

UNDERGROUND
PROPORTIONS OF STANDARD
BULLSEYE DESIGN.



HOT TYPE
ELISSA SCHAPPELL

liberty and justice for all? Ha! That's rich! In *Independents Day* (Viking), **Lou Dobbs** argues that the only way we can regain the civil liberties we've forfeited and win back our souls is to elect new leaders with fresh ideas. Mental note: Elect new administration!

Before First Daughters Amy, Chelsea, and those wild and crazy Bush girls, there was Teddy Roosevelt's *Alice* (Viking); **Stacy A. Cordery** captures the savvy, high-spirited, wickedly smart girl. **Barbara Slavin** pinpoints the power struggles between those *Bitter Friends*, *Bosom Enemies* (St. Martin's), Iran and the U.S. *Boondocks* creator **Aaron McGruder's** always provocative strip is always *All the Rage* (Crown). **Ken Foster** recounts tales of canine rescue in *Dogs I Have Met* (Lyons).

Michael Ruhlman's *The Elements of Cooking* (Scribner)—a Strunk and White's *The Elements of Style* for chefs—tutors cooks in such fundamentals as the five essential tools. A moment of silence for the Veg-O-Matic. In *My Last Supper* (Bloomsbury), 50 saucy chefs unveil their farewell menus for **Melanie Dunea**. In *The Rest Is Noise* (Farrar, Straus and Giroux), *New Yorker* music critic **Alex Ross** plays the history of the 20th century through the speakers of modern music.

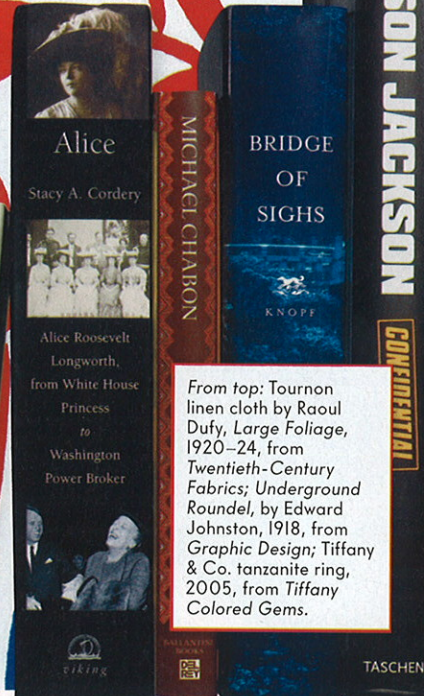


Check into *Legends of the Chelsea Hotel* (Thunder's Mouth), **Ed Hamilton's** chronicle of living in the fabled "rebel mecca." **Sebastião Salgado** presents his most prized shots of *Africa* (Taschen). **Michael Chabon** gallops along the ancient Silk Road with *Gentlemen of the Road* (Del Rey). **Jann Wenner** and **Corey Seymour** shoot off an oral biography of *Gonzo: The Life of Hunter S. Thompson* (Little, Brown). Two beastly brothers meet their untimely end in

Joe McGinnis's true crime tale, *Never Enough* (Simon & Schuster). According to **Simon Sebag Montefiore**, before *Young Stalin* (Knopf) turned into a mass-murdering beast, he was a talented poet and a Casanova. **Alison Jackson** peeps on Bush and Blair gossiping in a sauna, Mick Jagger doing gymnastics, and the Queen perched on the porcelain throne—or at least their look-alikes—in *Alison Jackson: Confidential* (Taschen).

Unsparringly frank and perceptive, the essays in **Amy Goldwasser's** *Red* (Hudson Street) take on politics, pop culture, and body image—and, oh yeah, they're written by teenage girls. Long underestimated and undervalued by society, they emerge as literature and society's great hope. Oh yes, hope, that thing with wings...

QUICK TAKES: Star snapper **Sam Jones** shoots *The Here and Now* (HarperEntertainment). **John Updike** awards *Due Considerations* (Knopf). **Charles Plante** delights with *A French Alphabet Book of 1814* (Rizzoli). **Richard Russo** builds the *Bridge of Sighs* (Knopf). **William Trevor** enjoys *Cheating at Canasta* (Viking). **Richard Misrach** photographs *On the Beach* (Aperture). **John Loring** showcases *Tiffany Colored Gems* (Abrams). **Doretta Davanzo Poli** adores *Twentieth-Century Fabrics* (Skira). **Stephen J. Eskilson** illuminates *Graphic Design* (Yale).



From top: Tournon linen cloth by Raoul Dufy, *Large Foliage*, 1920–24, from *Twentieth-Century Fabrics*; *Underground Roundel*, by Edward Johnston, 1918, from *Graphic Design*; Tiffany & Co. tanzanite ring, 2005, from *Tiffany Colored Gems*.



In the 1960s, **Kenneth Koch** and **John Ashbery** dumped classic poetry's favorite muses—subjects like love, death, and gazing toward Ithaca—to embrace, as Ashbery said, "the experience of experience." Under the influence of Abstract Expressionists such as fellow New York School member Jackson Pollock, Ashbery and Koch cherry-bombed form, syntax, and meaning to create a

fresh new form, an unadorned style possessed of a beautiful, surreal loopiness. What resonates in both Ashbery's *Notes from the Air* (Ecco), a favorite-hits compilation from the last 20 years, and the posthumous collection of Koch's long poems, *On the Edge* (Knopf), is the constant state of wonder and longing through which these poets see the world. —E.S.

