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About Disquiet, Please!. The New Yorker is, of course, a bastion of superb essays, influential investigative journalism, and insightful arts criticism. But for eighty years, it's also been a hoot. In fact, when Harold Ross founded the legendary magazine in 1925, he called it "a comic weekly," and while it has grown into much more, it has also remained true to its original mission.

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Disquiet, Please! More Humor Writing from the New Yorker (with Henry Finder, eds.). New York: Random House, 2008. The Only Game in Town: Sports Stories from the New Yorker. New York: Random House, 2010. Essays and reporting. Remnick, David (January 12, 2009). "Homelands". The Talk of the Town. Comment. The New Yorker.

The New Yorker is, of course, a bastion of superb essays, influential investigative journalism, and insightful arts criticism. But for eighty years it's also been a hoot. Now an uproarious sampling of its funny writings can be found in this collection, by turns satirical and witty, misanthropic and menacing. From the 1920s onward—but with a special focus on the latest generation—here are the humorists who have set the pace and stirred the pot, pulled the leg and pinched the behind of America. The comic lineup includes Christopher Buckley, Ian Frazier, Veronica Geng, Garrison Keillor, Steve Martin, Susan Orlean, Simon Rich, David Sedaris, Calvin Trillin, and many others. If laughter is the best medicine, Disquiet, Please! is truly a wonder drug.

When Harold Ross founded The New Yorker in 1925, he called it a "comic weekly." And although it has become much more than that, it has remained true in its irreverent heart to the founder's description, publishing the most illustrious literary humorists in the modern era—among them Robert Benchley, Dorothy Parker, Groucho Marx, James Thurber, S. J. Perelman, Mike Nichols, Woody Allen, Calvin Trillin, Garrison Keillor, Ian Frazier, Roy Blount, Jr., Steve Martin, and Christopher Buckley. Fierce Pajamas is a treasury of laughter from the magazine W. H. Auden called the "best comic magazine in existence."

Finalist for the Thurber Prize for American Humor "One of the funniest writers in America." That's what The New Yorker's Andy Borowitz calls Jenny Allen—and with good reason. In her debut essay collection, the longtime humorist and performer declares no subject too sacred, no boundary impassable. With her eagle eye for the absurd and hilarious, Allen reports from the potholes midway through life's journey. One moment she's flirting shamelessly—and unsuccessfully—with a younger man at a wedding; the next she's stumbling upon X-rated images on her daughter's computer. She ponders the connection between her ex-husband's questions about the location of their silverware, and the divorce that came a year later. While undergoing chemotherapy, she experiments with being a "wig person." And she considers those perplexing questions that we never pause to ask: Why do people say "It is what it is"? What's the point of fat-free half-and-half? And haven't we heard enough about memes? Jenny Allen's musings range fluidly from the personal to the philosophical. She writes with the familiarity of someone telling a dinner party anecdote, forgoing decorum for candor and comedy. To read Would Everybody Please Stop? is to experience life with imaginative and incisive humor.

A New York Times political cartoonist and writer presents a collection of his most popular essays and drawings about life and government hypocrisy, exploring the darkly comic aspects of such topics as falling in love with unlikeable people, managing a friend with outspoken political views and reacting to a long acquaintance's sex-change operation. By the creator of *The Pain--When Will It End?*

A study of what made Mark Twain a pioneer of American comedy today

Raymond Carver, Alice Munro, John Updike, Gabriel García Márquez, Mavis Gallant, Julian Barnes, Michael Chabon, Jamaica Kincaid, John O'Hara, Muriel Spark, Ann Beattie, and William Maxwell are among the contributors to *Nothing But You: Love Stories from The New Yorker*--assembled by Roger Angell, senior editor at *The New Yorker*. This is the first fiction anthology in more than three decades from the magazine that has defined the American short story for almost a century. As noteworthy for its range as for its excellence, *Nothing But You* features a stunning array of present and past masters writing about love in all its varieties, from the classic love story to dislocated narratives of weird modern romance. Taken separately, these stories suggest the infinite variety of the human heart. Taken together, they are a literary milestone, a comprehensive review of the way we live and love now.

