

PUBLISHER'S NOTE

Magill's Literary Annual, 2021 follows a long tradition, beginning in 1954, of offering readers incisive reviews of the major literature published during the previous calendar year. The *Magill's Literary Annual* series seeks to critically evaluate 150 major examples of serious literature, both fiction and nonfiction, published in English, from writers in the United States and around the world. The philosophy behind our selection process is to cover works that are likely to be of interest to general readers that reflect publishing trends, that add to the careers of authors being taught and researched in literature programs, and that will stand the test of time. By filtering the thousands of books published every year down to notable titles, the editors have provided librarians with an excellent reader's advisory tool and patrons with fodder for book discussion groups and a guide for choosing worthwhile reading material. The essay-reviews in the Annual provide a more academic "reference" review of a work than is typically found in newspapers and other periodical sources.

The reviews in the two-volume *Magill's Literary Annual, 2021* are arranged alphabetically by title. At the beginning of each volume is a complete alphabetical list of all covered books that provides readers with the title and author. In addition, readers will benefit from a brief description of each work in the volume. Every essay is approximately four pages in length. Each one begins with a block of reference information in a standard order:

- Full Book Title, including any subtitle
- *Author*: Name, with birth year, and death year when applicable
- *First published*: Original foreign-language title, with year and country, when pertinent
- Original language and translator name, when pertinent
- Introduction, Foreword, etc., with writer's name, when pertinent
- *Publisher*: Company name and city, and the number of pages
- *Type of work* (chosen from standard categories):

Anthropology
Archaeology
Autobiography
Biography
Current affairs
Diary
Drama
Economics
Education
Environment
Essays
Ethics
Film

Fine arts
History
History of science
Language
Law
Letters
Literary biography
Literary criticism
Literary history
Literary theory
Media
Medicine
Memoir

MAGILL'S LITERARY ANNUAL 2021

Miscellaneous	Psychology
Music	Religion
Natural history	Science
Nature	Short fiction
Novel	Sociology
Novella	Technology
Philosophy	Travel
Poetry	Women's issues

- *Time*: Period represented, when pertinent
- *Locale*: Location represented, when pertinent
- Capsule description of the work
- *Principal characters* (for novels, short fiction) or *Principal personages* (for bibliographies, history): List of people, with brief descriptions, when pertinent

The text of each essay-review analyzes and presents the focus, intent, and relative success of the author, as well as the makeup and point of view of the work under discussion. To assist readers further, essays are supplemented by a list of additional "Review Sources" for further study in a bibliographic format. Every essay includes a sidebar offering a brief biography of the author or authors. Thumbnail photographs of book covers and authors are included as available.

Three indexes can be found at the end of volume II:

- *Category Index*: Groups all titles into subject areas such as current affairs and social issues, ethics and law, history, literary biography, philosophy and religion, psychology, and women's issues.
- *Title Index*: Lists all works reviewed in alphabetical order, with any relevant cross references.
- *Author Index*: Lists books covered in the Annual by each author's name.

A searchable cumulative index, listing all books reviewed in *Magill's Literary Annual* between 1977 and 2021, as well as in *Magill's History Annual* (1983) and *Magill's Literary Annual, History and Biography* (1984 and 1985), can be found at online.salempress.com.

Our special thanks go to the outstanding writers who lend their time and knowledge to this project every year. The names of all contributing reviewers are listed in the beginning of Volume I, as well as at the end of their individual reviews.

The Address Book

What Street Addresses Reveal about Identity, Race, Wealth, and Power

Author: Deirdre Mask

Publisher: St. Martin's Press (New York).
336 pp.

Type of work: Sociology, history, current affairs

This globe-trotting history of street addresses takes the reader on journeys from ancient Rome to Nazi Germany and modern-day Kolkata, India. Deirdre Mask moves across space and time to introduce the reader to the surprising complexities and social dynamics behind the systematic use of street naming and numbering systems.

