

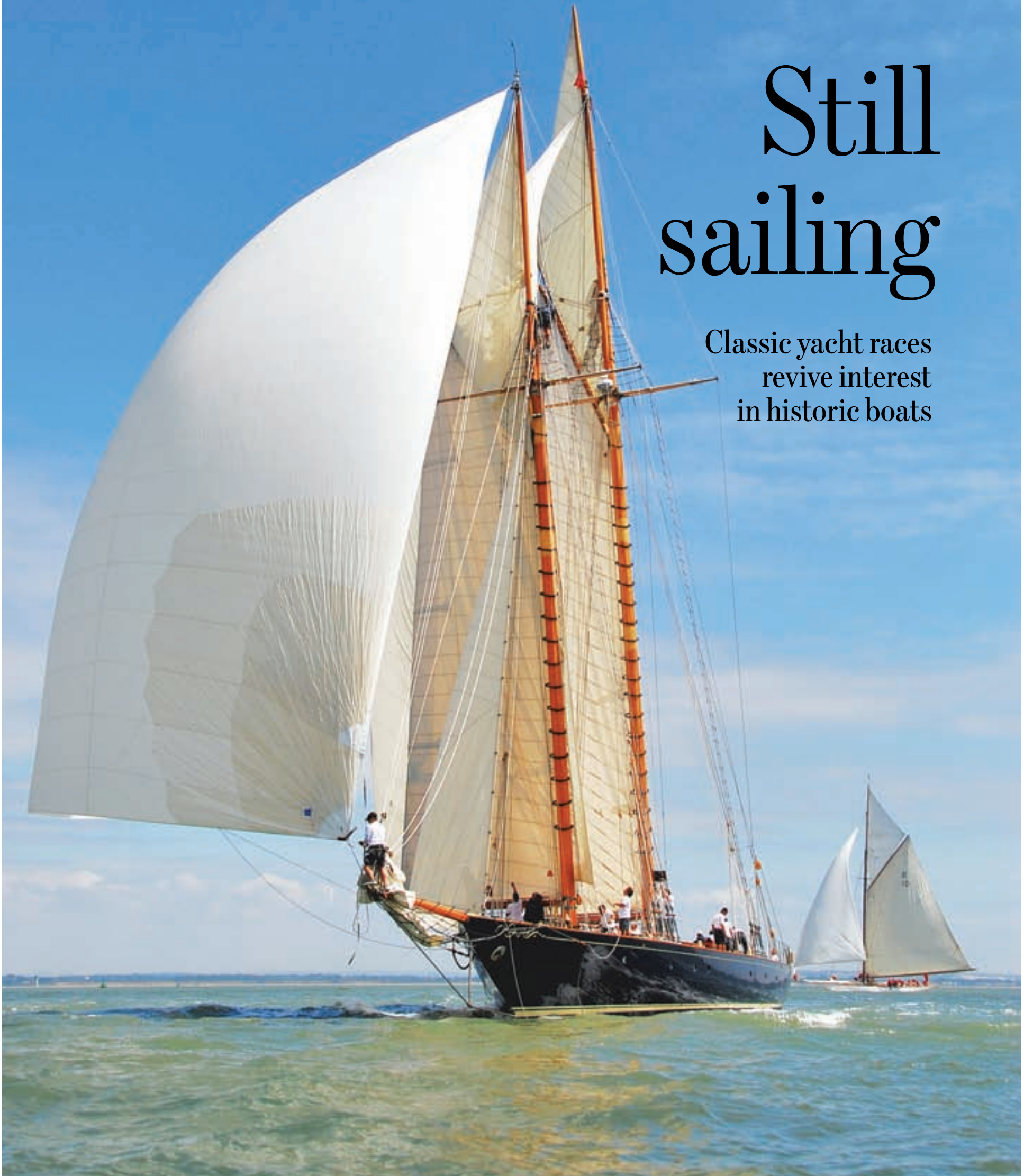
FRIDAY - SUNDAY, AUGUST 8 - 10, 2008

# WEEKEND JOURNAL.

EUROPE

## Still sailing

Classic yacht races  
revive interest  
in historic boats



Plus: Are the 2005 Bordeaux first growths worth the price?

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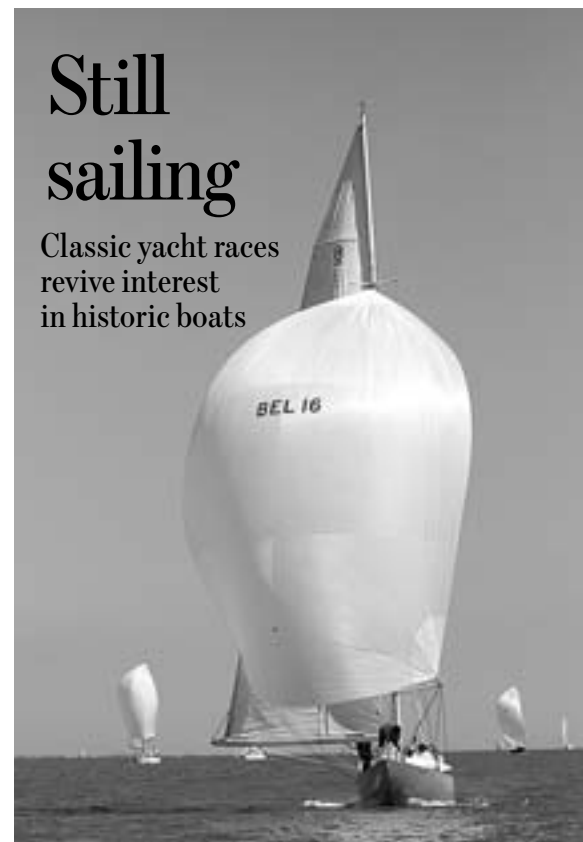
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On cover, the yacht Mariette, designed by Nathanael Herreshoff in 1915, sailing last month at the British Classic Yacht Regatta. Above, Ilderim during the regatta. PHOTOS: NICHOLA AIGNER

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## WEEKEND JOURNAL

EUROPE

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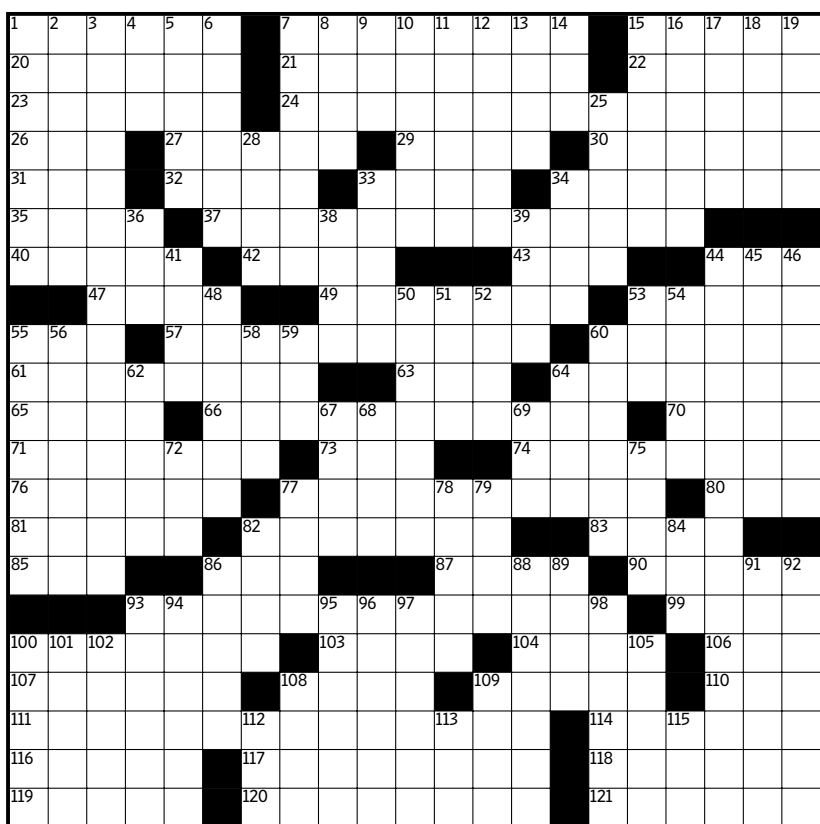
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### Last week's solution





