

EXCLUSIVE FIRST LOOK: THE NEW HARRY POTTER!

VANITY FAIR

October 2002

THE 2002 NEW ESTABLISHMENT: BLOOD IN THE BOARDROOM

PAUL McCARTNEY AND HEATHER MILLS
THE ART OF ROMANCING A BEATLE

PLUS: HOW I FELL IN LOVE WITH PAUL
BY HEATHER MILLS

STEVEN SEAGAL'S MOB NIGHTMARE

INSIDE THE VIVENDI UNIVERSAL MELTDOWN

DEGAS'S DIRTY DANCERS
BY JOHN RICHARDSON

PARAMOUNT'S 90TH BIRTHDAY
TOM CRUISE, JIM CARREY, HARRISON FORD, ANGELINA JOLIE, AND 86 MORE STARS IN ONE HISTORIC PHOTO

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"Confront boldness by being still more bold."
—NAPOLION

Here come the warm jets—the literary big guns don't get bigger than these: **Umberto Eco** presents an epic of the Middle Ages,

Bandolino (Harcourt), in which a gifted linguist and liar searches for a priest-king who lords over a phantasmagorical world populated with eunuchs and fair maidens.

Hmm . . . sounds like Washington. Two expats return to Prague after 20 years and resume their romance in **Milan Kundera's** *Ignorance* (HarperCollins).

A dying man ruminates on the collapse of meaning, language, and art in the highly anticipated final novel of the late **William Gaddis**, *Agapē Agapē* (Viking).

Also this month: **Ha Jin's** *The Crazy* (Pantheon) is sparked with the angry ranting of an aging Chinese literature professor. Hoping to deliver George Orwell out of the "saccharine tablets and moist hankies" of those who would sentimentalize his mentor, *V.F.* columnist

Christopher Hitchens argues *Why Orwell Matters* (Basic Books). A 30th college reunion reunites 1960s chums in **Tim O'Brien's** boomer epic *July, July* (Houghton Mifflin). **Aleksandar Hemon's** *Nowhere Man* (Nan A. Talese/Doubleday) trails an ex-Sarajevan as he navigates the exotic moral and physical landscapes of Chicago. In **Zadie Smith's** second novel, *The Autograph Man* (Random House) is on a quest for enlightenment, as well as a silent-movie star's screw.

Michael Chabon aims for readers of all ages in *Summerland* (Miramax Books), a fat-and-jolly-little-people-from-Middle-Earth-save-the-world saga. Cultural critic **Stanley Crouch** sets up *One Shot Harris* (Abrams), a collection of photographs by Charles "Teenie" Harris, who captured the mid-20th-century African-American urban experience. **Ed Sikov** scratches the veneer of the eccentric comic genius Peter Sellers in *Mr. Strangelove* (Hyperion).

The Photography of Charles Sheeler (Bulfinch) illuminates the great modernist's transformation of the American industrial landscape into art. **Diane Keaton** goes looking for Mr. Good-Clown in *Clown Paintings* (Powerhouse), with essays by such sillies as Woody Allen and Jonathan Winters. In *Parallels and Paradoxes* (Pantheon), conductor **David Barenboim** and literary scholar and critic **Edward W. Said** offer elegant riffs on music and society. No one looks at a snowbank quite like photographer **Evelyn H. Lauder**, as her "nature-scapes" demonstrate in *An Eye for Beauty* (Abrams). Peaches and paw up, **Vivien Sung** unlocks the secrets of Chinese good luck and prosperity in *Five-Fold Happiness* (Chronicle). **Alan Flusser** masters "permanent fashion" in *Dressing the Man* (HarperCollins).

Nicholas Haslam, interior designer to rock stars and royalty, plumps his cushions in *Sheer Opulence* (Watson Guptill). **Patricia Corbett** swoons over America's crown jeweler, Sicilian duke Fulco di Verdura, in *Verdura* (Abrams). **Cathi Hanauer** edits *The Bitch in the House* (Morrow), a no-holds-barred collection of essays on motherhood, madness, and the need for a room of one's own—by the kind of girls you wouldn't necessarily want to take home to meet Mother (yes, yes, darling, I am in it!). From full-dressed hogs to geezer gliders, **William G. Davidson** revs up *100 Years of Harley-Davidson* (Bulfinch). **Bobbi Brown** *Beauty Evolution* (HarperCollins) is the missing link to a lifetime of top-of-the-food-chain gorgeousness. In *Elizabeth Taylor: The Queen and I* (University of Wisconsin), **Gianni Bozzacchi**, La Liz's personal lensman for more than a decade, gives the violet-eyed lady the royal treatment. Your tireless quest for divine libations is over: L.A.'s top-drawer party planners **Alexandra** and **Eliot Angle** serve up *Cocktail Parties with a Twist* (Stewart, Tabori & Chang). I'd like mine dirty with three olives, please . . .



HOT TYPE

ELISSA SCHAPPELL

From below: Richard Burton and Elizabeth Taylor, photographed by Gianni Bozzacchi in Portofino, 1971; a 1959 clown painting; a lucky 8 from *Five-Fold Happiness*; *Self Portrait at Ease*, 1932, by Charles Sheeler. Top right, the first Harley-Davidson motorcycle, Serial Number One, 1903-4.

