interlude that occurs on pages 134–41. What do you think is the import of this section? How does it provide key contextual information for the Big Oakland PowWow that occurs at the end of the novel? What do you think the significance is of this event and others like it for the Native community?
15. Examine the structure of **There There**. Why do you think Orange chose to present his narrative using different voices and different perspectives? How do the interlude and the prologue help to bolster the themes of the narrative? What was the most surprising element of the novel to you? What was its moment of greatest impact?



suggested reading

Suggested reading from librarians at The Seattle Public Library.

Fiction

Chenoo by Joseph Bruchac

Poet, dreamer and wisecracking Penacook private eye Jacob 'Podjo' Neptune investigates the mysterious (and possibly supernatural) death of a pair of native activists involved in the takeover of Abenaki Island.

The Marrow Thieves by Cherie Dimaline

The indigenous survivors of environmental apocalypse struggle to evade capture by traumatized whites intent upon harvesting their suddenly precious resource: dreams. Métis author Dimaline's sensitive, moving dystopia is for readers young and old.

Extra Indians by Eric Gansworth

Trucker Tommy Jack McMorsey isn't an Indian, but his adopted son is – the child of his old army buddy Fred, a Hollywood hopeful deemed not Indian enough. Onandoga author Gansworth's wry, irreverent tale examines native identity from many angles.

Where the Dead Sit Talking by Brandon Hobson

Newly adopted 15-year-old Cherokee Sequoyah finds an uncanny bond with his fellow native and foster sibling Rosemary, even as their largely unsupervised lives gradually spiral toward a very dark place.

Fire Song by Adam Garnett Jones

In the wake of family tragedy, Anishinaabe teen Shane struggles to find a way off the rez and into the arms of his secret lover, David. Cree/Métis writer and filmmaker Jones tells a poignant story of love in the face of trauma.

The Hour of the Star by Clarice Lispector

One of Tommy Orange's favorites and a book he often recommends, this slim yet powerful existential novella – a story about crushed innocence and anonymous misery - is often regarded as Lispector's finest.

The Beadworkers by Beth Piatote

Nez Perce author Piatote artfully explores the complexities of contemporary native life in observant, moving short stories in which history and tradition meet 21st century concerns and aspirations.

The Death of Bernadette Lefthand by Ronald Querry

In this newly republished 1993 novel by Choctaw writer Querry, we gradually come to terms with the eponymous murder through the candid revelations of various potent and poetic voices.

Indian Horse by Richard Wagamese

At St. Jerome's Indian School, they stripped young Saul Indian Horse of his Ojibwe lifeways and heritage. In their place, they gave him hockey. It wasn't enough.

Jonny Appleseed by Jonathan Whitehead

Young two-spirit glitter princess Jonny prepares to return to the rez for his step-father's funeral, struggling to reconcile his many worlds. Oji-Cree indigiqueer author Whitehead's bold novel brims with wisdom, humor, pain and healing love.

Non-Fiction

Custer Died for Your Sins: An Indian Manifesto by Vine Deloria

This foundational work—originally published in 1969, the same year as the occupation of Alcatraz and in the midst of the burgeoning Red Power and American Indian Movements—became an influential classic advocating for Indian cultural sovereignty and self-determination.

A Journey to Freedom: Richard Oakes, Alcatraz, and the Red Power Movement

by Kent Blansett

Oakes, an Akwesasne Mohawk and activist, was instrumental in the takeovers of Alcatraz, Seattle's Fort Lawton, and Pit River. His assassination in 1972 sparked the Trail of Broken Treaties march on Washington D.C. This is the first biography of one of Indian Country's most noted leaders.

An Indigenous Peoples' History of the United States by Roxanne Dunbar-Ortiz
Historian and activist Dunbar-Ortiz challenges the founding myths of the country and documents Indigenous resistance to settler colonialist policies and practices aimed at displacing or eliminating natives. The book was recently adapted for youth:

An Indigenous Peoples' History of the United State for Young People.

Looks Like Daylight: Voices of Indigenous Kids by Deborah Ellis

Forty-five young Native Americans – from nine to eighteen years old – tell their own stories in this collection of interviews conducted by author Deborah Ellis. The resulting narrative tackles issues, explores hope, and offers bits of humor along the way.

suggested reading

Heart Berries: A Memoir by Terese Marie Mailhot

This memoir chronicles an Indigenous woman's struggles, from growing up on British Columbia's Seabird Island Indian Reservation to adulthood. Mailhot digs deep into her family, intergenerational trauma, and the cumulative effects of children being torn from their families in a slim, gut-wrenching, and personal book.