❖ Fashion

# How to pull off 'CEO casual'

**I**F YOU CATCH Trevor Kaufman in a business suit, you can bet he's anxious. Mr. Kaufman is chief executive of Schematic, a digital-branding agency whose work you've seen if you've visited Target.com or glimpsed Nissan's online advertising. Despite a roster

## On Style

CHRISTINA BINKLEY

of blue-chip clients, Mr. Kaufman doesn't subscribe to the old-school uniform for chief executives.

"The suit is a signal that something's going on that I'm nervous about," says the 38-year-old Mr. Kaufman. "A suit has become something you wear when you're asking for money."

There was a time when a CEO in a dark business suit was safely dressed. That's still true in many fields: Lawyers, financiers and bridegrooms are largely expected to arrive suited up. But at creative or high-tech businesses today, a suit can feel as out-of-sync as a pair of denim overalls. It signals old-fashioned inflexibility when what's called for is casual authority.

"When people wear suits in the music business, it feels like they're not insiders," says Anni Sarah Lam, CEO of Parc Landon, a Houston-based music, sports and entertainment agency whose clients have included Broadway shows, the rapper 50 Cent and David Beckham.

"CEO casual" is seen most often on young people. But age isn't the determining factor here. It's all about presenting a modern, creative message.

Still, business casual is notoriously tricky, and for chief executives it has additional risks. Suits and ties convey a sense of command by hiding the body's flaws and augmenting its strengths, as well as providing psychic distance that a CEO can use to advantage. Shedding these signs of authority risks the vulnerability of exposing physical characteristics, such as a man's chest hair. A dressed-down chief executive can be shown up by a formally dressed underling. So how can a CEO signal command without pinstripes and worsted wools?

Ms. Lam, 28, indicates her insider status by wearing crisp jeans and trendy jackets to meetings. She signals her chief-executive stature by carrying Louis Vuitton handbags and Montblanc pens.

Showing authority doesn't require designer labels. Steve Jobs created his own CEO uniform, with smooth, dark turtlenecks that protect the neck in much the same way ties do.

Schematic, with offices in Los Angeles; New York; Austin, Texas; Minneapolis and London, has been expanding rapidly. Its \$30 million in revenue last year is expected to double this year, with clients that include GE and Coca-Cola—and it was purchased last September by the British marketing group WPP Group PLC.

As Schematic's co-founder and CEO, Mr. Kaufman wears made-to-measure shirts, tailored blazers and polished leather shoes. "I



Lori Hawkins for The Wall Street Journal



From top: **Trevor Kaufman**, CEO of Schematic, aims for an informal yet strong look with details like an **Audemars Piguet** watch, **Armani** shoes and a **Comme des Garçons** shirt.

want to be viewed as a creative person, not a salesperson asking for money," he said recently, atired in blue jeans, a white buttoned Prada shirt over a Marks & Spencer undershirt, and brown Prada loafers with no socks.

When I saw him a week later, Mr. Kaufman wore a white Brooks Brothers shirt, custom-made with

a lowered top button to accommodate a tie-less look without flashing too much chest hair. He has had the left cuff widened to make room for his thick Audemars Piguet watch.

Those Brooks Brothers shirts are made from no-iron cotton to withstand life in a suitcase. On the day I saw him, though, his no-iron shirt was crisply pressed. Mr. Kaufman said he also has his Levis 511 jeans pressed. They were dark blue and looked as though they'd recently walked out of the store.

His two-button Burberry jacket, worn as a sport coat, was actually part of a suit. Its trendy, 1950s-inspired, tapered British cut reminded me of the television show "Mad Men," which Mr. Kaufman says he watches with zeal.

Schematic's other co-founder and president, 43-year-old Nick Worth, has also adopted an alternative style, a touch more preppy than Mr. Kaufman's. In the company's early days, he bought Turnbull & Asser shirts on eBay and wore them without ties. "You don't really want to buy cutting-edge digital service from a guy in a suit and tie," says Mr. Worth, wearing jeans, a white tailored jacket from British label Connelly, Converse sneakers, and a blue-and-white checked Paul Smith shirt. Details, details: The shirt had purple-stitched buttonholes and matching cuff-knots.

The two executives aren't shy about asking employees to adhere to the uniform. At a recent meeting in Chicago with a potential client, Mr. Kaufman asked his creative director to remove his tie. He is equally critical of sloppy looks and encourages subordinates to buy clothes at department stores, where they can be conveniently tailored in-house.

There's a fellow in the Los Angeles office whose unpressed collar often curves up "like the Flying Nun's." Mr. Kaufman is not above a little humorous nudging. "Gee," he's said, "no collar stays today?"

### WSJ.com

**Shedding the suit**  
CEO Trevor Kaufman discusses the role of clothing in running a business, in a video at [WSJ.com/Fashion](http://WSJ.com/Fashion)

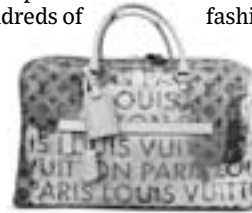
## Refurbishing handbags

BY TERI AGINS

**W**hen my designer handbags start to show wear, can I send them back to the manufacturers to have them repaired and to restore them like new? How much will it cost?

—M.K., Scarborough, N.Y.

A perk that comes with the purchase of a pricey status handbag is that most makers will fix broken straps and zippers, missing rivets and torn linings—often free of charge, if the fixes are simple. However, do expect to pay well into the hundreds of dollars for new linings, stain removal and reglazing. The obvious advantage of going back to the manufacturer—rather than the local shoe-repair shop—is that any stitching, buckles or other details you get will match.



**Louis Vuitton** first makes sure the bag is genuine.

You should return the bag in person at the designer's boutique, or, in some cases, at the department store where you bought it. Bring your sales receipt to speed along the processing.

Makers such as Hermès, Fendi, Gucci, Louis Vuitton and Coach will begin by authenticating that your bag is indeed genuine—and not a counterfeit—by checking for special code numbers or hidden insignias that were put inside the bags at production.

There's no statute of limitations on bringing bags back for repairs. Gucci does most repairs of handbags and small leather goods free within a year of purchase, as long as the goods were bought at its Gucci boutiques. After the year is up, Gucci charges a repair fee. Louis Vuitton's repair policy applies to goods purchased at its leased shops inside stores such as Saks Fifth Avenue and Neiman Marcus. Remember that after a few years, certain materials and hardware for some limited-edition, seasonal fashion bags may no longer be available.

Don't expect to get a price estimate over the phone, as the companies will insist on evaluating each repair on a case-by-case basis.

Most handbag makers send extensive restorations back to factories, so be prepared to wait a while. Fendi and Louis Vuitton estimate between four to six weeks, while Hermès says it may take up to three months for a handbag to be revived. For other brands' policies on repairs, go to their Web sites.