Principal personages

MARTHA BACON, a New York city socialite of the Gilded Age who lived at 1 Park Avenue

ROLAND BARTHES, a twentieth-century French literary theorist

BENJAMIN ISRAEL, a resident of Hollywood, Florida, and social justice advocate for naming streets

MOGOENG MOGOENG, the chief justice of the Constitutional Court of South Africa

SUBHASHIS NATH, a project manager for the nonprofit Addressing the Unaddressed

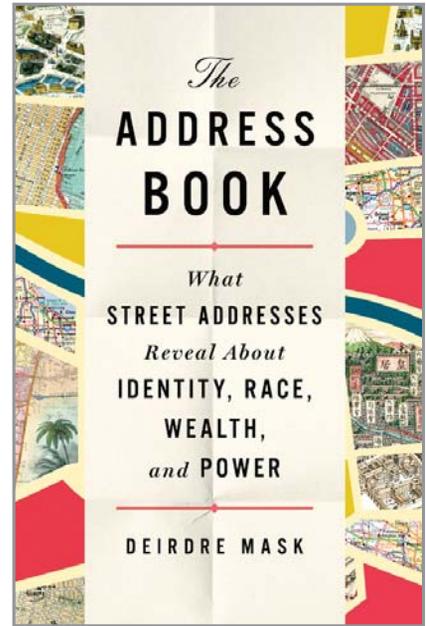
BOBBY SANDS, a member of the Irish Republican Army (IRA) who died during a hunger strike in Northern Ireland in 1981

JOHN SNOW, a nineteenth-century doctor who studied the epidemiology of cholera using London street addresses

MARIA THERESA, the eighteenth-century empress of the Habsburg Empire

MELVIN WHITE, the founder of Beloved Streets of America

Author Deirdre Mask, in the conclusion of a chapter concerning Nazi Germany's use of street names to erase the Jewish past and presence in the country, introduces the reader to the German word *Vergangenheitsbewältigung*, which she explains as combining the concepts of "the past" and "the process of coming to terms or coping." Modern Germany's struggle to engage with the power, past, and hatred embedded in its street names due to Nazi and Cold War history becomes one of the most compelling narratives within *The Address Book: What Street Addresses Reveal about Identity, Race, Wealth, and Power* (2020). *Vergangenheitsbewältigung*, Mask clarifies, underlines that engagement with the past is a process and, perhaps, a process that can never be fully resolved. Yet, she notes that the meaning of the term "is universal. We all have the need to confront the past, memorialize it, struggle with it, do *something*



Courtesy St. Martin's Publishing Group



Courtesy St. Martin's Publishing Group

Deirdre Mask

with it. That something often involves street names.” In a way, Mask’s description of this term encapsulates the central project of her larger book. In *The Address Book*, she explores the cultural history of street naming and numbering from ancient Roman times to the present day and in various case studies drawn from locations across much of the globe. Her project is primarily concerned with the association between street addresses and social identity. Mask argues that street addresses have long been seen by citizens as part of the mechanism of surveillance and power, since they are historically imposed as organizing systems by governments for purposes including conscripted military service and taxation. However, lack of access to street addresses can also be a form of social

oppression, a fact that Mask investigates as she considers the ramifications of homelessness or slum residency on populations throughout the world. Ultimately, Mask helps the reader to understand that the naming and numbering of streets is closely connected to the values and structures of societies. Commemorating or erasing the names of people or events within the street grid of cities reveals racial, socioeconomic, and power dynamics within a society.

Mask’s book opens with an introductory chapter titled “Why Do Street Addresses Matter?” and closes with a conclusion that explores the possible digital futures of street addresses. In between these chapters, the book is organized into five sections. Within each section, individual chapters present case studies related to the section’s conceptual focus. The first section, “Development,” considers innovative current uses of numbering streets in Kolkata, India, and Haiti to address current social issues. In Kolkata, she explores the impact of nonprofits that are working to give slum residents addresses that can be used to access bank accounts and numerous social services. In Haiti, she looks to the potential of street addresses to assist in successful epidemiology in developing countries. The second section, “Origins,” offers four case-study chapters focused on the history of street addresses in locations in Europe and the United States. Its final case study chapter, titled “Must Streets Be Named?”, attempts to challenge the Western organizational model by looking at the example of Korea and Japan. The third section of the book, “Politics,” introduces the role of naming streets in watershed political movements. Here, the example chapters are focused on Iran and Berlin. “Race,” the fourth section of the book, brings two chapters about the United States into dialogue with a third chapter focused on South Africa. The final section of the book is titled “Class and Status.” It pairs a chapter on Manhattan and the peculiar street-naming economies of the ultrarich with a chapter on homelessness and the impact of living without a street address.