Indians on the Move: Native American Mobility and Urbanization in the Twentieth Century by Douglas K. Miller

By the time the Bureau of Indian Affairs terminated its "Voluntary Relocation Program" in 1972, 100,000 Native Americans had moved from rural areas and tribal lands to cities. Miller, a history professor, focuses on urban migration's socioeconomic and personal ramifications.

Bernie Whitebear: An Urban Indian's Quest for Justice by Lawney L. Reyes

Whitebear fought tirelessly to improve the lives of urban Indians in Seattle, many of whom had moved to the city in the decades following the termination and relocation policies of the 1950s. His participation in the occupation of Alcatraz inspired him to lead a successful takeover at Fort Lawton, which led to the establishment of Daybreak Star Indian Cultural Center.

Native Seattle: Histories from the Crossing-over Place by Coll-Peter Thrusch

A history of Seattle's Indigenous populations from the city's prehistory to the present day, documenting how native inhabitants have shaped and been shaped by the city. Includes an atlas mapping over 100 Indigenous place names.

Everything You Wanted to Know About Indians but Were Afraid to Ask

by Anton Treuer

Clear, honest, straightforward, and often witty, Ojibwe scholar Treuer answers questions about all things Indian, including a chapter on powwows. According to Louise Erdrich, a book for non-Indians and Indians alike.

The Heartbeat of Wounded Knee: Native America from 1890 to the Present

by David Treuer

Academic and novelist Treuer corrects the popular misconception that Native American civilization ended with the massacre at Wounded Knee. Combining history, memoir, and profiles of American Indian lives today, this history of adaptation and perseverance is a counter-narrative to the "tragic mode" in which most Native American history is written.



Poetry

Indianland by Lesley Belleau

Poems grounded in the past and the present take turns forming a landscape rich in living, loving and memory.

Dissolve by Sherwin Bitsui

Land, sky, the living, the dead and everything in-between form a universe of language upon which nothing mundane or ordinary can escape from Bitsui's transformations.

How to Dress a Fish by Abigail Chabitnoy

A great-grandfather's boarding school records and other historical sources give shape and nuance to a past of rupture and absence.

Instruments of the True Measure by Laura Da'

Da' uses the mapping, surveying and naming of land to reinterpret historical moments and events. Her poems reimagine place and people.

New Poets of Native Nations edited by Heid E. Erdrich

An excellent introduction to a range of voices, each distinctly wrought, ushering forth from 21st century native poets.

An American Sunrise by Joy Harjo

Blurring the borders between the past and present, Harjo brings into sharp focus the tangled history of the land we call home.

From Sand Creek by Simon Ortiz

An answer to the massacre of Cheyenne and Arapaho men, women and children at Sand Creek.

This Accident of Being Lost: Songs and Stories

by Leanne Betasamosake Simpson

Alternating between fiction, poems and songs Simpson's narrators bring into vivid view little journeys and the lives that are shaped by them.

Eyes Bottle Dark with a Mouthful of Flowers by Jake Skeets

In Drunktown, New Mexico, the brutal business of scars lines the bodies of queer bordertown boys.

Palominos Near Tuba City by Denise Sweet

Poems of place, age and time bring people, native and non-native, together until they are "finally alive in this world."



community assumptions & agreements

When we gather together in community, having an understanding of how we will interact is imperative to creating a respectful, kind and safe space for all. Community Agreements are a valuable tool that help to achieve this understanding as we proceed into conversations that may be difficult and uncomfortable. Further guiding us as we seek to thoughtfully navigate this process are Community Assumptions. These are another tool that provides a foundation to allow us all to begin “on the same page.” In order to thoughtfully navigate and reduce harm in a space where potentially emotional or difficult conversations may occur, we have these community assumptions and agreements to guide us:

community assumptions

- Indigenous people and their cultures are contemporary
- Despite a shared history and similar values, Indigenous people come from many nations; each having their own distinct languages, cultures, traditions and beliefs
- Indigenous erasure is real
- Systemic and institutional oppression is real
- Colonization has caused harm with lasting impacts today
- Modern colonialism continues to cause harm in indigenous communities

community agreements

Regardless of intention, the impact of words spoken from a lack of knowledge can be harmful, resulting in unsafe spaces. We understand that there may be topics that you might be unfamiliar with, please know that the Library has many resources to extend your education and we are happy to help you locate these. We encourage everyone to be thoughtful about the words they share for ultimately you are responsible for them.

about the cover art

“Growing up as a child, our elders would speak about the two worlds we live in. The White man’s world and our world, and how to live in both worlds. This art depicts the two worlds and how close they are.”