Makers say that the most common repair jobs, other than broken handles and zippers, involve cloth linings or leather uppers ruined by leaking pens, lipstick and makeup stains.

—Email questions to [askteri@wsj.com](mailto:askteri@wsj.com).

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# Inflation hits the bottle: Are the 2005

**F**OR THE PRICE of a single bottle of the just-released 2005 Château Latour, you could buy about 170 shares of General Motors stock.

Every time we think about that little statistic, we can't quite get our heads around it. We live in very interesting times. And get this: While you can always pick up the phone and buy GM stock, the Latour and the four other first-growth Bordeaux from the 2005 vintage, even at \$1,950 a bottle and more, are hard to get. Are they worth the trouble,

## Tastings

DOROTHY J. GAITER  
AND JOHN BRECHER

not to mention the money? We decided to find out.

To start at the beginning: In 1855, Napoléon III asked for a ranking of the wines of Bordeaux, a selection of which was to be presented at the Exposition Universelle in Paris that year, and the best became known as the first growths. The Classification of 1855, which rated wines based on quality and price, codifying the longtime reality of the market in these wines, was politically charged and controversial even at the time. And that has never really changed, with generations of wine geeks arguing with unrelenting passion about whether this or that second growth should be downgraded while some fifth growth has surely always deserved a better fate. Indeed, the late Baron Philippe de Rothschild spent his whole adult life trying to get his château, Mouton Rothschild, upgraded to a first growth along with Châteaux Haut-Brion, Lafite Rothschild, Latour and Margaux, and he finally succeeded in 1973.

Of course, there are other great, expensive wines these days, from Bordeaux's own Château Pétrus to Australia's Grange, but the first growths have been consistently excellent for centuries—Thomas Jefferson collected them, after all. They have become a kind of gold standard for red wines—they are the classic Bordeaux blend, primarily Cabernet Sauvignon and Merlot—with accompanying high prices. The 2005 vintage has been widely hailed as the year of the century—to be sure, the third vintage of the century in six years (following 2000 and 2003), but the Bordeaux wine trade and wine salesmen have never been shy about hype. The best wines of 2005 are just now being released, having rested comfortably in barrel and bottle for a time.

The 2005 vintage was followed by two years that, surprisingly, are not being called the vintages of the century, which makes the wines of 2005 even more prized (although we assure you that when the 2006 and 2007 vintages are actually released, merchants will say that, by golly, the wines are better than we expected and some of the properties, especially the ones we're selling, did a really great job with careful pruning and superior winemak-



Andrew Scrivani for WSJ

ing). The weather for 2005 promised a fine vintage of nicely concentrated wines and prominent wine critics immediately hailed the year as one of the greats, such as 1982, which “springs to mind as a valid comparison in every sense,” wrote the noted British wine store Berry Bros. & Rudd, “but it’s worth noting that yields in 1982 were considerably higher than in 2005, resulting in slightly lower concentration.” Lower yields of grapes per acre, the result of various factors such as weather and careful pruning, are supposed to result in wines of richer, higher concentration, more intense flavors and, of course, atten-

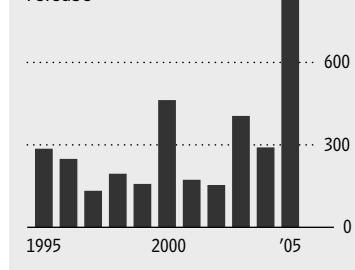
dant higher prices. Prices for the 2005 first growths started high—these days, most first growths are bought as futures, in which you pay your money now for delivery about three years after the vintage—and then got higher. It will be interesting to see if these atmospheric prices will be sustainable in the coming months.

It certainly seems odd in the midst of major economic problems, but there are many reasons for this leap in price—maybe not good reasons, but reasons. First, sales of luxury goods generally are holding up well, according to an article last month in *The Wall Street Journal*.

There is also a world-wide increase in attention to wine. While more and more moneyed people all over the globe, especially in Asia, are interested in these five famous names, the production is fairly constant—from about 11,000 to 25,000 cases for each château—so there are supply-and-demand issues. As an economist said about fast-growing emerging markets in the same *Journal* article: “They’ve got the mad money there, and they’re spending it.” In his new book “Wine Politics,” Tyler Colman, better known as the blogger Dr. Vino, asks why the greatest wines of France commanded record prices in the 2005 vintage

### A sudden leap

The average price per bottle that our columnists paid for each vintage of first-growth Bordeaux back to 1995, upon the wines' initial release



while 18 million liters of less-priced Bordeaux wine was distilled into ethanol because it couldn't be sold. Part of his answer: The top wines “have become accoutrements of the global elite, along with sports cars and silk scarves.” In addition, there is an increasing amount of speculation in these wines as more and more merchants insist that these will be the next great investment. Wine merchants can trot out someone who once bought 1961 Lafite for just \$5 as quickly as stockbrokers can tell the story of getting Microsoft for a song, all the while ignoring the possibility that perhaps neither Lafite nor Microsoft is such a good deal at current prices.

In any event, the result is that the prices of these wines are stunning. We paid an average of \$1,329 a bottle, about three times as much as in any previous year (we have been buying and tasting the first growths for this column since the 1995 vintage). The accompanying graphic pretty much tells the story. (This is a good time to recall that there are thousands of small, obscure châteaux in Bordeaux and, in a tasting earlier this year, we found that many of them produced outstanding bargains for \$20 or less in the 2005 vintage. If you'd like a copy of that column, drop us a note at [wine@wsj.com](mailto:wine@wsj.com).)

We routinely get mail from people who are outraged that anyone would pay \$1,000, or even \$100, for a bottle of wine. On the other hand, we routinely get mail from people who are outraged that we would ever actually enjoy a wine that costs less than \$10. Wine is personal, and so is value. Sometimes a \$50-a-night motel room is fine because you just want to put your head down and sometimes a \$1,000 suite is worth every penny because you have the greatest night of your life. Wine is the same way. We don't hold it against a wine that it costs \$10 and we also don't hold it against a wine that it costs \$1,950, though we surely have higher expectations of the expensive wine.

The bottom line isn't really financial. It's the taste. How are the 2005 first growths? We bought each to find out.

The first growths, like any fine wines, really can create very special memories. Because this is such a

# Bordeaux worth it?

nicely defined, little group of wines, it's easy to remember them through the years, and we certainly do. They are a kind of shared language among wine people, so that simply saying "59 Latour," for instance, in a group of wine lovers means something. To us, it is the amazing and utterly delicious wine that Dottie gave John when he turned 29, a year before he reached the Big Three-O. For others, it will have a different significance. If you don't find debates about the relative merits of Joe DiMaggio vs. Mickey Mantle very interesting, stay clear of wine lovers when they debate, say, the 1929 Bordeaux vs. the 1945 or the 1961 vintages.

In our tastings for this column since the 1995 vintage, our favorite first growths have been Latour and Lafite, with Margaux—which we long loved for its elegance—our biggest disappointment. We taste thousands of wines every year for this column and we find something to like about most of them. At their best, though, the first growths set a standard. They are reminders of what great wine should taste like—complex, interesting, contradictory, with fruit and earth and all sorts of nuance that wine geeks like us can talk about all night. Tasting a fine Bordeaux is a reminder that great wines are made in the vineyard and that what's called structure is just that: a set of smells and tastes that are built upon and dependent upon each other, with the flavors always just slightly beyond human comprehension—requiring, darn it, another taste. And, of course, the good ones get better and better with age, with their youthful life and zest replaced by a kind of dusty, brow-scrunching wisdom. Legions of wine-lovers, including us, will tell you that tasting a fine first growth

## Sampling the expensive first-growth châteaux

that's fully mature is the kind of experience that reminds you what all the fuss is about.

