

## Paulina Fran

Lisa sees the life of her gorgeous best friend Celeste as just about perfect: she has a gigantic house, two older sisters to coach her through the hazards of high school, and loving, lively parents. As Lisa's own home has long been a place devoid of joyful noise—her mother has shut herself off in her bedroom for years—Lisa joins the Diamond household, slipping into their routine of sit-down suppers and soaking in the delicious normalcy of Diamond family life. But what begins as the story of two young women living a charmed adolescence, one of mastering dance moves and the protocols of male-female interaction, soon swirls into an intoxicating novel of art, music, and self-destructive impulses as Lisa and Celeste dare each other ever onward.

Poetry. With a voice as familiar as family, Rachel B. Glaser's second book of poems, *HAIRDO*, hilariously navigates the daily anxieties and fantasies of the writer's path through her own modern life. Writing through action movies, pornography, chat rooms, photo shoots on train tracks, crushes on teachers, and orchids in grocery stores, the poems in this book present us with emotional souvenirs of a curious and honest life lived. Bursting with Glaser's truly unique heart, her mega-watt wit and insightful eye, *HAIRDO* is a book you will find yourself reading at 3AM, not able to put it down. "I love every single piece of art that Rachel Glaser makes. If she dug a hole I would want to spend time in that hole, because I know it would be just as strange, delightful, and

intriguing as her linguistic and pictorial creations. Hooray for HAIRDO, and long live this incomparable maker." -- Heather Christle "Rachel Glaser has shown me the paradise of this world with her poems. Every man, woman and the rest of us need to see ourselves as one another, as puddles, horses, as imperfect, and that is the paradise. And all of that is especially here in her newest book with a tremendous passion anyone who ever loved poetry must come back to life to read. If poetry is dead like some sad, weepy critics have declared, then Glaser is the resurrection the weepy along with her dedicated poetry citizens have needed!" --CAConrad

Shakespeares samtliche dramatische Werke, dritter von drei Banden, in Uebersetzung durch Schlegel, Benda und Voss. Nachdruck des Originals

'There is a trick to time. You can make it expand or you can make it contract. You can make the most of what you have . . . ' Mona is a young Irish girl in the big city, with the thrill of a new job and a room of her own in a busy boarding house. On her first night out in 1970s Birmingham, she meets William, a charming Irish boy with an easy smile and an open face. They embark upon a passionate affair, a whirlwind marriage - before a sudden tragedy tears them apart. Decades later, Mona pieces together the memories of the years that separate them. But can she ever learn to love again?

Try me . . . test me . . . taste me . . . Joanne Harris's Chocolat trilogy has tantalized readers with its sensuous descriptions of chocolate since it was first published. Now, to celebrate the much-loved story of Vianne Rocher's deliciously decadent chocolaterie,

Joanne Harris and Fran Warde have created the ultimate book of chocolate lore and recipes from around the world, bringing a touch of magic to your kitchen.

Don't miss this thrilling first look into the elite world of Peri Reed, government agency operative extraordinaire, and catch more of her character in *The Drafter*, the first book in the all-new suspense trilogy from #1 New York Times bestselling author Kim Harrison. Every hero, even the accidental ones, have a beginning. Silas's radical theory that drafters are not replaying time as much as they are temporarily sliding into an alternate universe has never been well-received, but frankly, the darling of Opti's research has enough clout not to care, until a professor with a grudge tries to put a permanent end to it. Love can't alter time, and sometimes, even being able to rub out a single mistake isn't enough...

Paulina, the reigning queen bee at Ghana's most exclusive boarding school, has her sights set on the Miss Global Universe pageant. But the arrival of Ericka, a new student with undeniable talent and beauty, captures the attention of the pageant recruiter—and Paulina's hive-minded friends. This buoyant and biting comedy explores the universal similarities (and glaring differences) facing teenage girls across the globe.

A story of friendship, art, sex, and curly hair: an audaciously witty debut tracing the pas de deux of lust and love between two young, uncertain, conflicted art students. At their New England art school, Paulina and Fran both stand apart from the crowd. Paulina is striking and sexually adventurous—a self-proclaimed

queen bee with a devastating mean-girl streak. With her gorgeous untamed head of curly hair, Fran is quirky, sweet, and sexually innocent. An aspiring painter whose potential outstrips her confidence, she floats dreamily through criticisms and dance floors alike. On a school trip to Norway, the girls are drawn together, each disarmed by the other's charisma. Though their bond is instant and powerful, it's also wracked by complications. When Fran winds up dating one of Paulina's ex-boyfriends, an incensed Paulina becomes determined to destroy the couple, creating a rift that will shape their lives well past the halcyon days of art school. Crackling with bon mots and knowing snapshots of that moment when the carefree cocoon of adolescence opens into the permanent, unknowable future, *Paulina & Fran* is both a sparkling dance party of a novel, and the debut novel of a writer with rare insight into the complexities of obsession, friendship, and prickly, ever-elusive love.