– Ty Juvinel

about ty juvinel

Ty Juvinel has grown up in Washington since his birth in 1987. Ty is a local Coast Salish Artist from the Tulalip Tribes, located in Tulalip, Washington. He grew up as the creative curious type, day-dreaming and drawing every free moment. Ty did his first carving at age 12 and has been creating Coast Salish art on and off since then until he started working as an artist full time.

As well as art, Ty Juvinel is also an author writing his first children’s book **How Mouse Moved The Mountain** written and illustrated by Ty as a Coast Salish Art project, and is determined in his pursuit of art and Coast Salish Cultural Heritage.

notes

Seattle Reads Through the Years

- 2020:** **There There** by Tommy Orange (Vintage, 2019)
- 2019:** **The Best We Could Do** by Thi Bui (Abrams Books, 2017)
- 2018:** **Homegoing** by Yaa Gyasi (Vintage Books, 2017)
- 2017:** **The Turner House** by Angela Flournoy (Mariner Books, 2016)
- 2016:** **We Are All Completely Beside Ourselves** by Karen Joy Fowler (Plume Books, 2013)
- 2015:** **The Painter** by Peter Heller (Vintage Books, 2015)
- 2014:** **For All of Us, One Today: An Inaugural Poet's Journey** by Richard Blanco (Beacon Press, 2013)
- 2013:** **Stories for Boys** by Gregory Martin (Hawthorne Books, 2012)
- 2012:** **The Submission** by Amy Waldman (Farrar, Straus and Giroux, 2011)
- 2011:** **Little Bee** by Chris Cleave (Simon and Schuster, 2009)
- 2010:** **Secret Son** by Laila Lalami (Algonquin Books, 2009)
- 2009:** **My Jim** by Nancy Rawles (Three Rivers Press, 2005)
- 2008:** **The Beautiful Things That Heaven Bears** by Dinaw Mengestu (Riverhead Books, 2007)
- 2007:** **The Namesake** by Jhumpa Lahiri (Mariner Books, 2003)
- 2006:** **Persepolis** by Marjane Satrapi (Pantheon Books, 2003)
- 2005:** **When the Emperor Was Divine** by Julie Otsuka (Anchor Books, 2002)
- 2004:** **Seattle Reads** Isabel Allende
- 2003:** **A Gesture Life** by Chang-rae Lee (Riverhead Books, 1999)
- 2002:** **Wild Life** by Molly Gloss (Mariner Books, 2001)
- 2001:** **Fooling with Words: A Celebration of Poets and Their Craft** by Bill Moyers (Morrow, 1999)
- 1999:** **A Lesson Before Dying** by Ernest Gaines (Vintage Books, 1994)
- 1998:** **The Sweet Hereafter** by Russell Banks (HarperCollins, 1991)

Seattle Reads is a city-wide book group, where people are encouraged to read and discuss the same book. It's designed to deepen engagement in literature through reading and discussion.

Everyone is invited to participate in Seattle Reads by reading the featured book, joining in a book discussion, and/or attending programs with the featured writer. Seattle Reads There There is made possible by The Seattle Public Library Foundation and The Wallace Foundation, with additional support from media sponsors Seattle City of Literature, The Seattle Times and KUOW 94.9 Public Radio, and Penguin Random House and Vintage Books.

Contributors to this guide include Stesha Brandon, Jennifer Fuentes, Molly Humphrie, Linda Johns, Heather Marker, Danny Ramirez, Misha Stone, Annie Vasquez, Carletta Wilson, and David Wright.

Thank you to our community advisors: Cheryl Briggs, Jennifer Fuentes, Huftzli Jimenez, and Shannon Morrison

Seattle Reads is supported by