The 2005 wines are infants and, as always, we didn't taste these young wines blind. Instead, we opened one each day for five days and drank each over many hours, both with and without food. In each case, we decanted the wine after initially tasting it because our first sips indicated, as we'd expect, that they needed it.

The verdict: Every one of them rated Very Good or better—and, yes, we agree that at these prices, they certainly should. We found the five generally ripe, well-made and tasty. Still, we would say, overall, that they're not as exciting as we'd hoped. If your passion is golf or ballet or watercolors, you know what we mean. Think about the shots you've made or performances you've seen or the paintings you've studied that are clearly excellent, technically just right and that you enjoy a lot, but that don't excite you for some reason, maybe because they seem lacking in soul and risk-taking. That's how we felt about the Mouton and Margaux and, to a lesser extent, the Lafite and Haut-Brion. In general, we slightly preferred the 2003s, which cost an average of \$405 a bottle at the time and now, if you could find them, would cost about \$900 (though we would

still wait quite some time to drink them).

Then, however, there was the Latour. Exciting? You bet. This wine was so flawless that we'd say this is the red wine that other red wines hope to be. The color alone was stunning—deep, purple-red-ruby. The nose was heady, with all sorts of tightly focused scents of blackberries, chocolate, mint and cedar. As Dottie said, "The nose says, 'This will be exciting and explosive.'" And it was. Each small sip was filled with a world of intense, focused, pure fruit. It was inky yet beautifully balanced. We felt we could taste the earth, feel the sunshine and smell the barrel room. The wine warmed our palates with nice acidity and hints of cinnamon and warmed our souls with something deeper. Dottie summed it up nicely when she said, "There's no wavering." What she meant was that there was a clear, consistent vision for this wine, a true passion that would brook no compromise. It's a great wine. It will be even greater in the decades to come. Even among this exalted group, it is a wine of a completely different order. We felt the same way in 2000, when the Latour also rated a rare Delicious! (Those wines at the time cost an average of \$463 a bottle and now would cost about \$1,250, but leave those in the cellar for a while, too.)

Is the 2005 Latour worth \$1,950? As working stiffs, we can't imagine spending \$1,950 on any bottle of wine. We still remember, in minute detail, the first time we spent more than \$100 on a wine, a Heitz Martha's Vineyard from California. But we do hope that people who can afford the Latour appreciate it for its greatness and not just for its snob appeal or investment value. It deserves better than that.

## Winemakers try new ways to fight fakery

WITH THE PRICE of fine wine so high, counterfeiting has become a big issue. (For copies of two of the Journal's articles on counterfeiting, drop us a note at wine@wsj.com. There's also an interesting book on the topic called "The Billionaire's Vinegar," by Benjamin Wallace.) Top wineries have discussed using all sorts of technology to combat counterfeiting, including embedding microchips in corks. We thought of this as we removed the label from the 2005 Lafite Rothschild.

We have saved thousands of labels over the past 35 years—for memories at first, but now for fact-checking as well—and this situation was unique. We were using the oven method, which works well on most labels these days (heat an oven to about 175 degrees Celsius; turn it off; put the



empty, uncorked bottles in and then, very carefully, holding the bottle with an oven mitt, use your other hand to peel the labels off the hot bottles a few minutes later). As the Lafite label peeled off, there appeared to be a design cut into it, almost like a butterfly or a puzzle piece. It seemed intentional.

We contacted the merchant who had sold us the bottle, and he said he had no idea what this might be. Then we contacted an official at Lafite, who said he

couldn't imagine. So we looked very carefully at another bottle of Lafite, this one with the label still on the bottle, and we could see that the same design was cut into that label. Finally, another official at Lafite confirmed this was one of several "tricks" the winery now is using in an aggressive effort to fight fraud. If you have a magnifying glass, you might also try to find the "2005" on the jacket of the woman on the left of the label.

—Dorothy J. Gaiter and John Brecher

## The Dow Jones 2005 first-growth index

The first-growth Bordeaux from the widely hailed 2005 vintage are reaching stores now. We tasted each over a period of several hours. These are not designed for early drinking and, indeed, will be better to serve when your newborn child turns 21 (assuming proper storage, of course). These are listed in order of our preference. We have listed the prices we paid at stores in New York, but prices are absolutely wild. In general, it appears that a very rough average is as much as \$200 more per bottle than what we paid, though we wonder whether these prices—high even by first-growth standards—are sustainable once the wines fully reach the market.

### Château Latour (Pauillac), \$1,950 Delicious!

Profound wine, with a gorgeous ruby color; intense, complex nose; tremendous focus and purity of taste; and a finish like a long drumroll. Harmonious balance of intense, rich blackberry fruit, oak and earth heightened by perfect acidity and tannins. Intricate, like an engraved coil, necessitating small, thoughtful sips. Impeccably made.



### Château Lafite Rothschild (Pauillac), \$1,200 Very Good/Delicious

Blackberry-oak-cedar-humidor nose that's mouth-watering and serious. Dry, black-plum fruit with plenty of tobacco, great tannins and a long, lovely finish. A wine of breeding. Promises to be seriously seductive in some years.



### Château Haut-Brion (Pessac-Léognan), \$1,295 Very Good/Delicious

Beautiful, deep-purple color, with a nose of spices and minerals. Tarragon and sage and densely packed underlying fruit. A wine that holds interest, hiding its charms and making you want to unlock its mysteries. Really fine minerals and acidity. Definitely one for the long run. We loved the 2003; Haut-Brion is clearly on a roll.



### Château Mouton Rothschild (Pauillac), \$750 Very Good

Big, rich and spicy, with some chocolate on the nose. Spicy blackberry fruit. Beautifully made, with some seriously rich oak, but it lacks the depth and intensity we like and the finish has a touch of wateriness that worries us.



### Château Margaux (Margaux), \$1,450 Very Good

Broad and fruity, with raspberry turning to black-cherry fruit. Nicely balanced, with some herbs. Tasty and fine, but just not very interesting.



Note: Wines are rated on a scale that ranges: Yech, OK, Good, Very Good, Delicious and Delicious!



# An overlooked literary master?

BY CYNTHIA CROSSEN

LITERARY HISTORY owes Daphne du Maurier a fairer shake.

Her novels, especially "Rebecca," have been read by millions and remain in print several decades after publication. Movie adaptations of her stories, such as "The Birds" and "Don't Look Now," have become engrained in the culture. From 1931 to 1977—46 years—Ms. du Maurier wrote novels, short stories, plays and biographies. She herself has been the subject of several biographies, and a spirited but tender fictionalization of her life, "Daphne" by Justine Picardie, was published this spring.

Yet you will not find any of Ms. du Maurier's books on the Modern Library's list of the top 100 novels published in English since 1900. She won no prestigious literary prizes. Ms. du Maurier herself lamented that critics considered her "a hack-writing, best-selling spinner of yarns."

Best-selling authors today often face the same kind of critical hauteur. When Stephen King won a medal from the National Book Foundation in 2003, he said in his acceptance speech, "I salute the National Book Foundation Board, who took a huge risk in giving this award to a man many people see as a rich hack. For far too long the so-called popular writers of this country and the so-called literary writers have stared at each other with animosity and a willful lack of understanding."