This amazing compilation contains the records of 16,000 marriages from fifty-one Missouri counties formed before 1840. The majority of the marriage records in this work were copied from the original marriage books on file in various county courthouses. Others were copied from previously published compilations; some were copied from both sources. All Missouri counties with marriage records prior to 1840 are covered except St. Louis County and City, which have been

adequately covered elsewhere. The marriages listed here are arranged in alphabetical sequence by the surname of the groom. A bride's index at the back of the book contains the names of all 16,000 women mentioned in the marriage records.

\*\*\*This book has also been published as *Where the Moon Isn't*.\*\*\* Winner of the 2013 Costa First Award "A stunning novel. Ambitious and exquisitely realized . . . clearly the work of a major new talent." —S. J. Watson, *New York Times* bestselling author of *Before I Go to Sleep* While on vacation with their parents, Matthew Homes and his older brother snuck out in the middle of the night. Only Matthew came home safely. Ten years later, Matthew tells us, he has found a way to bring his brother back... What begins as the story of a lost boy turns into a story of a brave man yearning to understand what happened that night, in the years since, and to his very person. Unafraid to look at the shadows of our hearts, Nathan Filer's rare and brilliant debut *The Shock of the Fall* shows us the strength that is rooted in resilience and love.

Ketchup is the slowest monkey in the jungle until he finds some roller skates. This text provides a lively approach to Spanish for Key Stage 3 pupils, using two-page units with grammar explanations, end-of-chapter checklists and revision tests. This Verde pupil book is for Foundation students and is parallel in content

to the Higher (Rojo) book.

During a difficult year, acclaimed writer Susan Gubar celebrates her lasting partnership and the reciprocity of lovers in later life. On Susan Gubar's seventieth birthday, she receives a beautiful ring from her husband. As she contemplates their sustaining relationship, she begins to consider how older lovers differ from their youthful counterparts—and from ageist stereotypes. While her husband confronts age-related disabilities that effectively ground them, Susan dawdles over the logistics of moving from their cherished country house to a more manageable place in town and starts seeking out literature on the changing seasons of desire. Throughout the complications of devoted caregiving, her own ongoing cancer treatments, apartment hunting, the dismantling of a household, and perplexity over the breakdown of a treasured friendship, Susan finds consolation in books and movies. Works by writers from Ovid and Shakespeare to Gabriel García Márquez and Marilynne Robinson lead Susan to appraise the obstacles many senior couples overcome: the unique sexuality of bodies beyond their prime as well as the trials of retirement, adult children, physical infirmities, the multiplications or subtractions of memory, and the aftereffects of trauma. On the page and in life, Susan realizes that age cannot wither love. A memoir proving that the heart's passions have no expiration date,

Late-Life Love rejoices in second chances.

This anthology examines how immigrants and their US-born children use media to negotiate their American identity and how audiences engage with mediated narratives about the immigrant experience (cultural adjustments, language use, and the like). Where this work diverges from other collections and monographs is the area is its intentional focus on how both first- and second-generation Americans' complex identities and hybrid cultures interact with mediated narratives in general, alongside the extent to which these narratives reflect their experience. In a three-part structure, the collection examines representations, "zooms in" to explore the reception of these narratives through autoethnographic essays, and concludes in a section of analysis and critique of specific media.

Intelligence turns me on. Lore Segal's tour de force look at the New York literary scene was a hit when it was first released in the 1970s, winning the praise of the literary elite. John Gardner called it "magical." William Gass said it was "witty, elegant, beautiful." Stanley Elkin called it "a shamelessly wonderful novel, so flawless one feels civilized reading it." It's been a cult classic ever since, and appears here in its full, original text, as fresh as ever: the story of the whimsical New York poet Lucinella and her adventures among the literati. It starts at Yaddo writers colony, where life is idyllic, meals are served to you in your rooms, and cocktails are ready at day's end ... and still the writers complain and compete. Then it moves back to New York City, where the pampered once again face reality, and wonder: Will a different husband ...

