Dark at the Roots - A Memoir

As a middle child raised middle class and stuck out in the middle of Louisiana, hilarious writer and actress Sarah Thyre often found her in–between existence far less than desirable. Even from a young age, Sarah found ways of shirking her own hated identity — whether by stealing someone else’s or lying about her own. She changed her name, claimed to be a great outdoorsman, and solicited donations for her favorite charity — which turned out to be, in fact, her. In addition, Sarah lived through the violent struggles between her parents and their often troubled finances, and the stories with which she emerged populate this charming memoir.

Dan Gets a Minivan - Life at the Intersection of Dude and Dad

Dan Zevin, master of "Seinfeld-ian nothingness" (Time), is trying his best to make the transition from couplehood to familyhood. Acclimating to the adult-oriented lifestyle has never been his strong suit, and this slice-of-midlife story chronicles the whole hilarious journey--from instituting date night to joining Costco; from touring Disneyland to recovering from knee surgery; from losing ambition to gaining perspective. Where it's all heading is anyone's guess, but, for Dan, suburbia's calling--and his minivan has GPS. -- Jacket, p. [2].

The Publishers Weekly

I Don't Care About Your Band - What I Learned from Indie Rockers, Trust Funders, Pornographers, Felons, Faux-Sensitive Hipsters, and Other Guys I've Dated

Read Julie Klausner's posts on the Penguin Blog In the tradition of Cynthia Heimel and Chelsea Handler, and with the boisterous iconoclasm of Amy Sedaris, Julie Klausner's candid and funny debut I Don't Care About Your Band sheds light on the humiliations we endure to find love--and the lessons that can be culled from the wreckage. I Don't Care About Your Band posits that lately the worst guys to date are the ones who seem sensitive. It's the jerks in nice guy clothing, not the players in Ed Hardy, who break the hearts of modern girls who grew up in the shadow of feminism, thinking they could have everything, but end up compromising constantly. The cowards, the kidults, the critics, and the contenders: these are the stars of Klausner's memoir about how hard it is to find a man--good or otherwise--when you're a cynical grown-up exiled in the dregs of Guyville. Off the popularity of her New York Times "Modern Love" piece about getting the brush-off from an indie rock musician, I Don't care About Your Band is marbled with the wry strains of Julie Klausner's precocious curmudgeonry and brimming with truths that anyone who's ever been on a date will relate to. Klausner is an expert at landing herself waist-deep in crazy, time and time again, in part because her experience as a comedy writer (Best Week Ever, TV Funhouse on SNL) and sketch comedian from NYC's Upright Citizens Brigade fuels her philosophy of how any scene should unfold, which is, "What? That sounds crazy? Okay, I'll do it." I Don't Care About Your Band charts a distinctly human journey of a strong-
willed but vulnerable protagonist who loves men like it's her job, but who's done with guys who
know more about love songs than love. Klausner's is a new outlook on dating in a time of pop
culture obsession, and she spent her 20's doing personal field research to back up her
philosophies. This is the girl's version of High Fidelity. By turns explicit, funny and moving,
Klausner's debut shows the evolution of a young woman who endured myriad encounters with
the wrong guys, to emerge with real-world wisdom on matters of the heart. I Don't Care About
Your Band is Julie Klausner's manifesto, and every one of us can relate.

**Gimme Shelter**

"Of course I want a home," writes Mary Elizabeth Williams, "I'm American." Gimme Shelter is
the first book to reveal how this primal desire, "encoded into our cultural DNA," drove our nation
to extremes, from the heights of an unprecedented housing boom to the depths of an
unparalleled crash. As a writer and parent in New York City, Williams is careful to ground her
real-estate dreams in the reality of her middle-class bank account. Yet as a person who knows
no other way to fall in love than at first sight, her relationship with the nation's most daunting
housing market is a passionate one. Williams's house-hunting fantasy quickly morphs into a test
of endurance, as her search for a place to live and a mortgage she can afford stretches into a
three-year odyssey that takes her to the farthest reaches of the boroughs and the limits of her
own patience. "Welcome to the tracks," she declares at the outset of yet another weekend tour
of blindingly bad, wildly overpriced properties. "Let’s go to the wrong side of them, shall we?" As
her own quest unfolds, Williams simultaneously reports on the housing markets nationwide.
Friends and family members grapple with real estate agents and lenders, neighborhood and
quality-of-life issues, all the while voicing common concerns, as expressed by this Maryland
working parent of three: "The market was so hot, there were no houses. We looked for years at
places the owners wouldn’t even clean, let alone fix up." How frustrating is the process?
Williams likens it to hearing "the opening bars of a song you think is 'Super Freak.' And then it
turns out to be 'U Can't Touch This.'" Told in an engaging blend of factfinding and memoir,
Gimme Shelter charts the course of the real estate bubble as it floated ever upward, not with
faceless numbers and documents but with the details of countless personal stories -- about the
undeniable urge to put down roots and the lengths to which we'll go to find our way home.

**People**

**Library Journal**

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special
section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also
issued separately.

**100 Words for Lovers**

A new entry in the best-selling 100 Words series selects one hundred words used by lovers and
romantics from every age, featuring notes on each word as well as quotations from the poetry,
letters, prose, fiction, and drama of William Shakespeare, John Donne, D. H. Lawrence, Virginia
From the author of the internationally acclaimed Wintering: A Novel of Sylvia Plath comes a funny, touching memoir of a crummy—and crumby—childhood. Growing up in the 1960s and ’70s, Kate Moses was surrounded by sugar: Twinkies in the basement freezer, honey on the fried chicken, Baby Ruth bars in her father’s sock drawer. But sweetness of the more intangible variety was harder to come by. Her parents were disastrously mismatched, far too preoccupied with their mutual misery to notice its effects on their kids. A frustrated artist, Kate’s beautiful, capricious mother lived in a constant state of creative and marital emergency, enlisting Kate as her confidante—“We’re the girls, we have to stick together”—and instructing her three children to refer to her in public as their babysitter. Kate’s father was aloof, ambitious, and prone to blasts of withering abuse increasingly directed at the daughter who found herself standing between her embattled parents. Kate looked for comfort in the imaginary worlds of books and found refuge in the kitchen, where she taught herself to bake and entered the one realm where she was able to wield control. Telling her own story with the same lyricism, compassion, and eye for lush detail she brings to her fiction, coupled with the candor and humor she is known for in her personal essays, Kate Moses leavens each tale of her coming-of-age in Cakewalk with a recipe from her lifetime of confectionary obsession. There is the mysteriously erotic German Chocolate Cake implicated in a birds-and-bees speech when Kate was seven, the gingerbread people her mother baked for Christmas the year Kate officially realized she was fat, the chocolate chip cookies Kate used to curry favor during a hilariously gruesome adolescence, and the brownies she baked for her idol, the legendary M.F.K. Fisher, who pronounced them “delicious.” Filled with the abundance and joy that were so lacking in Kate’s youth, Cakewalk is a wise, loving tribute to life in all its sweetness as well as its bitterness and, ultimately, a recipe for forgiveness.

Presents a collection of essays in which the author examines her relationships with men, including her dad's talk with her about sex when she was twelve, her own efforts to talk to her son, her rivalry with her brothers, and her adoption of an unruly puppy.