Reviews rightly praised Mask's book for its global structure and its focus on social justice. However, it should be noted that the United States, the United Kingdom, and Europe are the dominant focus of the book. The majority of chapters revolve around examples in these places. Though compelling, the example chapters drawn from other parts of the world also read to some degree as cultural curiosities that remind readers that there are places in the world where traditions have evolved outside of European dominance. Further, several of these global locations are intimately associated with stories of European empire. The chapter titled "Iran" focuses as much on Northern Ireland as it does on Iran. It is concerned with the story of Bobby Sands, a member of the Irish Republican Army whose death made him a hero to Iranians who, like the Irish, were struggling under British influence. Similarly, her discussions of South Africa and of Kolkata, though focused on issues of racism and slum housing, are also inseparably linked to the history of the British Empire. It is hard to escape a historical trajectory in which street names and numbers are linked to the hegemony and global reach of European empires.

Within this framework, Mask's dedication of a chapter to the history of street names (or general lack thereof) in ancient Rome is particularly interesting. Later in the book, Mask identifies that modern conventions of street naming have their origins in eighteenth-century Europe. By contrast, she observes, there were few named streets in ancient Rome. Instead, scholars have recreated the lived experience of the ancient city through contrasting sensory realms, as well as through the urban studies concepts of nodes and edges (derived from the work of Kevin Lynch). This chapter is Mask's only example drawn from the ancient world, so it is an outlier within the larger temporal and intellectual structure of the book. In a sense, ancient Rome plays a role similar to that of Kolkata, Tokyo, and other non-Western locations within the book. Its story represents a different way of structuring and understanding urban space and emphasizes that the naming and numbering systems of place and privilege are neither natural nor universal, but rather culturally situated products of the development of human civilization.

Mask writes with a journalistic and conversational tone, delivering serious historical research in an enjoyable cadence. Just as she generally organizes each chapter on a single case-study location, she also focuses most chapters on a central individual. These various contemporary and historical personae help to bring personality to Mask's case studies. These central individuals present a more successful model of cultural pluralism than the distribution of global chapter topics. Across the chapters of the book, readers meet social justice workers from various countries, races, and backgrounds, but they also meet lesser-known European royalty, technology workers, and Gilded Age socialites. Through these individual stories, Mask examines a range of challenges concerning past, present, and anticipated future structures of naming and numbering streets. She also capably emphasizes her point that finding and labeling one's place in the world is a process that transcends racial and social class differences, even as the systems of power and discrimination in a society might constrain an individual's relationship to place-making.

Some of the most interesting interpretive moments in Mask's study have to do with the interpretation of histories and labels of place alongside the stories of common citizens. As officials in the Habsburg Empire carried out a campaign to number and record each street address, residents who sought to resist the power and knowledge of the monarch removed street numbers in the night or lied about the demographics of members in their household. By contrast, in Kolkata, slum residents eagerly sought to have their homes numbered, thronging for the assistance of Subhashis Nath, a project manager for the nonprofit organization Addressing the Unaddressed. Gaining an address could give these slum residents access to the social safety net, but it could also help to counteract the lingering results of the British Empire's willful blindness to these dense urban areas. Melvin White's work to revitalize Martin Luther King Jr. Drive in St. Louis and like-named streets in other urban centers draws the reader starkly to the everyday history and violence of racism in the United States. Named in honor of one of the nation's most significant civil rights leaders, these streets are often shunned by White communities, developers, and entrepreneurs. The honorific label of the streets causes them to be a direct reflection of the nation's history of racism and discrimination in the urban environment.

