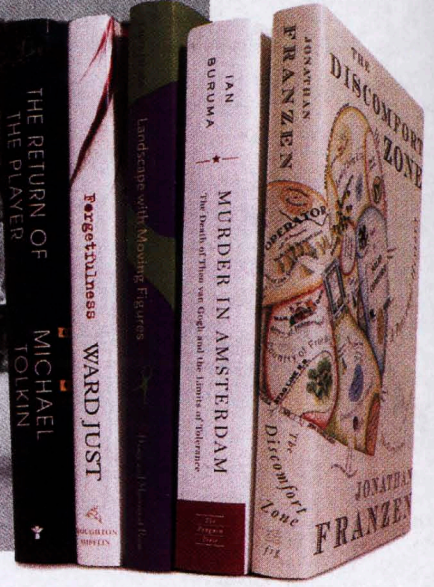




PARIS TRANCE
Left, Paris, 1970; from Elliott Erwitz's *Personal Best*.

HOT TYPE
ELISSA SCHAPPELL



After 9/11, Ground Zero was classified as a crime scene and photo taking prohibited. As a result, the crafty **Joel Meyerowitz's** elegiac *Aftermath* (Phaidon) is the only comprehensive photographic testament to the thousands of workers who spent months cleaning up the devastation.

Also this month: **Roger Friedland** and **Harold Zellman** deconstruct the secret life of Frank Lloyd Wright and the architecture-academy/twisted-erotic hothouse he christened *The Fellowship* (ReganBooks). *V.F.* contributor and *New Criterion* dance critic **Laura Jacobs** is perfectly *en pointe* in her corps of essays, *Landscape with Moving Figures: A Decade on Dance* (Dance & Movement Press). Conceptual artist **Robin Kahn's** *The Intelligent Woman's Guide to Art* (Mis Dias Press) wittily collages her feminist take on art history over the pages of a 50s-era ladies' introduction to art. The league of super-sensitive novelists turned memoirists inducts its newest member, **Jonathan**

TIED UP
Right, an Irving Penn image from *In Vogue*. Below, a panorama from Joel Meyerowitz's *Aftermath*.



Franzen, who hails from *The Discomfort Zone* (Farrar, Straus and Giroux). Through 62 stories of decapitation—including those of Jayne Mansfield, an American slave, and Medusa—**Robert Olen Butler** seizes on the flash of consciousness present at the moment of *Severance* (Chronicle). Crazy-charming novelist **Mark Childress** returns with *One Mississippi* (Little, Brown). In *The Holland Avenue Boys* (Sundog), **Howard E. Fischer** documents the lives and 60-year friendship of 11 men from the Bronx. **Alberto Oliva** and **Norberto Angeletti** fashion an illustrated history *In Vogue* (Rizzoli). In *A Futile and Stupid Gesture* (Chicago Review Press), **Josh Karp** sets up how Doug Kenney and his cohorts at *National Lampoon* revolutionized the world of comedy. Old-school Magnum-agency photographer **Elliott Erwitz** is at his *Personal Best* (teNeues). The brass-balled **Arianna Huffington** shouts out marching orders for women *On Becoming Fearless* (Little, Brown). When Y.S.L. met Lagerfeld . . .

Alicia Drake's *Beautiful Fall* (Little, Brown) crystallizes the hedonism and spectacle of Paris in the 70s. Rake them into a pile and jump in: **Greil Marcus's** *The Shape of Things to Come: Prophecy and the American Voice* (Farrar, Straus and Giroux); **Ian Buruma's** *Murder in Amsterdam: The Death of Theo Van Gogh and the Limits of Tolerance* (Penguin Press); **Arrigo Cipriani's** *The Harry's Bar Cookbook* (Bantam); **Tom Callahan's** *Johnny U: The Life & Times of John Unitas* (Crown); **Ward Just's** *Forgetfulness* (Houghton Mifflin); **Mark Haddon's** *A Spot of Bother* (Doubleday); **Michael Connors's** *French Island Elegance*

(Abrams); **Barbara Fairchild's** *The Bon Appétit Cookbook* (Wiley); **Michael Tolkin's** *The Return of the Player* (Grove); **Claire Messud's** *The Emperor's Children* (Knopf); **Ron Galella's** *Disco Years* (Powerhouse).

Can you handle the truth? **Matthew Currier "Blackfive" Burden's** *The Blog of War* (Simon & Schuster) is loaded with firsthand reports from the Internet diaries of soldiers in Iraq and Afghanistan. Grab it before the Pentagon orders it burned on the ever growing bonfire of lost civil liberties.

GILMORE GIRL

Jennifer Gilmore's boisterous debut novel, *Golden Country* (Scribner), offers a World's Fair-like, panoramic view of America from the 1920s to the 1960s, via the intertwined lives of three generations of Jewish immigrants, each seeking the *goldene medina*. Bonds are strained as family members pursue their destinies (for richer and poorer) as a Broadway producer, an actress, a gangster in the Prohibition-era underworld, a salesman concocting the first "2-in-1 cleaner," and the inventor of the television. With a voice at turns wise and barbed with sharp humor, Gilmore warns: be careful what you wish for, the American Dream can sometimes be a nightmare. —E.S.

PHOTOGRAPH, TOP RIGHT, BY DAVID LAWRENCE