or the right publisher ... or the perfect filing system ... put life in order? Lucinella and her circle feel lacking and keep looking, busily going to parties and watching one another 's lives closely for signs of happiness, love and despair. Segal depicts it all with a perfect blend of love and malice. And at the center is Lucinella herself, so full of humanity and frailty that these divertissements do her to death. "Here," as Cynthia Ozick says, "is the enchanted microcosm, the laughter of mortality." The Contemporary Art of the Novella series is designed to highlight work by major authors from around the world. In most instances, as with Imre Kertész, it showcases work never before published; in others, books are reprised that should never have gone out of print. It is intended that the series feature many well-known authors and some exciting new discoveries. And as with the original series, The Art of the Novella, each book is a beautifully packaged and inexpensive volume meant to celebrate the form and its practitioners. "Molly Bit doesn't believe she's destined for success - she knows it. This certainly helps her get through the countless auditions featuring actors who look and dress just like she does; helps her swallow the indignity of less talented actors landing roles; even helps her endure the industry's aggressive over-sexualizing of young women. When Molly is offered a lead role in a major film, she knows, too, that to seize this opportunity she must sacrifice everything. Even her commitment to an old friend. It's her big break, and Molly becomes a star. But she soon learns the hardest part of fame is everything after."--Publisher description.

One of Us Is Lying meets Sadie in this twisty, feminist thriller for the Me Too era. The troublemaker. The overachiever. The cheer captain. The dead girl. Like every high school in America, Jefferson-Lorne High contains all of the above. After the shocking murder of senior Emma Baines, three of her classmates are at the top of the suspect list: Claude, the notorious

partier; Avery, the head cheerleader; and Gwen, the would-be valedictorian. But appearances are never what they seem. And the truth behind what really happened to Emma may just be lying in plain sight. As long buried secrets come to light, the clock is ticking to find Emma's killer—before another good girl goes down.

List of members in v. 2-17.

Paulina & Fran A Novel HarperCollins

Award-winning novelist Francesca Kay's new novel tells the story of a man who falls for the wrong woman. London. December 1981. The IRA is on the attack, a cold war is being waged, another war is just over the horizon, and Stephen Donaldson spends his days listening. When he first joined the Institute, he expected to encounter glamorous, high-risk espionage. Instead he gets the tape-recorded conversations of ancient Communists and ineffectual revolutionaries--until the day he is assigned a new case: the ultra-secret PHOENIX, a suspected internal leak. The monotony of Stephen's routine is broken, but it's not PHOENIX who captures his imagination; it's the target's wife, Helen. Beset by isolation and loneliness, Stephen becomes dangerously obsessed with Helen, risking his job to keep his fragile connection to her and inadvertently setting himself up for a fall that will forever change his life. With compassion and tenderness and moments of unexpected humor, Francesca Kay charts the way in which imagination, projection, and desire overwhelm the paucity of Stephen's life and identity. As beautiful as it is intense, *The Long Room* explores a mind under pressure and the wilder cravings of the heart.

Writer/director/producer Justine Bateman examines the aggressive ways that society reacts to the aging of women's faces. "Face...is filled with fictional vignettes that examine real-life

societal attitudes and internal fears that have caused a negative perspective on women's faces as they age." --The TODAY Show, a Best Book of 2021 "With her new book *Face: One Square Foot of Skin*, Justine Bateman...is trying to push back against the notion that women's faces are 'broken and need to be fixed'...The book is a meditation on women's faces, and the cultural pressure to be 'ashamed and apologetic that their faces had aged naturally.' --New York Times "[Bateman] studies the topic of women and aging in her new book *Face: One Square Foot of Skin*." --People "There is nothing wrong with your face. At least, that's what Justine Bateman wants you to realize. Her new book, *Face: One Square Foot of Skin*, is a collection of fictional short stories told from the perspectives of women of all ages and professions; with it, she aims to correct the popular idea that you need to stop what you're doing and start staving off any signs of aging in the face." --W Magazine "The actor and author of *Face: One Square Foot of Skin* wants to push back against the ubiquity of plastic surgery." --Vanity Fair "Justine Bateman extends her creative talents to include fiction in this collection of vignettes that focus on how we've learned to react to women's faces as they age. Based on Bateman's own real-life interviews, the stories dig deep to uncover why we're uncomfortable with faces of a certain age, and argue that confidence--and not cosmetic procedures--are the answer to the problem." --Town & Country, one of the Best Books of Spring 2021 "Through a selection of short stories, [Bateman] examines just how complicated it is for women to get older, both in and out of the spotlight." --Glamour "Bateman asks, what if we just rejected the idea that older faces need fixing. What if we ignored all the clanging bells that remind women every day on every platform that we are in some kind of endless battle with aging." --TIME Magazine "[Bateman] argues that American society has long equated the signs of aging on a woman's face with

