The living room of Studhorse, a house in the Cascade Mountains designed by architect Tom Kundig, from *Tom Kundig: Works* (Princeton Architectural).

Hot Type

Girls to the front! **Carrie Brownstein** writes the way she plays guitar, with raw honesty, passion, and great humor, in *Hunger Makes Me a Modern Girl* (Riverhead). In *Lady Bird and Lyndon* (Simon & Schuster), **Betty Boyd Caroli** redefines the First Lady as an iron fist in a white glove. **Vladimir Nabokov's** *Letters to Véra* (Knopf) bloom with exquisite writing.

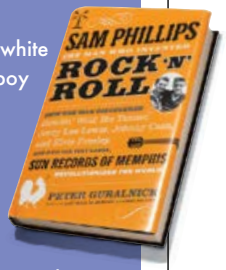
Also this month: Divine *V.F.* contributing artist **Hilary Knight** gifts *The 365 Days of Eloise* (Simon & Schuster). **Luc Sante** strokes the underbelly of *The Other Paris* (Farrar, Straus and Giroux). **Antonia Fraser** relives her lulu of a childhood in *My History* (Nan A. Talese). **Susan Cheever** decants the history of *Drinking in America* (Twelve). **Mary Gaitskill's** *The Mare* (Pantheon) is a charged, disquieting take on race, white privilege, and family. *New Yorker* writer **Lillian Ross's** *Reporting Always* (Scribner) will be the talk of the town. **Richard H. Brown** and **Paul E. Cohen** follow the road to American independence in *Revolution* (Norton). **Daniel Alarcón's** fantastical graphic novel, *City of Clowns* (Riverhead), features drawings by **Sheila Alvarado. David Hare** becomes a writer in *The Blue Touch Paper* (Norton). Unmatchable **Colum McCann's** got *Thirteen Ways of Looking* (Random House). **Peggy Noonan** had *The Time of Our Lives* (Twelve). **Stephen Batchelor** meditates on dharma in *After Buddhism* (Yale). **Susanne König** and **Melissa Schreiber Vaughan's** *Made in Brooklyn* (Powerhouse) is an insider's guide to Brooklyn's craft-food-and-drinks movement. Nature's biographer **Simon Winchester** gets into the *Pacific* (Harper). **Virginia Pye** vividly imagines *Dreams of the Red Phoenix* (Unbridled). **Terry Gilliam's** "pre-posthumous memoir" is *Gilliamesque* (Harper Design). Read **John Cage's** *Diary* (Siglio). **Greil Marcus** boxes up his "Top 10" columns in *Real Life Rock* (Yale).

—ELISSA SCHAPPELL

SUN KING

"I felt like almost a preacher feeding the gospel to hungry souls." The gospel was rock 'n' roll, the hungry souls were the people of the world, and the preacher was a white Alabama farm boy named Sam Phillips, who arrived in Memphis in 1945 besotted with blues and R&B. When he opened a tiny recording studio on Union Avenue in 1950 and went on to found Sun Records, the preacher turned himself into a full-blown prophet, hell-bent on destroying pop music's color line, which he did, in the form of Elvis Presley. In *Sam Phillips* (Little, Brown), Peter Guralnick lays out the improbable saga of the idiosyncratic man who also discovered Howlin' Wolf, B. B. King, Ike Turner, Carl Perkins, Jerry Lee Lewis, and Roy Orbison, producing in one decade what his friend and admirer Jerry Wexler called "a millennium's worth of music."

—MARK ROZZO



IN SHORT

The Early Stories of Truman Capote (Random House) foretell mastery. **Adriana Trigiani** lights up *All the Stars in the Heavens* (Harper). **Julie Checkoway** makes *The Three-Year Swim Club* (Grand Central). **Alex Ferguson** coaches *Leading* (Hachette) with **Michael Moritz.** Editors **Alexandra Brodsky** and **Rachel Kauder Nalebuff** launch *The Feminist Utopia Project* (Feminist Press). **Elizabeth Tallent's** *Mendocino Fire* (Harper) throws sparks. **Jason Gay** embraces *Little Victories* (Doubleday). **Elias Cairo** and **Meredith Erickson's** *Olympia Provisions* (Ten Speed) is delectable. **Ellen DeGeneres** opens up her *Home* (Grand Central). **Stacy Schiff** resurrects *The Witches* (Little, Brown). **Dagon James, Vincent Fremont,** and **Anastasia Rygle** sort out the *Brigid Berlin Polaroids* (Reel Art). **Donna Karan** gets creative in *My Journey* (Ballantine). Yogi **Daniel Lacerda** moves through *2,100 Asanas* (Black Dog & Leventhal). **Kate Spade** designs it *All in Good Taste* (Abrams). **Tomas Maier** collaborates with *Bottega Veneta* (Rizzoli). **Scott Gutterman** casts *Sunlight on the River* (Prestel). Cyber-attack scenarist **Ted Koppel** knocks the *Lights Out* (Crown). **Michael S. Smith** decorates *The Curated House* (Rizzoli). **John Seabrook** takes apart *The Song Machine* (Norton). W.W. II scholar **John Kelly** triumphs with *Never Surrender* (Scribner). **Diana Nyad** powers through *Find a Way* (Knopf). **Nick Vogelson** assembles *Peter Schlesinger: A Photographic Memory 1968–1989* (Damiani). *The Uncollected David Rakoff* (Anchor) is now all collected. **David Talbot** runs *The Devil's Chessboard* (Harper). **William H. Gass** has *Eyes* (Knopf) for you. **Alexander Vreeland** captures *Diana Vreeland* (Rizzoli). The late **Mary Ellen Mark** shoots *Tiny: Streetwise Revisited* (Aperture). **Richard Hell** unloads his *Massive Pissed Love* (Soft Skull). **Jonathan Mehring's** *Skate the World* (National Geographic) is sick. **Elvis Costello** chimes in with *Unfaithful Music & Disappearing Ink* (Blue Rider). **Warren Zanes** free-falls with *Petty* (Henry Holt). **Maya Lin** constructs *Topologies* (Rizzoli). **John Sedgwick** witnesses the Hamilton-Burr murder-by-duel in *War of Two* (Berkley). Pick **Drew Barrymore's** *Wildflower* (Dutton).

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