



From *The Palais Bulles* of Pierre Cardin, text by Jean-Pascal Hesse, photographs by Louise-Philippe Breydel (Assouline); a view of the infinity pool and the illuminated corridor that runs the length of the exterior of the designer's house near Cannes.

Il-Too-Familiar Tragedies. With dementia overtaking her mother, **Alex Witchel** attempted to combat the cruelty of losing her by cooking the dishes of her youth. In *All Gone* (Riverhead), Witchel shares the comfort of food and the gift of her mother. The rage and cutting anguish **Benjamin Anastas** expresses in *Too Good to Be True* (New Harvest)—a memoir of infidelity, loss, and fatherhood—still feel fresh.

V.F. contributor **A. M. Homes**, notorious for her incendiary depictions of the suburbs as perfectly manicured hotbeds of perversity, devilishly pits brother against brother in *May We Be Forgiven* (Viking). A single dad's snooping pries the child-proof top off the students' secret to success at his son's Upper East Side private school

in **Bronwen Hruska's** *Accelerated* (Pegasus). **Lawrence Norfolk** spices *John Saturnall's Feast* (Grove), an enthralling tale of an orphan kitchen boy turned master of culinary arts, with sumptuous recipes and intoxicatingly gorgeous illustrations. **Paul Johnson** charts the intellectual evolution of the world's greatest scientist, *Darwin* (Viking). A shotgun-sliding terrorist in a bridal gown crashes a wedding and takes the guests hostage in novelist **Lisa Zeidner's** explosively funny satire, *Love Bomb* (Sarah Crichton). Screenwriter **Hampton Fancher** morphs into a creepily entertaining surrealist-story writer in *The Shape of the Final Dog* and



Hot Type

Other Stories (Blue Rider). The naïve-philosopher hero of **Antoine Wilson's** clever and wisely funny novel *Panorama City* (Houghton Mifflin Harcourt), afraid he'll die before the birth of his son, tape-records the life lessons he's learned. **William J. Mann** belts out Barbra Streisand's praises in *Hello, Gorgeous* (Houghton Mifflin Harcourt).

Salman Rushdie relives the madness of living under a fatwa as *Joseph Anton* (Random House). **Will Schwalbe** and his dying mother bond over books in *The End of Your Life Book Club* (Knopf). **Eric Meola** lights up the life of "the Boss" in *Streets of Fire: Bruce Springsteen in Photographs and Lyrics 1977-1979* (HarperCollins). A standing O for theater critic **Ben Brantley's** staging of *Broadway Musicals: From the Pages of The New York Times* (Abrams)—the newspaper's most influential reviewers, from Brooks Atkinson to Frank Rich, the "Butcher of Broadway." Scary, isn't it? One critic with the power to make or break a career . . .

—ELISSA SCHAPPELL

BANK SHOT

J. R. Moehringer knows about broken and mended hearts (see his 2005 memoir, *Tender Bar*), which is why his first novel, *Sutton* (Hyperion), is so poignant and funny. The polite, literate Willie Sutton broke into the quote books with this reply to a query about why he robbed banks: "Because that's where the money is." The real Sutton never said that, but even Jamie Dimon would love this fictional version as Sutton guides a reporter around his New York landmarks on Christmas Day 1969, puzzling over all the good press heaped on Santa Claus, "a chubby second-story man."

—JIM KELLY



IN SHORT:

Sherman Alexie is at his best in *Blasphemy* (Grove), his new and collected stories. **Robert O'Byrne** tells the story of a Guinness estate in *Luggala Days* (Cima Books). V.F. contributor **A. A. Gill** packs his travel writing into *Here and There* (Rizzoli). **Stacy London** gets prescriptive in *The Truth About Style* (Viking). **Hunter Davies** collects *The John Lennon Letters* (Little, Brown). **Salman Khan** shares his vision for *The One World Schoolhouse* (Twelve). **Michael Feinstein** gets intimate in *The Gershwins and Me* (Simon & Schuster). **Alex Hitz** shows off his culinary skills in *My Beverly Hills Kitchen* (Knopf). **Natasha Fraser-Cavassoni** crushes on interior designer *Tino Zervudachi* (Pointed Leaf). **Mark Helprin** dazzles in *Sunlight and in Shadow* (Houghton Mifflin Harcourt). **Alexander V. Pantsov** and **Steven I. Levine** take on *Mao* (Simon & Schuster).