

IN SHORT

Carol Weston plays with *Ava and Pip* (Sourcebooks Jabberwocky). Bill White takes stock of America's Fiscal Constitution (PublicAffairs). Nicholas Kulish and Souad Mekhennet hunt *The Eternal Nazi* (Doubleday). Nelson George hops on the *Soul Train* in *The Hippest Trip in America* (Morrow). Photographer Johnny Moncada snaps *Veruschka* (Rizzoli). Galadielle Allman remembers daddy Duane in *Please Be with Me* (Spiegel & Grau). Desmond Tutu and Mpho Tutu seek to heal the world with *The Book of Forgiving* (HarperOne). Arianna Huffington exhorts readers to *Thrive* (Harmony). Relish Michael Gibney's *Sous Chef* (Ballantine). Judith Stonehill's *Greenwich Village Stories* (Universe/Rizzoli) revisits the hotbed of creativity and cool. Graphic memoirist A. K. Summers's *Pregnant Butch* (Soft Skull) is straight-up hilarious. Pop open Holly George-Warren's bio of Alex Chilton, *A Man Called Destruction* (Viking). Bobbi Brown outlines *Everything Eyes* (Chronicle). And V.F. special correspondent Bob Colacello brings back *Holy Terror* (Vintage). — E. S.

The child of devout atheists, Barbara Ehrenreich, scientist, author, and social advocate, recalls in *Living with a Wild God* (Twelve) how “mystical” occurrences in her teens sparked a life-altering quest for “cosmic knowledge.”

Fifty years ago, the Civil Rights Act triggered outrage and a ferocious debate before finally being adopted. V.F. contributing editor Todd S. Purdum relives the drama in *An Idea Whose Time Has Come* (Henry Holt). Duran Duran faces down Destiny's Child in *Eve Epstein* and *Leonora Epstein's* love letter, *X vs. Y* (Abrams Image). Nigerian Teju Cole's fiction-memoir-travelogue, *Every Day Is for the Thief* (Random House), is a testament to the country's power to inspire. Adam Begley's bio of *Uppdike* (Harper), master of the Waspy domestic novel, creates parallels between his personal life and the page. Family secrets are unearthed in *Julia Glass's* *And the Dark Sacred Night* (Pantheon) and are at the core of Norwegian novelist Linn Ullmann's chilly mystery *The Cold Song* (Other Press). Akhil Sharma finds catharsis in his autobiographical novel, *Family Life* (Norton). Maureen Footer and Mario



A model poses in a camel-hair coat at Princeton's Palmer Stadium for *Vogue*, August 15, 1954, from *Seven Sisters Style* (Rizzoli), by Rebecca C. Tuille.

Hot Type

Buatta applaud the audacious decorator *George Stacey and the Creation of American Chic* (Rizzoli). Tony Dokoupil's daddy rises from weed dealer to multi-ton drug smuggler in *The Last Pirate* (Doubleday). Sara Barron

plays humiliation for laughs in *The Harm in Asking* (Three Rivers). Edward M. Strauss translates the W.W. I notebooks of soldier Louis Barthas in *Poilu* (Yale). Artist James McMullan paints childhood memories of W.W. II in *Leaving China* (Algonquin). Lynne Tillman's essays on modern society are collected in *What Would Lynne Tillman Do?* (Red Lemonade). Ayelet Waldman's *Love and Treasure* (Knopf) is

an intricately constructed puzzle box of a novel. Katherine Schwarzenegger's *I Just Graduated ... Now What?* (Crown Archetype) is a lifeline for new grads and their parents. Tom Spanbauer, gifted anatomist of messy emotions and rangy sexuality, returns with *I Loved You More* (Hawthorne). Eliza Griswold and Seamus Murphy's *I Am the Beggar of the World* (Farrar, Straus and Giroux) presents oral folk couplets by contemporary Pashtun women. Sing praise. — ELISSA SCHAPPELL

Known Quantity
Tempt the gods with smug self-righteousness and they will deliver a windfall of tragedy, as witnessed in Jean Hanff Korelitz's rollickingly good literary thriller, *You Should Have Known* (Grand Central). Grace Reinhart Sachs is living her dream in the ivory-tower world of upper Manhattan. She's a celebrated couples therapist, married to the love of her life, Jonathan—a doctor—and has a son, who attends her elite private-school alma mater. (This pleases her, although she finds the other mothers tedious.) And she's about to publish a much-buzzed-about self-help book, *You Should Have Known*, that says women who delude themselves about their man's true nature are to blame for the destruction of their relationships. When Grace begins lecturing a female reporter, the clouds of misfortune start gathering. Once the mother of a scholarship student is murdered, and Jonathan, away at a medical conference, is suddenly unreachable, Grace is forced to recognize a truth she doesn't want to know. Korelitz writes intimately and engagingly about a social strata few are privy to, but the ugliness is very familiar. — E. S.



BOOKS, LEFT, PHOTOGRAPHED BY JOHN MANNO; PHOTOGRAPH, CENTER, BY LEOMBRUNO-BONI/THE CONDE NAST ARCHIVE; FOR DETAILS, GO TO VF.COM/CREDITS