A classic is a book that continues to be read. In 1938, the year "Rebecca" was published, it was the No. 4 best seller in America. No. 3 was "My Son, My Son!" by Howard Spring, which has been out of print since 1966. (No. 1 and No. 2 were "The Yearling" by Marjorie Kinnan Rawlings and "The Citadel" by A. J. Cronin, both classics by any definition.) No. 9 was "The Mortal Storm" by Phyllis Bottome, and No. 10 was "Action at Aquila" by Hervey Allen.

I have not read the books by Ms. Bottome or Messrs. Spring and Allen, and it wouldn't be easy to find them even if I wanted to try. They didn't stand the test of time, as Ms. du Maurier's have. In the 70 years since it was written, "Rebecca" has never been out of print. By Amazon sales rank, "The Yearling" hovers around 30,000, "Rebecca" around 4,000.

In the metaphoric back rooms where the literary-industrial complex determines what is and isn't classic literature, Ms. du Maurier has three strikes against her: She wrote in a middlebrow genre, Gothic romance; her books were considered nostalgic and escapist; and she was popular with ordinary people, especially women. Ronald Bryden, in the *Spectator* in 1962, called her books "a glossy brand of entertaining nonsense."

Although Ms. du Maurier's writing made her rich, the criticism pained her. She once wrote to a friend, "You don't know how hurtful it is to have rotten, sneering reviews, time and time again throughout my life. The fact that I sold well never really made up for them."

Ms. du Maurier probably wouldn't appreciate being described as a Ms. She used the name du Maurier professionally, but in real life she was Lady Daphne Browning, wife of a distinguished military officer who later worked for the royal family. She was born in 1907 into the artistic aristocracy of England: Her grandfather, George du Maurier, was a novelist and cartoonist, and her father, Gerald, was a successful actor and theater manager. Daphne seems to have inherited some of the neuroses of her artistic ancestors—depression, breakdowns, grandiose insecurity—as well as their gifts.

In Ms. Picardie's "Daphne," a novel based on real events, Ms. du Maurier is 50 years old and beginning a long period of turmoil in her domestic life. She has just learned that her husband is having an affair (as her husband did); divorce in that era and class was out of the question. Trying to write her way out of despair, she embarked on a biography of Branwell Brontë, brother of Jane and Emily, who was a gifted writer but died at the age of 31 after years of alcoholism.

Ms. du Maurier prided herself on telling



Corbis

Author **Daphne du Maurier**; below, a poster from the film version of her best-selling novel, 'Rebecca.'



Everett Collection

stories that hooked readers and didn't let go. She wasn't a stylish writer; her prose made way for her narrative rather than the all-too-common reverse. Stephen King in the *New York Times* in 1993 called "Rebecca" "a book any aspiring popular writer should read, if only for its bravura pacing and narrative control. Critics may sneer, but it's impossible to do this sort of thing unless you have an almost

perfect downbeat in your head. Du Maurier had it."

Ms. Picardie believes some of the critics' distaste for Ms. du Maurier may be an "aggressive reaction" to the discomfort she forces on her readers. "Rebecca" asks us to become complicit with Max de Winter, a man who's a murderer," she says. "When I first read it, I was desperate for Max to get off, and this is a man who shot his first wife. Even [Alfred] Hitchcock thought an audience wouldn't accept a murderer as a hero." In the movie version, which won a best-picture Oscar in 1940, Rebecca dies when, during an argument with Max, she falls and hits her head.

That Ms. du Maurier's novels are deemed Gothic romances makes them anathema to the literary elite, says Richard Kelly, a retired professor of English at the University of Tennessee, who wrote a critical study of her work. "Romances are something you buy at a bus depot to read on a long bus ride," he said in an interview. "And Gothic novels, with their ghosts in the cellar and mad women rattling their chains, are just easy ways to scare you. But Daphne du Maurier wrote a very sophisticated version of the Gothic novel."

My personal du Maurier favorites, less well-known than "Rebecca" and "My Cousin Rachel" but I think more interesting, are "The Scapegoat" and "The House on the Strand." Published in 1954, "The Scapegoat" is the story of an identity thief, a French aristocrat who stumbles on his double in a railroad station and forces the man to exchange lives with him. "The House on the Strand," published in 1969, is a time-travel story alternating between the Cornwall countryside of the 20th and 14th centuries.

Ms. du Maurier died in 1989 at the age of 81. As a biographer, Margaret Forster, wrote, it was not the death she hoped for—"when my time comes, let me go out like a light, swiftly." Instead, she had, in essence, starved herself because she was no longer able to write.

That Ms. du Maurier continues to be dismissed as writer of "romantic novelettes" confounds Ms. Picardie. "She was a courageous and terrifying writer," she says. "She was unflinching in her ability to stare into the darkness and take us with her."



Bonhams

A 1920 chain-driven GN car from the Stafford East collection that Bonhams will sell Sept. 13-14; estimate: £50,000-£70,000.

## Auctions feature motoring classics

SUMMERTIME IS motoring time with numerous rallies, concours, car club get-togethers and auctions.

On Saturday Bonhams will hold a sale devoted to Jaguar motor cars and automobilia at the Goodwood Motor Circuit, Chichester. The sale celebrates the 60th birthday of the Jaguar XK120, the marque's first postwar sports car. Launched at the 1948 Earls Court Motor Show, the car was a sensation at the

### Collecting

MARGARET STUDER

time, setting new standards of comfort and performance for British sports cars. It was manufactured until 1954, and there are several examples in the auction, including a white 1953 roadster that was once owned by British racing driver Mike Salmon (estimate: £100,000-£150,000).

Last month, Bonhams sold a 1955 Jaguar D-Type Sports Racing Car for £2.2 million, a world auction record for any Jaguar motor car, beating the previous world record of £1.71 million set in 1999. When sold new in 1955, the car cost £2,500.

This year has seen a number of record prices for collector cars. Enthusiasts at the top end of the market have the money to spend when special cars come up for sale. But Bonhams international motoring department managing director James Knight says buyers at the lower end, for autos up to £50,000, have become more selective amid the world's financial uncertainty. "We have a polarization," he says.

On May 17, the saleroom at Bonhams' annual U.K. Aston Martin auction in Newport Pagnell, Buckinghamshire, was packed. Lots were 97% sold, led by £1.11 million for a sleek 1961 Aston Martin DB4 GT Coupe, an auction record for the model, of which only 75 were built.

One of the year's main collector car events ahead is the Pebble Beach Concours D'Elegance at Carmel, Calif., on Aug. 17. The Concours, a parade of the most beautiful cars ever made, is surrounded by related events including major auctions. On Aug. 15, a Bonhams sale of world marques will be led by a 1960 Jaguar E2A Le Mans sports-racing two-seater prototype that was driven in races by four of the world's greatest drivers: Dan Gurney, Jack Brabham, Bruce McLaren and Walt Hansgen (estimate: in excess of \$7 million). On Aug. 16 and 17, U.S. auctioneer Gooding & Co. will offer collector cars including Alfa Romeo, Bentley, Bugatti, Cadillac, Chrysler, Ferrari, Mercedes-Benz, Porsche, Lamborghini and Lancia.

Bonhams will hold an auction of early cars on Sept. 13-14 during the International Auto-jumble at the U.K.'s National Motor Museum in Beaulieu, Hampshire. Among them will be a collection of vintage light cars, or cars with less than 1.5 liters engine capacity. Star of the collection is a historic chain-driven GN car from 1920 that took first place more than 100 times in its racing career (estimate: £50,000-£70,000).