The Address Book offers a global and historically ambitious history of naming and numbering streets. Mask makes this specialized and academic topic both accessible and enjoyable, while introducing the general reader to the deep influence of urban infrastructure on the lives of residents. Because systems of street addresses are put in place by governments (whether local, regional, or national), they reflect the social and cultural values of the societies in which they are established. Race, socioeconomics, and power are built into the very fabric of lives and have been throughout human history. By studying both the urban history of addresses and working to come to terms with that history, Mask invites readers to reflect on their own position within these systems of labeling and ordering places. She reminds the reader that established systems of addresses seem permanent and immutable—but they are actually culturally constituted and subject to change. Importantly, she concludes with the warning that people would do well to think about the current and future role of technology in these systems of naming and numbering. Unlike the residents of eighteenth-century Europe who could remove street numbers from their houses, individual global citizens might have few opportunities for personal agency or opt-outs within digitized systems of the present or the future. She leaves the reader to ponder the social impact of such future technological systems of addresses—will they be egalitarian, discriminatory, part of the surveillance state, or even penal? The different outcomes could have very real consequences, a fact made clearer through the conclusions and evidence intriguingly laid out in *The Address Book*.

Author Biography

The Address Book (2020) is the first book written by Deirdre Mask, a lawyer and writer whose essays have been published in such venues as the *Economist*, the *Guardian*, and the *New York Times*, among other prominent publications.

Julia A. Sienkewicz, PhD

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The Invisible Life of Addie LaRue

Author: V. E. Schwab (b. 1987)

Publisher: Tor Books (New York). 448 pp.

Type of work: Novel

Time: 1698–2016

Locales: France, Italy, Germany, England, and the United States

The Invisible Life of Addie LaRue tells the story of a young woman who promises her soul to an ancient godlike power in exchange for immortality, with unforeseen consequences.

Principal characters

ADELINÉ “ADDIE” LARUE, a young woman who was born in Villon-sur-Sarthe, France, in 1691

ESTELE MAGRITTE, an elderly woman in Villon who teaches her about the existence of the old gods

LUC, a.k.a. *the darkness*, an ancient power who makes deals with humans in exchange for their souls

HENRY STRAUSS, a twenty-first-century man who works in a bookstore and has a curse of his own

BEATRICE “BEA” CALDWELL, Henry’s friend, a graduate student

ROBBIE, Henry’s friend and ex-boyfriend, an actor

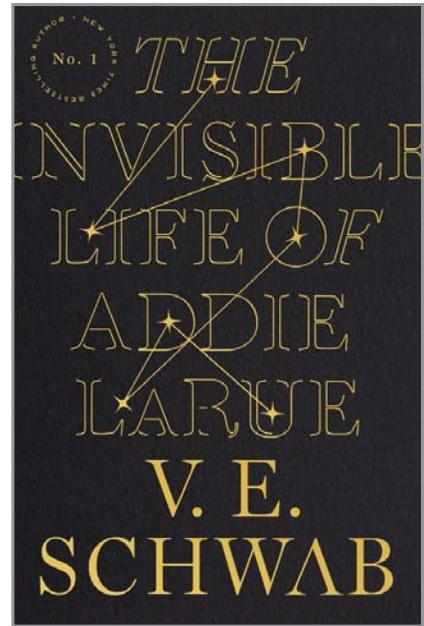
TOBY MARSH, one of Addie’s twenty-first-century lovers, a musician

SAMANTHA “SAM” BENNING, one of Addie’s twenty-first-century lovers, a visual artist

REMY LAURENT, an eighteenth-century French man who influences Addie’s love of reading

V. E. Schwab is the best-selling author of several novels for adults as well as numerous works for young-adult and middle-grade readers. Yet she moves away from the established universes of her existing fantasy works and tells a story three hundred years in the making in the 2020 novel *The Invisible Life of Addie LaRue*. This standalone work is about isolation, visibility, and the unexpected consequences of immortality.

