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*"I've
Never Felt
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*"Oh, must we dream our dreams
and have them, too?" -ELIZABETH BISHOP*

OCTOBER 2011

FANFAIR

Norman Rockwell's *Looking Out to Sea*, from *Norman Rockwell's Spirit of America* (Abrams).



You knew it was only a matter of time before monstrously clever **Colson Whitehead** brazenly claimed another literary genre. This time, it's the post-apocalyptic horror novel. In *Zone One* (Random House), Whitehead envisions a post-plague-ravaged America split into the living and the living dead. Wait a minute... zombies? Are we sure this is fiction?

Different sorts of monsters: **Jeanne Darst** recalls how her father's dream of being a writer set her family's life on the skids in *Fiction Ruined My Family* (Riverhead). In *The Journals of Spalding Gray* (Knopf), edited by **Nell Casey**, we peer into the tortured psyche of the man who took the autobiographical monologue to a new level while battling demons he never let out of the box. A harried stay-at-home dad troubled by the suspicion that his wife is stepping out heads for a nervous breakdown in **Greg Olear's** novel *Fathermucker* (HarperCollins). It's the duplicitous wife who takes the lead in **Anne Enright's** *The Forgotten Waltz* (Norton). **Russell Banks's** young sex offender seeks the company of his own kind in *Lost Memory of Skin* (Ecco). Growing up in Little Rock, Arkansas, during the civil-rights era, *Elizabeth and Hazel* (Yale) were on opposing sides of the battle to integrate schools; **David Margolick** presents the black and white perspectives at war, through their integrated yet very separate lives.

In *A Man of Parts* (Viking), **David Lodge** imagines H. G. Wells at the end of his life, bitter and disillusioned, reliving his greatest successes and failures in the mem-

ories of his former wives and mistresses.

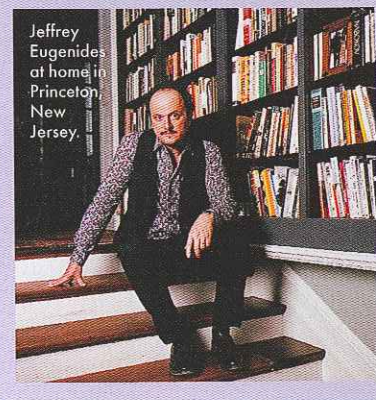
Also this month: The Opium Wars catch fire in **Amitav Ghosh's** entrancing novel *River of Smoke* (Farrar, Straus and Giroux). **Michael Ondaatje's** adventurous young hero comes of age on board a ship at *The Cat's Table* (Knopf). In *Prophet's Prey* (Bloomsbury), **Sam Brower** recounts how he took down Warren Jeffs, the Mormon fundamentalist child-molester. Acclaimed director **Michael Lindsay-Hogg** screens his life story, a romping tale of *Luck and Circumstance* (Knopf). Even in death the extraordinary **José Saramago** continues to raise *Cain* (Houghton Mifflin Harcourt). **Patti Smith** evokes her childhood in *Woolgathering* (New Directions).

Jim Harrison conjures *The Great Leader* (Grove) of a bizarre hedonistic cult. Back when being a canine thespian meant something, there was brave and faithful *Rin Tin Tin* (Simon & Schuster), an American screen idol as beloved as Clark Gable or John Wayne; magnificent **Susan Orlean** tracks the legacy of the superstar dog from his rescue off a WW I battlefield to his present-day pack of heirs. And finally: Ignoble as it is for me to hustle this marvelous book of fiction, *Blueprints for Building Better Girls* (Simon & Schuster)—not to mention a flagrant breach of journalistic ethics and good manners (as I wrote it)—you had to know it was coming. I'm a monster thirsting for your approval and cash enough to cover my addiction to food and shelter. —ELISSA SCHAPPELL

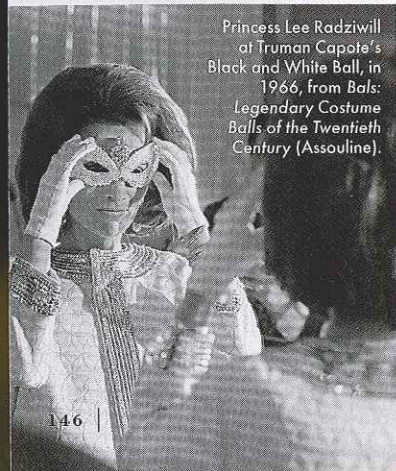


HOT TYPE

Dava Sobel proffers *A More Perfect Heaven* (Walker). **Adam Lowry** and **Eric Ryan** get soapy in *The Method Method* (Penguin). **Stephen Greenblatt** charts *The Swerve: How the World Became Modern* (Norton). **Roya Hakakian** targets the *Assassins of the Turquoise Palace* (Grove). **Jock Soto** is on point in *Every Step You Take* (Harper). **Glenda Bailey** presents *Harper's Bazaar: Greatest Hits* (Abrams). **Bryan Batt** showcases *Big, Easy Style* (Clarkson Potter). **Nicholas Rankin** targets *Ian Fleming's Commandos* (Oxford). **Steve Stoute** markets *The Tanning of America* (Gotham). Brian Selznick casts a spell in *Wonderstruck* (Scholastic). **Jesse Browner** wallows in teen angst in *Everything Happens Today* (Europa). **Cherie Burns** sets forth *Searching for Beauty: The Life of Millicent Rogers* (St. Martin's). **Mark Bowden** takes us into the trenches of Digital World War I in *Worm* (Atlantic Monthly Press).



EUGENIDES PHOTOGRAPH BY AITVE PIKE. PHOTOGRAPH BY JOSEPHINE SCHIELLE (BOOK STACK); FOR DETAILS, GO TO VF.COM/CREDITS



Princess Lee Radziwill at Truman Capote's *Black and White Ball*, in 1966, from *Bals: Legendary Costume Balls of the Twentieth Century* (Assouline).