unattractiveness. But she also asserts that women need not participate in such prejudice by accepting and internalizing it." --AARP "Right on, Justine Bateman. Thanks for helping us embrace our faces just as they are." --Upworthy "It's been a long time since I read something that made me want to stand up and cheer." --ScaryMommy Face is a book of fictional vignettes that examines the fear and vestigial evolutionary habits that have caused women and men to cultivate the imagined reality that older women's faces are unattractive, undesirable, and something to be "fixed." Based on "older face" experiences of the author, Justine Bateman, and those of dozens of women and men she interviewed, the book presents the reader with the many root causes for society's often negative attitudes toward women's older faces. In doing so, Bateman rejects those ingrained assumptions about the necessity of fixing older women's faces, suggesting that we move on from judging someone's worth based on the condition of her face. With impassioned prose and a laser-sharp eye, Bateman argues that a woman's confidence should grow as she ages, not be destroyed by society's misled attitude about that one square foot of skin.

Texts after Terror offers an important new theory of rape and sexual violence in the Hebrew Bible. While the Bible is filled with stories of rape, scholarly approaches to sexual violence in the scriptures remain exhausted, dated, and in some cases even un-feminist, lagging far behind contemporary discourse about sexual violence and rape culture. Graybill responds to this disconnect by engaging contemporary conversations about rape culture, sexual violence, and #MeToo, arguing that rape and sexual violence - both in the Bible and in contemporary culture - are frequently fuzzy, messy, and icky, and that we need to take these features seriously. Texts after Terror offers a new framework informed by contemporary conversations

about sexual violence, writings by victims and survivors, and feminist, queer, and affect theory. In addition, Graybill offers significant new readings of biblical rape stories, including Dinah (Gen. 34), Tamar (2 Sam. 13), Bathsheba (2 Sam. 11), Hagar (Gen. 16), Daughter Zion (Lam. 1-2), and the unnamed woman known as the Levite's concubine (Judges 19). Texts after Terror urges feminist biblical scholars and readers of all sorts to take seriously sexual violence and rape, while also holding space for new ways of reading these texts that go beyond terror, considering what might come after.

File No. 405

“Dazzling. . . . [Polzine] brings a fresh approach and singular panache. . . . Her clear voice and precise, idiosyncratic instructions will allow home bakers to make exquisite fruit tarts with strawberries and plums, elegant cookies and layer cakes.” —Emily Weinstein, *New York Times*, *The 14 Best Cookbooks of Fall 2020* “This book . . . just keeps on giving. An absolute joy for bakers.” —Diana Henry, *The Telegraph* (U.K.), *The 20 Best Cookbooks to Buy This Autumn* Admit it. You're here for the famous honey cake. A glorious confection of ten airy layers, flavored with burnt honey and topped with a light dulce de leche cream frosting. It's an impressive cake, but there's so much more. Wait until you try the Dobos Torta or Plum Kuchen or Vanilla Cheesecake. Throughout her baking career, Michelle Polzine of San Francisco's celebrated 20th Century Cafe has been obsessed with the tortes, strudels, Kipferl, rugelach, pierogi, blini, and other famous delicacies you might find in a grand cafe of Vienna or Prague. Now she shares her passion in a book that doubles as a master class, with over 75 no-fail recipes, dozens of innovative techniques that bakers of every skill level will find indispensable (no more cold butter for a perfect tart shell), and a revelation of ingredients, from lemon

verbena to peach leaves. Many recipes are lightened for contemporary tastes, and are presented through a California lens—think Nectarine Strudel or Date-Pistachio Torte. A surprising number are gluten-free. And all are written with the author's enthusiastic and singular voice, describing a cake as so good it "will knock your socks off, and wash and fold them too." Who wouldn't want a slice of that? With Schlag, of course.

Poetry. "MOODS is amazing."—Heather Christle "Rachel, these poems are awesome."—Blake Butler "I have many mood rings!"—Dorothea Lasky

Ye-Ye means Yeah Yeah! and is best known as a style of '60s pop music heard in France and Quebec."