In June 2010, the editors of *The New Yorker* announced to widespread media coverage their selection of "20 Under 40"--the young fiction writers who are, or will be, central to their generation. The magazine published twenty stories by this stellar group of writers over the course of the summer. They are now collected for the first time in one volume. The range of voices is extraordinary. There is the lyrical realism of Nell Freudenberger, Philipp Meyer, C. E. Morgan, and Salvatore Scibona; the satirical comedy of Joshua Ferris and Gary Shteyngart; and the genre-bending tales of Jonathan Safran Foer, Nicole Krauss, and Téa Obreht. David Bezmozgis and Dinaw Mengestu offer clear eyed portraits of immigration and identity; Sarah Shun-lien Bynum, ZZ Packer, and Wells Tower offer voice-driven, idiosyncratic narratives. Then there are the haunting sociopolitical stories of Chimamanda Ngozi Adichie, Daniel Alarcón, and Yiyun Li, and the metaphysical fantasies of Chris Adrian, Rivka Galchen, and Karen Russell. Each of these writers reminds us why we read. And each is aiming for greatness: fighting to get and to hold our attention in a culture that is flooded with words, sounds, and pictures; fighting to surprise, to entertain, to teach, and to move not only us but generations of readers to come. A landmark collection, *20 Under 40* stands as a testament to the vitality of fiction today.

For more than eighty years, *The New Yorker* has been home to some of the toughest, wisest, funniest, and most moving sportswriting around. *The Only Game in Town* is a classic collection from a magazine with a deep bench, including such authors as Roger Angell, John Updike, Don DeLillo, and John McPhee. Hall of Famer Ring Lardner is here, bemoaning the lowering of standards for baseball achievement--in 1930. John Cheever pens a story about a boy's troubled relationship with his father and the national pastime. From Lance Armstrong to bullfighter Sidney Franklin, from the Chinese Olympics to the U.S. Open, the greatest plays and players, past and present, are all covered in *The Only Game in Town*. At *The New Yorker*, it's not whether you win or lose--it's how you write about the game. Including: "The Web of the Game" by Roger Angell "Ahab and Nemesis" by A. J. Liebling "Hub Fans Bid Kid Adieu" by John Updike "The Only Games in Town" by Anthony Lane "Race Track" by Bill Barich "A Sense of Where You Are" by John McPhee "El Único Matador" by Lillian Ross "Net Worth" by Henry Louis Gates, Jr. "The Long Ride" by Michael Specter "Born Slippery" by John Seabrook "The Chosen One" by David Owen "Legend of a Sport" by Alva Johnston "A Man-Child in Lotusland" by Rebecca Mead "Dangerous Game" by Nick Paumgarten "The Running Novelist" by Haruki Murakami "Back to the Basement" by Nancy Franklin "Playing Doc's Games" by William Finnegan "Last of the Metrozoids" by Adam Gopnik "The Sandy Frazier Dream Team" by Ian Frazier "Br'er Rabbit Ball" by Ring Lardner "The Greens of Ireland" by Herbert Warren Wind "Tennis Personalities" by Martin Amis "Project Knuckleball" by Ben McGrath "Game Plan" by Don DeLillo "The Art of Failure" by Malcolm Gladwell "Swimming with Sharks" by Charles Sprawson "The National Pastime" by John Cheever "SNO" by Calvin Trillin "Musher" by Susan Orlean "Home and Away" by Peter Hessler "No Obstacles" by Alec Wilkinson "A Stud's Life" by Kevin Conley

"F. Scott Fitzgerald said that there are no second acts in American lives. I have no idea what that means but I believe that in quoting him I appear far more intelligent than I am. I don't know about second acts, but I do think we get second chances, fifth chances, eighteenth chances. Every day we get a fresh chance to live the way we want." FINBAR DOLAN is lost and lonely. Except he doesn't know it. Despite escaping his blue-collar Boston upbringing to carve out a mildly successful career at a Madison Avenue ad agency, he's a bit of a mess and closing in on forty. He's recently called off a wedding. Now, a few days before Christmas, he's forced to cancel a long-postponed vacation in order to write, produce, and edit a Super Bowl commercial for his diaper account in record time. Fortunately, it gets worse. Fin learns that his long-estranged and once-abusive father has fallen ill. And that neither of his brothers or his sister intend to visit. It's a wake-up call for Fin to reevaluate the choices he's made, admit that he's falling for his coworker Phoebe, question the importance of diapers in his life, and finally tell the truth about his past. *Truth in Advertising* is debut novelist John Kenney's wickedly funny, honest, at times sardonic, and ultimately moving story about the absurdity of corporate life, the complications of love, and the meaning of family.

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