Following a brief prologue that hints at the events underlying the novel’s premise, the narrative begins in New York City in 2014. One March morning, Adeline “Addie” LaRue awakens in the apartment of musician Toby Marsh, with whom she spent the previous night. Although she remembers their evening together completely, Toby, upon awakening, does not. Contrary to his belief, his lack of memory is not a result of overconsumption of alcohol the night before. Rather, he is subject to the same ailment





Courtesy Tom Doherty Associates

V. E. Schwab

that has afflicted every human with whom Addie has interacted over the previous three hundred years: despite having spoken to or spent significant time with her, an individual will forget her after falling asleep or passing through a doorway. After leaving Toby's home, Addie goes about her day and in so doing demonstrates to the reader how her magically enforced anonymity affects her ability to function within society. Unable to hold on to any possessions for long, as they inevitably disappear or are destroyed or lost in various accidents, she is forced to steal food, money, and clothing. Being instantly forgotten prevents her from purchasing or renting a home, which prompts her to take refuge in the homes of her short-term lovers, such as Toby or artist Samantha "Sam" Ben-

ning, or within the vacant apartments of individuals she met on previous nights. Addie's itinerant lifestyle is clearly a challenging and draining one. However, it has also enabled her to travel the world and discover new things every day, even after living for years in the same city.

The narrative then shifts backward in time more than three hundred years in order to explain how Addie's strange, invisible life began. The portion of the novel dealing with her past begins in the year 1698, at which time she is a seven-year-old child living with her parents in Villon-sur-Sarthe, France. An inquisitive child who dreams of exploring the world outside her village, she is delighted to accompany her father, a woodworker, to the market in the nearby city of Le Mans and continues to aspire to leave home one day following that experience. Over the subsequent years, she retains that curiosity and also learns a great deal from elderly villager Estele, who teaches her how to pray to and ask for assistance from beings known as the old gods. Estele also cautions her never to pray to gods that answer after dark.

Despite Addie's desire to see the world, her family and community increasingly pressure her to marry and settle down in the village as she grows older. She credits her prayers to the old gods for thwarting attempts to marry her off. By the time she is twenty-three, however, Addie is no longer able to escape her fate and is forcibly betrothed to a local widower. On the day of her wedding, she flees into the forest and prays to the old gods for assistance, initially to no avail. Unbeknownst to Addie, the sun sets while she is in the forest, and she inadvertently breaks Estele's cardinal rule. The being who appears in the forest, whom Addie refers to initially as "the darkness" and later by the name Luc, makes her a deal: he will grant her time to live freely and do as she wishes, but when she no longer wishes to live, he will claim her soul.

Soon Addie discovers that Luc's gift of freedom comes with a price beyond her soul. The people in her village, including her own parents, have forgotten her, and

everyone she encounters continues to forget her after they sleep or leave the room. In addition, as Addie discovers, she is incapable of saying her own name and cannot write, draw, or otherwise communicate through visual means. Those restrictions immediately become problematic when she seeks help in Villon-sur-Sarthe, only to be met with suspicion as a stranger. After deeply upsetting encounters with her parents and a childhood friend, Addie flees the village and struggles to survive as she makes her way first to Le Mans and later to Paris.

Over the course of the novel, the narrative alternates between the events taking place in the narrative's present and the events of Addie's past, detailing her early efforts to acquire food and shelter in Paris and her eventual travels elsewhere. As she suffers during her early years of invisibility, she comes to realize that Luc is seeking to make her life as difficult as possible, with the goal of forcing her to surrender her soul to him sooner rather than later. Although his intermittent visits to her at times test her resolve, Addie is adamantly opposed to forfeiting her soul and focuses on the new sights and experiences her immortality and forgettability have made available to her, including a degree of freedom rarely afforded to women during the eighteenth and nineteenth centuries.

