

YOUTHFUL HEROISM *and* TRAGEDY on EUROPE'S DEADLIEST PEAK P. 198

VANITY FAIR

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*"The eternal female
draws us onward."*
-GOETHE



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"Help help help. I feel life coming closer when all I want is to die."

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The Eden Roc hotel in Miami Beach, 1955, from *Morris Lapidus: The Architecture of Joy* (Rizzoli), by Deborah Desilets; below, Isabella Blow in a Philip Treacy hat, photographed by Donald McPherson, from *Isabella Blow* (Thames & Hudson), by Marilina Rink



Nora Ephron

— The Fog of Nor(a) —

Nora Ephron's new collection, *I Remember Nothing* (Knopf), reads like a swan song: It begins with the title essay, about age-exacerbated memory loss, and ends with two lists, "What I Won't Miss" and "What I Will Miss." In between are reflections upon loved ones lost, and at least one autumnal contemplation of the perfect day: "A frozen custard at Shake Shack and a walk in the park. (Followed by a Lactaid.)" Not since Bob Dylan sang "It's not dark yet / But iiiit's gettin' there" has a major American voice weighed in so, uh, *merrily* about pending mortality. But here's hoping that Ephron, who will turn 70 next year, has at least a few more terrific books and movies in her. If it's any comfort, Dylan recorded "Not Dark Yet" 13 years ago. —DAVID KAMP

In **Günter Grass's** most recent autobiography, the controversial author detailed his rise to literary and political prominence, triggering a firestorm of criticism when he dropped the bomb that, as a teen, he'd been in the Waffen-SS. In *The Box* (Houghton Mifflin Harcourt)—part memoir, part experimental novel (wholly the most exciting book he's written in years)—the critique of Grass's character is leveled from the point of view of his eight children, who remember him as a loving, if classic art-first-family-

second absentee father. What we learn and Grass knows is that we can never really come to terms with our past, only examine it through a number of lenses. When 60-year-old **Jim Carroll**, former literary wunderkind and punk-rock poet laureate, joined the ranks of people who have died, he'd just completed his very long-awaited first novel, *The Petting Zoo* (Viking), in which a once hot young artist's crisis of faith sets him on a quest for the divine spark necessary for personal resurrection. Legendary style icon **Diana Vreeland** is arguably the most influential and exuberantly quotable fashion editor of all time. Her treatise on the quality of *Allure*, reissued by Chronicle with a new intro by Marc Jacobs, is one of fashion's most sacred texts.

It's the end of the world as they know it for the five strangers stranded in **Douglas Coupland's** *Player One* (Anansi). In *Seeing Further* (Morrow),

editor **Bill Bryson** exhibits a wealth of essays on the scientific discoveries and exploits of the Royal Society. Photographer **Dana Gluckstein** honors the *Dignity* (Powerhouse) of indigenous tribes. In *Infidel* (Chris Boot), photographer **Tim Hetherington** deploys images of the platoon he and Sebastian Junger were embedded with in Afghanistan. A husband's discovery of a love letter to his wife from an inmate at a maximum-security lockup is cause for alarm in **Lisa Dierbeck's** *The Autobiography of Jenny X* (Mischief & Mayhem). **Simon Winchester** plumbs the mysteries of the deep blue sea in his "biography" of the *Atlantic* (Harper). **Jon Ravenal** double-exposes *The Flesh and the Spirit* (Aperture) of photographer Sally Mann. Remember Mrs. Vreeland's words: "Too much good taste can be boring." —ELISSA SCHAPPELL

HOT TYPE

Jessica Seinfeld serves up *Double Delicious* (Morrow). **Jessica Kerwin Jenkins** curates the *Encyclopedia of the Exquisite* (Nan A. Talese). **Allegra Hicks** exhibits *An Eye for Design* (Abrams). **Alison Morris** builds on *John Pawson: Plain Space* (Phaidon). **Sam Irvin** looooves *Kay Thompson: From Funny Face to Eloise* (Simon & Schuster). **Benjamin Taylor** masterfully edits *Saul Bellow: Letters* (Viking). **Geoffrey Wolff** charts *The Hard Way Around* (Knopf). **Jennifer Homans** is transported by *Apollo's Angels* (Random House). **Laurie David** blesses *The Family Dinner* (Grand Central). **Bruce Machart** steers into *The Wake of Forgiveness* (Houghton Mifflin Harcourt). **Jonathan Galassi** translates *Giacomo Leopardi's Canti* (Farrar, Straus, & Giroux). **Will Friedwald** composes *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon). **Susan Cheever** idolizes *Louisa May Alcott* (Simon & Schuster). **Robert Dallek** bemoans *The Lost Peace, 1945-1953* (Harper). **Ram Dass** beseeches that we *Be Love Now* (HarperOne). —E.S.

