



Advance Praise

for *Love, Sex, and 4-H*

// We are reminded of the American days of bomb shelters and duck-and-cover drills; of learning to sew and learning to kiss. Oomen illuminates the complicated relationship between mothers and daughters, especially between this mother—a woman who lived, as Oomen tells us, a ‘life without lace’—and this daughter, the one who writes that in her early teens she understood that she ‘did not really want to be good anymore.’ And yet, good she is, *this* daughter, this writer, this Anne-Marie Oomen. And good, too—very good—is *Love, Sex, and 4-H*.
—Patricia Ann McNair, author of *The Temple of Air* //

// *Love, Sex, and 4-H* is a significant contribution to literature about the Midwest, which seems sparse compared to other regions of the country. I’ve thought long and hard about why that is, and I’ve come up with a partial answer: In the past hundred years, we’ve just been too busy WORKING to sit down and write about our lives. Other rural memoirs abound, but few cover life in the upper Midwest, and those that do never focus on the social and sexual awakening of a rural girl with dreams of grandness and a life of purpose and passion.
—Mardi Jo Link, author of *Bootstrapper: From Broke to Badass on a Northern Michigan Farm* //

// Anne-Marie’s memories call up my own and speak to our female selves; like a best friend, years later, rueful, grateful, piercingly specific. It was like this. Truly, it was.
—Sandra Scofield, author of *Occasions of Sin* //

// Anne-Marie Oomen loves detail, the smaller and more precise the better: the hand-stitching of an invisible hem, the almost inaudible nighttime sounds of her parents kissing, the jewel colors of jams processed ‘the old-fashioned way.’ This beautifully observed and wrought book is full of the details of handmade objects and physical labor—a way of life that seems more inaccessible all the time, as our culture daily becomes more virtual.
—Amy Hoffman, author of several memoirs, including *Lies About My Family* //

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