Meanwhile, in 2014, Addie engages in her typical practice of shoplifting while visiting a newly discovered bookstore but is shocked to discover that the store clerk, Henry Strauss, continues to remember her even after she leaves the store. She is confused and fascinated by Henry, who is the only being other than Luc to have remembered her in three centuries and, as she later learns, the only person to whom she can tell her real name. The two begin a romance, and after several awkward interactions with Henry's friends, who continually fail to remember Addie despite having met her on previous occasions, she tells him the truth about her history and the deal she made with Luc. Henry not only believes Addie's story but reveals a surprising but crucial truth about his own dealings with Luc. As the novel continues, the threat of Luc's interference remains a concern, as the ancient being has plans of his own for the pair.

An engaging and thought-provoking work, *The Invisible Life of Addie LaRue* presents a sweeping narrative that makes deft use of multiple narrative timelines. Calling attention to the relationship between past and present, the portions of the narrative dealing with Addie's life between the late seventeenth and mid-twentieth centuries offer valuable context for understanding Addie's behavior and emotions in the modern world. Meanwhile, the portions of the novel set in 2014 call back to those events in addition to hinting at secrets from the past that are yet to be revealed. (These include a traumatic experience in New Orleans that is hinted at early on but not explored until late in the story.) As a character, Addie is greatly shaped by the circumstances she has had to endure, and her inner strength and determination to endure despite Luc's best efforts to torment her make her a particularly appealing protagonist. Henry is likewise shaped significantly by the challenging experiences of his past, and together, Addie and Henry are a compelling pair whose flaws make them all the more interesting.

In addition to its central premise and compelling relationships, *The Invisible Life of Addie LaRue* is particularly intriguing in its engagement with the world of visual art, which Addie has found to be one of few means of making an impression upon

the world prior to the start of the 2014 timeline. While her curse prevents her from writing, drawing, or otherwise creating marks of her own existence, the people she encounters do not experience the same restriction, and multiple works of art have featured her—primarily in the form of her distinctive seven freckles—throughout history. The narrative is interspersed with examples of those works of art, presented in the form of gallery or exhibition blurbs, which demonstrate Addie's influence over the course of three hundred years. In addition to serving as useful narrative devices that help tie together the narrative's different parts, those descriptions—and the portions of the novel dealing with Addie's artistic influence as a whole—aptly demonstrate art's capability to preserve individuals' likenesses or stories even when those individuals have been otherwise forgotten. That power likewise extends to the written word, a fact that becomes crucial to the novel's conclusion.

The Invisible Life of Addie LaRue received largely positive reviews, with critics widely praising the novel's premise and characters as well as Schwab's writing style. The anonymous reviewer for *Kirkus* described the narrative as “spellbinding” and “impeccably crafted,” while *Tor.com* critic Maya Gittelman called attention to the novel's “propulsive, lyric prose.” Gittelman further wrote that the novel “feel[s] like a career triumph,” noting that it features elements characteristic of Schwab's earlier work, including complex characters and magic systems, while taking a distinct approach that differs significantly from those of the author's previous novels. Reviewers such as Megan Kallstrom of *Slate* also commented positively on the novel's attention to historical detail, particularly in light of the narrative's numerous shifts in temporal setting. NPR's Caitlyn Paxson further praised the novel's engagement with art and handling of Addie's relationships.

While the bulk of reviews of the novel were positive, some reviewers did critique certain elements. In an otherwise largely appreciative review for *USA Today*, Delfina V. Barbiero wrote that “the pacing is slow,” particularly during the portion of the narrative prior to Addie and Henry's meeting, and commented that the amount of setup in the early part of the book “feels tedious.” In addition, while she appreciated the book's representation of both Addie and Henry as queer characters, she wrote that the novel could have delved more deeply into Addie's relationships with women. Nevertheless, Barbiero praised the novel's premise and Schwab's exploration of Addie's loneliness and struggle for survival. In addition to receiving positive reviews from critics, *The Invisible Life of Addie LaRue* gained attention within the film industry, and in October 2020 it was announced that a film adaptation of the novel was in development.

Author Biography

V. E. Schwab is the author of several novels for adult readers, including the works in the Shades of Magic series and the Villains series. As Victoria Schwab, she has also published several books for the young-adult and middle-grade markets.

Joy Crelin

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