**NEW YORK TIMES EDITORS' CHOICE** • A deeply reported, searingly honest portrait of the death penalty in Texas—and what it tells us about crime and punishment in America "If you're one of those people who despair that nothing changes, and dream that something can, this is a story of how it does."—Anand Giridharadas, *The New York Times* Book Review **WINNER OF THE J. ANTHONY LUKAS AWARD** In 1972, the United States Supreme Court made a surprising ruling: the country's death penalty system violated the Constitution. The backlash was swift, especially in Texas, where executions were considered part of the cultural fabric, and a dark history of lynching was masked by gauzy visions of a tough-on-crime frontier. When executions resumed, Texas quickly became the nationwide leader in carrying out the punishment. Then, amid a larger wave of criminal justice reform, came the death penalty's decline, a trend so durable that even in Texas the punishment appears again close to extinction. In *Let the Lord Sort Them*, Maurice Chamamah charts the rise and fall of capital punishment through the eyes of those it touched. We meet Elsa Alcala, the orphaned daughter

of a Mexican American family who found her calling as a prosecutor in the nation's death penalty capital, before becoming a judge on the state's highest court. We meet Danalynn Recer, a lawyer who became obsessively devoted to unearthing the life stories of men who committed terrible crimes, and fought for mercy in courtrooms across the state. We meet death row prisoners—many of them once-famous figures like Henry Lee Lucas, Gary Graham, and Karla Faye Tucker—along with their families and the families of their victims. And we meet the executioners, who struggle openly with what society has asked them to do. In tracing these interconnected lives against the rise of mass incarceration in Texas and the country as a whole, Chammah explores what the persistence of the death penalty tells us about forgiveness and retribution, fairness and justice, history and myth. Written with intimacy and grace, *Let the Lord Sort Them* is the definitive portrait of a particularly American institution.

"A towering landmark of postwar Realism. . . . A sustained work of prose so lucid and fine it seems less written than carved." — David Foster Wallace

Otto and Sophie Bentwood live in a changing neighborhood in Brooklyn. Their stainless-steel kitchen is newly installed, and their Mercedes is parked curbside. After Sophie is bitten on the hand while trying to feed a stray, perhaps rabies-infected cat, a series of small and ominous disasters begin to plague the Bentwoods' lives, revealing the fault lines and fractures in a marriage—and a society—wrenching itself apart. First published in 1970 to wide acclaim, *Desperate Characters* stands as one of the most dazzling and rigorous examples of the storyteller's craft in postwar American literature — a novel that, according to Irving Howe, ranks with *"Billy Budd, The Great Gatsby, Miss Lonelyhearts, and Seize the Day."*

As Tom Claughlin ? a husband, recent father, and long-time advocate for New York City's

workers ? becomes increasingly rattled by domestic life inside a one bedroom apartment, he plunges further into the case of a haunted former receptionist, using it as a way to get closer to the firm's newest intern, and unwittingly pledging his own worth on its outcome. Playing out on two fronts, home and work, the drama is set in motion when new characters emerge in each: a young male baby-sitter stealing the affection of Tom's wife and son and the receptionist seeking justice and vindication. Framed by four months in the fall of 2005, a simmering family and office story slowly unravels into something, more unusual, surreal, and ambiguous. *We All Sleep in the Same Room* blends the traditional intimacy and immediacy of private-eye noir-style with the humorous, obsessive, digressive, observations of modern realism. Below a surface that is both touching and disturbing, optimistic, and cynical, is a sustained meditation on family and work, responsibility, and abandon ? and the transformative and destructive impact of beauty and death on an otherwise moral life.

--"PLANETSIDE is a smart and fast-paced blend of mystery and boots-in-the-dirt military SF that reads like a high-speed collision between *Courage Under Fire* and *Heart of Darkness*." – Marko Kloos, bestselling author of the *Frontline* series --"Not just for military SF fans—although military SF fans will love it—*Planetside* is an amazing debut novel, and I'm looking forward to what Mammay writes next." – Tanya Huff, author of the *Confederation and Peacekeeper* series --"A tough, authentic-feeling story that starts out fast and accelerates from there." – Jack Campbell, author of *Ascendant* --"Definitely the best military sci-fi debut I've come across in a while." – Gavin Smith, author of *Bastard Legion* and *Age of Scorpio* A seasoned military officer uncovers a deadly conspiracy on a distant, war-torn planet... War heroes aren't usually called out of semi-retirement and sent to the far reaches of the galaxy for a routine

