

FOCUS-POCUS



A photograph shot with the Lytro light-field camera; inset, the Lytro.

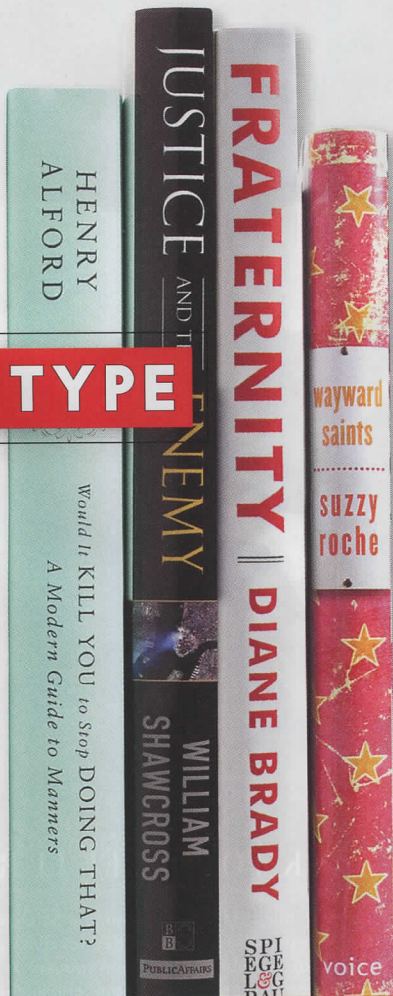
The **Lytro** light-field camera represents one of the most fundamental shifts in photography since the introduction of the digital camera itself. Housed in a tiny casing, the camera uses an innovative sensor to capture 11 million light rays—"the amount of light traveling in every direction through every point in space," according to Lytro—and gathers such a wealth of raw information that you need only point and shoot and can worry about focusing your picture afterward. Special software allows you to click on any area of your shot to instantly refocus the image, virtually banishing the chance of mistakes. A product of 15 years of technical innovation, the Lytro has translated an immensely complicated process into a camera as simple to use as a light switch—one that will make going back to a traditional camera quite the headache.

—HAMISH ROBERTSON

You shut your mouth, young lady! One of our most audacious and inventive writers, **Ben Marcus**, catches fire in his thrillingly subversive *The Flame Alphabet* (Knopf). In this, his most accessible novel, Marcus's continued obsession with the power of language and the fantastic ways in which family members hurt one another crystallizes in his imagining a future where the malicious language of children is contagious, igniting a deadly epidemic among adults, which forces parents to abandon their children and one visionary dad to seek a cure.

In **Edmund White's** *Jack Holmes and His Friend* (Bloomsbury), the friendship between two men—one straight, the other gay and sadly smitten with his pal—blossoms in the heady days of sexual liberation and continues into the era of AIDS. In *Pity the Billionaire* (Metropolitan), **Thomas Frank** patiently explains—in the way one might rationalize a battered wife's return to her abusive husband—why America is reverting to the right wing. *Wayward Saints* (Voice), folk-rock legend **Suzzy Roche's** quirky debut novel, is as original, lyrical, and perceptive as her music. **Ed Sanders**, poet, underground publisher, and co-founder of the seminal "anarcho-folk-rock" band the Fugs, blasts back to the 60s bohemian scene of the East Village in *Fug You* (Da Capo). Despite winning the 2010 Nobel Peace Prize, Chinese writer and tireless human-rights activist **Liu Xiaobo** is

HOT TYPE



still imprisoned, but now *No Enemies, No Hatred* (Harvard) frees his selected essays and poems. **Pico Iyer** always ascribed the interior writerly voice of *The Man Within My Head* (Knopf) to Graham Greene, until he began to investigate his mysterious father and re-examine his own youth. The echoes of **Roger Rosenblatt's** grief in the wake of his daughter's death fill his *Kayak Morning* (Ecco). A young Rwandan boy who dreams of becoming an Olympic runner flees the Hutu-Tutsi clashes, only to return years later in **Naomi Benaron's** *Running the Rift* (Algonquin). **Diane Brady** goes inside the *Fraternity* (Spiegel & Grau) created by College of the Holy Cross professor the Reverend John Brooks, who, inspired by the vision of Martin Luther King Jr., recruited high-schoolers such as Clarence Thomas and Edward P. Jones to help reimagine the future. **Adam Johnson** follows *The Orphan Master's Son* (Random House) in North Korea from, as a boy, overseeing his father's work camp to, as a man, facing down Kim Jong Il to protect the woman he loves. **Gil Scott-Heron's** posthumous memoir, *The Last Holiday* (Grove), plays back the life of a musician whose scorching political writings and recordings reflected the social injustice faced by African-Americans, inspiring today's rappers. **Caitlin Flanagan** leads parents of daughters through the twisted, often frightening labyrinth of *Girl Land* (Little, Brown), steering us toward the various ways we can protect our daughters' privacy, guard their ever endangered personal freedoms, and foster individuality. Say, "You go, girl." —ELISSA SCHAPPELL

IN SHORT

Comic genius **Stephen Fry** tells on himself in *The Fry Chronicles* (Overlook). **Penelope Lively** takes a chance on *How It All Began* (Viking). Novelist **Ayad Akhtar** spins an *American Dervish* (Little, Brown). **Alan Bennett** publishes *Smut* (Picador). **Hilma Wolitzer** seizes on *An Available Man* (Ballantine). **Andrew Marr** paints a royal portrait of Queen Elizabeth II in *The Real Elizabeth* (Henry Holt). **Henry Alford**, prince of politesse, inquires, *Would It Kill You to Stop Doing That?* (Twelve). **Susan Bernofsky** translates **Robert Walser's** *Berlin Stories* (New York Review Books). The late **Richard Seaver** passes through *The Tender Hour of Twilight* (Farrar, Straus and Giroux). **William Shawcross** debates wartime values in *Justice and the Enemy* (PublicAffairs). **William Bratton** and **Zachary Tumin** warn us all to *Collaborate or Perish!* (Crown Business).

PHOTOGRAPH BY STUART TYSON (BOOKS)