On Sept. 19-21 the Goodwood Revival in Chichester focuses on cars from the 1950s and '60s. The Bonhams auction on Sept. 19 will include a 1964 Porsche 904 GTS from the collection of famed racing driver Bernard Consten (estimate: £400,000-£600,000). In the 1950s and '60s, Mr. Consten won the Tour de France auto race five times and he was four-times French national rally champion.

# Gambling town bets on a comeback

BY CANDACE JACKSON

*Atlantic City, N.J.*  
**A**T THE NEW WATER CLUB hotel here, some rooms go for \$540 a night. Visitors can rent cabanas for \$400 a day, lounge by the infinity pool and order room service from a menu created by New York City chef Jeffrey Zakarian—but they can't play blackjack or pour their change into slot machines.

The 800-room hotel is part of the latest effort to give Atlantic City a high-end makeover. Developers in this city about two hours outside of New York City are betting big that they can finally shine up its gritty image, emulating Las Vegas's makeover in the 1990s, with casino-free luxury hotels, VIP nightspots and top-tier shopping.

In the marina district, a short drive from the famous Boardwalk, Harrah's just opened a hotel called the Waterfront Tower, where rooms start at \$249 on the weekends. The hotel has a 23,000-square-foot Elizabeth Arden Red Door Spa, where guests can get treatments like the Phyto-Organic Hydrating wrap, and a glass-domed, adults-only pool area that turns into a late-night lounge with a deejay and bikini-clad cocktail waitresses.

Last week, the Chelsea opened on the Boardwalk site of a former Howard Johnson and a Holiday Inn (a Days Inn still operates next-door). The nongambling luxury hotel rents beach cabanas for \$150 a day and is designed in an upscale, if slightly whimsical, retro style.

Atlantic City developers are even backing a direct train from New York City via New Jersey Transit, with leather seats and other first-class accommodations. They hope to get it running later this year.

These changes come as the casino business, the economic engine of Atlantic City, is struggling. Overall casino revenue here declined for the first time last year, and the trend has continued: In June, revenue totaled \$373.6 million, down 11% from the same period in 2007.

Growing competition from newer, flashier regional destinations such as Foxwoods Resort Casino and Mohegan Sun, both in Connecticut, have given the resort area a run for its money in recent years, siphoning off tourists who might otherwise have traveled to New Jersey for weekend gambling. Another serious blow came in 2004, when Pennsylvania approved in-state slot gambling, clearing the way for establishments to open in nearby Philadelphia and other tourist destinations. Since then, racinos—race tracks with slot parlors—are in development around the state. The first slots opened at Mohegan Sun at Pocono Downs in 2006; this summer, a \$208 million expansion added more slots and 10 restaurants.

"For our survival, we couldn't rely on gaming anymore," says Jeffrey Vasser, executive director of the Atlantic City Convention & Visitors Authority.

Atlantic City wasn't originally a gambling town. It became one of the country's premier vacation resorts around the turn of the last century, known for its grand oceanfront hotels like the 600-room United States, where President Ulysses S. Grant vacationed. The first iteration of the wood-plank Boardwalk, built in 1870, boosted tourism even more, as rides and amusement games sprouted up alongside it and



Above, the domed pool at the Waterfront Tower hotel, and, top right, a room at the hotel. Right, Carina boutique.

near the piers. The area became a magnet for wealthy tourists as well as vacationing vaudeville stars such as Eddie Cantor and Georgie Jessel, and later, Sammy Davis Jr. and other Rat Packers. The streets, named for bodies of water and American states, famously inspired the board game Monopoly.

But tourism in Atlantic City began to decline post World War II—in part because the wealthy could now easily fly to more exotic destinations such as Miami Beach in Florida and the Caribbean. The downward spiral continued until the late 1970s, when gambling was legalized in an attempt to lure back the tourists.

Though gambling did grow—there are now 11 major casinos here—Atlantic City never really evolved into the East Coast's answer to Las Vegas. Critics noted that blighted neighborhoods in the shadows of the casinos benefited little and were left to wither. And many of the casinos themselves failed to keep pace with their flashier cousins out West.



Photos: Harrah's Resort Atlantic City (2), Borgata Hotel Casino & Spa (left), Steve Maciejewski

Some of the older ones, where elderly gamblers sit for hours playing nickel and penny slots, are in various states of disrepair. Dining options include several all-you-can-eat restaurants such as the Tropicana's \$18.95 Fiesta Buffet, with stations touting "American," "Oriental" and "Soup." Even the Miss

America pageant, which began here in 1921, left town for Las Vegas two years ago, in hopes of reviving its own faded appeal.

Signs of a turnaround are visible, however, led by the Borgata, an upscale hotel and casino that opened in 2003 and has since added a handful of restaurants headed by well-known chefs such as Wolfgang Puck, Bobby Flay and Michael Mina. (The



Borgata's new Water Club hotel is connected by a shop-lined walkway.) The resort's nightclubs cater to a free-spending younger crowd. One, called mur.mur, has go-go dancers and requires bottle service, which starts at around \$310, to get a table. Bob Dylan, Gwen Stefani and other top acts have headlined at the resort's concert venue.

At the Chelsea, Curtis Bashaw, the resort's developer, says he hopes to attract a younger, wealthier clientele (or older travelers with an "urban sensibility") in search of relaxation and nightlife, not just gambling. He has brought in Paul Sevigny and Matt Abramcyk, the impresarios behind the Beatrice Inn, a New York celebrity hangout, to help run the Chelsea's lounge and late-night scene.

Many of the casinos and shops along the Boardwalk have cleaned up their facades. A large shopping mall opened two years ago on a pier attached to Caesars Atlantic City, with shops such as Louis Vuitton and Stephen Starr's third Buddakan restaurant—the others are in Philadelphia and New York.

Cynthia Weinfeld drove down last month from Armonk, N.Y., to spend the weekend with two girlfriends. "It's more about the R & R than the gambling," she said, as she sipped a mojito by the bar at the Water Club and chatted with her friends. The women ate dinner at a new Japanese fusion restaurant called Izakaya that serves \$14 pieces of toro sushi and stays open until 2 a.m., and then hit the spa the next morning.

Still, the odds of Atlantic City making a full-blown comeback may be pretty long. Las Vegas, where hotel and casino development has been on a tear over the past couple of years, is also seeing a decline in business. Gambling revenue and hotel-occupancy rates there have dropped in the wake of the credit and housing-market crises.

It also may take a while for the Jersey resort town to shake its reputation for crumbling casinos and bargain-seeking low rollers. Downtown, there are blocks of rent-to-own furniture stores and check-cashing joints. The Boardwalk still has lots of dimly lit massage parlors, psychics peddling \$5 readings and souvenirs shops selling T-shirts that say things like "I only Drink Beer on Days that End in Y."

"When you look back at Las Vegas...people said the same thing," says Larry Mullin, president and chief operating officer of the Borgata. But once hotel companies started building luxury properties, he says, "People's perception changed."

Edith DeSario, a 69-year-old part-time receptionist from Richland, N.J., has been coming to Atlantic City for 25 years to play slots—sometimes as often as twice a month.

Lately, she says, she has noticed a younger crowd around town. "You should hear them when they yell and are winning at the tables," Ms. DeSario says. "It's not a dead place."

## Trip Planner: New hot spots

### Where to stay

The Water Club, connected to the Borgata Hotel Casino & Spa by a shop-lined walkway, has room service and pool-side dining, with menus by chef Jeffrey Zakarian. If you want a seat by the swanky outdoor pool, get there early—chairs are nabbed quickly. There's also a shuttle to nearby Brigantine Beach. Weekend rates start at \$479 (thewaterclubhotel.com).

The Chelsea, which opened recently, is adjacent to the Boardwalk. It has a lounge with a DJ and pool scene, plus cabanas for rent on the beach. Weekend rates start at \$459 (thechelsea-ac.com).

The Waterfront Tower at Harrah's has large rooms with 42-inch flat-screen TVs and a domed, adults-only indoor pool area with six hot tubs. Rooms start at \$249



The Water Club hotel.

on weekends (Harrahs.com).

### What to do

There are several new high-end spas within hotels, such as the Elizabeth Arden Red Door Spa & Salon at Harrah's (reddoorspas.com), and the two-story Immersion Spa in the Water Club; treatments there include the Thai Sa-

cred Soak Bath Ritual (\$300). For kids, there are several piers off the famous Boardwalk, including the Steel Pier, built in 1898, which has rides and amusement-park games (steelpier.com). There's also luxury shopping at the Pier Shops at Caesars, at stores such as Louis Vuitton and Gucci (thepier-shopsatcaesars.com).

### Where to eat

The Borgata is home to several of the city's top restaurants, including Seablue, a seafood eatery by celebrity chef Michael Mina, and Bobby Flay Steak (theborgata.com). Patsy's, an outpost of the New York City Italian restaurant, recently opened on the Boardwalk in the Hilton, serving classic dishes such as Chicken Cacciatore (\$30) and Veal Chop Siciliano (\$40) (hiltonac.com).

WSJ.com

Beach town  
 See a slideshow on Atlantic City, at  
 WSJ.com/Travel



# Still sailing: Classic yachts are racing

By William R. Snyder

Special to *The Wall Street Journal*

**W**HEN the Olympic sailing events get under way Saturday at the Qingdao Olympic Sailing Center, sailors will compete in a variety of uniform fiberglass vessels called one-designs—which are meant to eliminate variation and test contestants solely on speed and tactics.

But last month an earlier form of racing took place that featured the yachts themselves as unique competitors. Forty-five classic boats raced near the Isle of Wight in the British Classic Yacht Regatta in a competition of speed, but also in a celebration of natural materials, individual design and beauty. In one race, the yachts followed the same course used 100 years ago for the first fully sanctioned Olympic sailing races, in the 1908 London Games.

“Seeing classic yachts is like watching a painting move on the water,” says David Orton, director of the British Classic Yacht Club.

The regatta is part of a growing circuit of classic yacht races in the English Channel, North Sea, West Indies and the Mediterranean. Roughly five regattas are held in each body of water annually, and almost all have started in the past seven years.

Until a few years ago a small cadre of sailing enthusiasts mostly showed off 100-year-old yachts in port like car collectors at an auto show. Today, off the south coast of England alone there are five week-long races for classic yachts taking place in June and July. Next week, 24 antique boats are setting sail for the first trans-Atlantic race limited only to classics.

A classic yacht is defined as any built before 1970 with no changes to the rigging and minimal modifications to the overall appearance. That year is also when plastics and fiberglass widely replaced wood as the favored material for yacht construction.

Though modern boats are usually faster, what attracts people to classic yachts is something more than speed: personality. “Wooden boats have a soul,” says John Lammer van Beuren, executive secretary of the International Eight-Metre Association, a highly competitive racing class that features many older boats alongside new ones.

These days, modern boats are mass produced, and nearly all components are made of plastic, lightweight metal or fiberglass. Sails are made of Kevlar, nylon and carbon fiber blends, and rigging lines use synthetic fibers. Classic yachts, however, were built (and are restored) with natural materials: wood for the hull, mast and blocks, and canvas or cotton for sails. Each boat was unique and handcrafted. Because of the variation in size and materials, yachts were handicapped in races. A 1907 rule known as the Metre Rule set out parameters for each class,



Above, from left: the yachts **Ilderim** and **Lady Ann** in the British Classic Yacht Regatta last month. Below, the yacht **Ierne** on Ladies Day at the regatta. Right, **Shamrock** sails in the Atlantic off New England around 1899, and far right, **wreckers** dismantle Shamrock for scrap in Southampton, around 1924.



but it allowed for wide variation. Today's one-designs, by contrast, are built to exact measurements.

Old gaff rigs, sloops, 12-Metres, Eight-Metres and yawls were the choice yachts for Europe's aristocracy a century ago. (The names 12-Metre and Eight-Metre don't refer to the length of the boat but rather to a figure reached by calcu-

lating factors including draft, length and width.)

The yachts are still toys for the rich. “Restoring or owning a vintage yacht is the hot scene around the Isle of Wight and France,” says Mr. Orton. “There's an element of fashion to it.”

Loïc Blanken is organizing next week's Trans-Atlantic Classique re-



Photos: Nichola Aigner (Ilderim, Lady Ann, Ierne); Corbis



gatta. “The classics are in style now because they are breathtaking to watch under sail, but also because they're a part of history,” says Mr. Blanken. For example, in July at the Eight-Metre World Championships, King Harald of Norway beat modern competitors sailing a boat given to his father in 1938.

Owners of these classic yachts see themselves as mixtures of historians and art collectors. On the British Classic Yacht Club Web site, biographies for 81 member yachts are meticulously detailed.

The *Ilderim*, for example, was built by Tore Holm for Swedish banker Marcus Wallenberg Jr. to sail for Sweden in the 1936 Olympics. The boat won the gold, but was stripped of the medal. Current owner Marc Besshofs, a Belgian businessman, says the disqualification was political. “There is no violation noted for disqualification,” he says. When the *Ilderim* was elimi-

nated, Italy then took the gold and Germany, silver, causing speculation that the disqualification was politically motivated by Hitler.

Other entries describing when owners first sighted their yachts read like love stories. “I was wind bound in the East of England in a plastic boat, when I looked out of the harbor and saw a beautiful wooden boat handling the high winds with ease,” Mr. Orton recounts.

Sailor David Murrin was the overall winner of the British Classic Yacht Regatta with *Cetewayo*, a restored 1955 yacht designed by John Laurent Giles that was found rotting on a dry dock in 1989.

Some owners re-enact races in Edwardian costume. Women don large-brimmed hats and long skirts while working the winches and men sport double-breasted blazers and white trousers at the helm.

The master of design from this era was William Fife Jr., a Scotsman who built many of the most famous racers during the early 20th century, including two America's Cup challengers, *Shamrock I* and *Shamrock III*. His philosophy that a boat should be “fast and bonnie” became a creed inspiring others to design with both form and function in mind. He made yachts narrower and changed the angle of the waterline, both of which reduced drag. As a result his boats seem to glide in the water.

Fabrication procedures, materials and design evolved rapidly in the middle of last century, spurring the creation of newer and faster racing classes. Owners who wanted to re-



# ing again



main competitive left behind their wooden yachts. Though some of the golden age yachts remained active, most were mothballed or scrapped entirely for their valuable wood.

By the 1980s sailors uncovered yachts in dry docks, marshes and junkyards and started restoring them. But designs by masters like Messrs. Fife and Holm are in short supply. "There isn't a reserve of old boats anymore," Mr. Orton says. Prices are high for classics that come on the market. For example, Saskia, a 1931 Fife Eight-Metre, was listed this year with a starting price at €160,000 (the sale price wasn't disclosed); in comparison, the Yquem, a modern fiberglass Eight-Metre built in 1985, is for sale for €110,000.

Restoration projects can be difficult: Builders like Mr. Fife used African mahogany for decks and rock elm, oak and exotic woods for the framework. Wood grains must be carefully matched, and finding woods such as rock elm in bulk is hard. Long cuts of Sitka spruce used for the mast and spars are almost impossible to find today, says Mr. Lammerets van Beuren, who has been involved in nearly 100 restoration projects.

Another challenge is finding expert labor. "The time between original construction and restoration skips two generations, so it's astounding the skill sets remain to do the detailed work," says Mr. Besshofs. Few craftspeople have the required expertise to frame the support ribbing, fabricate the hull and

do the detailed wood working for the cabins. To satisfy demand, a half-dozen shipyards in the U.K. now run apprenticeship programs for boat builders interested in antique yacht restoration.

Because of the limited supply of restoration projects, the future is in creating new vessels and replicas of classics, says Duncan Walker, owner of Fairlie Restorations in Hamble, England, which builds yachts according to classic designs from the early 1900s.

One of the biggest classic yacht replica projects under way is the recreation of the 210-foot schooner Atlantic, a legendary ocean racer from the early 1900s. The boat took the trophy at the 1905 Kaiser's Cup, a trans-Atlantic regatta, and also set a 24-hour speed record that stood for 93 years. But after World War II, the ship was left in mothballs and later scrapped in the harbor at Newport News, Va., in 1982.

In 2005, Dutch yachtsman Ed Kastelein decided that for sheer spectacle alone, another Atlantic should sail. He spent the past three years researching every detail of the original design, from sail rigging to the total displacement to varieties of wood used, in order to ensure an exact replica. He even plans to include marble floors in the cabin, which he discovered were part of the original design by studying period photographs of the yacht at the M.I.T. Museum's nautical archives. He's directing the rebuild near Rotterdam, and the boat is expected to be finished next year.

## The Big Five: Classic designers

**F**IVE DESIGNERS who made major advances in the speed and beauty of classic yachts, and their signature vessels.

### Nathanael Herreshoff (1848-1938)

Widely considered the early master of America's Cup yachts, Mr. Herreshoff's five designs dominated the races from 1893-1920, defending the trophy six times. Along with successful racing boats, Mr. Herreshoff supplied yachts for many of America's wealthy industrialists from his shipyard in Bristol, Rhode Island.

#### Reliance, 1902-03

With a crew of 64 and a length of 27 meters, Reliance was one of the greatest and last of the large-scale ocean racers, and it won the 1903 America's Cup. Its success came from advanced engineering that replaced pulleys with winches and allowed for a 199-foot mast on only a 90-foot hull.

The sloop-rig so handily beat her challenger, the William Fife-designed Shamrock III, that within a few years the America's Cup ruling committee imposed new parameters to reduce sail area to help even the racing field.

### William Fife Jr. (1857-1944)

Born into a yacht-building family, Mr. Fife was the third generation to work at the family shop on the River Clyde in Fairlie, Scotland. Mr. Fife helped the racing yachts make the transition from the large cutters and gaff-rigs of the late 1800s, which used several sails at once and needed a large crew, to lighter and faster Metre boats, becoming a prolific designer of the latter. He also worked to simplify lines and used understated design cues, such as rounded overhangs for the stern and inlaid decking patterns. Because of his signature refinement, the Fife designs are highly sought.

#### Moonbeam of Fife, 1902

Christened Moonbeam III, it was Mr. Fife's third design for London lawyer Charles Plumtree Johnson, who had been dissatisfied with the racing abilities of the previous two Moonbeams. The 25-meter yawl is an exceptional example of an early 20th-century yacht with massive sail area. Even at more than 100 years old, the yacht races in the Mediterranean circuit and is available for charter from its port in Saint-Tropez.

### Alfred Mylne (1872-1951)

A Scotsman who began his career at the famous design firm G.L. Watson, Mr. Mylne had as his first notable commission the racing cutter Britannia, built for King Edward VII. After such early successes, Mr. Mylne started his own office and became a pioneer of Metre boats.

#### Edit, 1911

Only four years after the establishment of the Metre Rule, which set out basic parameters for each class, designers were still tampering with the formula to maximize speed and beauty. Mr. Mylne made his contribution with the yacht Edit, an Eight-Metre whose



Clockwise from top: the yacht **Moonbeam** racing during the Voiles de Saint-Tropez regatta in 2006; designer **Nathanael Herreshoff**; designer **Alfred Mylne**; the yacht **Athena**; the yacht **Reliance**.

hull rested low in the water with long bow and stern overhangs. It helped create the now-ubiquitous look of the racing class. Edit still races in Lake Constance, Germany.

### Tore Holm (1896-1977)

Along with designing some of the world's best racing Metre boats, Mr. Holm was a successful sailor in his own right. Competing for Sweden in the Olympics in five Games from 1920 to 1948, he medaled four times including two golds. During his first Olympic race in 1920 he sailed to gold in a boat he designed and built at only 23 years old. Mr. Holm's signature was speed, which he achieved through perfecting the balance between keel weight, hull length and sail area.

#### Athena, 1939

To shake the sting of disqualification at the 1936 Olympics, Marcus Wallenberg Jr. commissioned this second incarnation of his Eight-Metre Ilderm, built almost identically. The yacht won several trophies in 1939 but its early career was cut short by the beginning of World War II. As a testament to Mr. Holm's mastery, Athena races today at the highest level of regattas and placed fourth against 50 modern boats

at the 2007 Cowes Week Regatta at the Isle of Wight, which was founded in 1826 and is the longest-running regatta in the world.

### John Laurent Giles (1901-1969)

Mr. Giles straddles the gap between classic and modern yacht builders. He ushered a new era of yacht design by detaching the rudder from the keel and using developments in aeronautics to reduce displacement, which increased speed. Despite these breakthroughs, Mr. Giles is best known for introducing the Vertue class of boats. Though small, measuring only 25 feet, Vertues are considered exceptionally seaworthy classics, completing long oceanic passages.

#### Andrillot, 1936

Mr. Giles's first Vertue was the yacht Andrillot. Launched to little fanfare in 1936, Mr. Giles had successfully simplified the sail plan of a gaff-rig, which was previously thought to be too complicated a rigging system for a small boat because of the numerous lines—and therefore crew—required to raise the sails. The popularity of the Vertue class increased in the 1950s as buyers sought smaller boats for cruising and racing.

—William R. Snyder



# So close, but yet so far

THE MAIN TROUBLE with short putts is how easy they are to make on the practice green. There, provided your short-putt confidence hasn't already been shattered, you can roll in 3-footers all day without breaking a sweat. Even 5-footers aren't usually a problem if they don't break very much. But out on the course, holing putts of this length is an entirely different proposition. There, it's hard not to

## Golf Journal

JOHN PAUL NEWPORT

think about the agonizing consequences of missing, a mind-set that all but guarantees that you will. Once the putt lips out or otherwise skates past the hole, it's then hard not to think about bending the shaft of your putter on your forehead, as PGA Tour pro Woody "Aquaman" Austin once did. Or ripping the head off a chicken. Or flinging both your golf bag and the golf cart through the picture window of the clubhouse.

The peculiar psychology of short putts and the missing thereof also has a lot to do with how cruelly an errant 3-footer annihilates the brilliance of a shot, or a series of shots covering 400 yards or more, that got you to that position. It doesn't seem fair, and it isn't fair. It's an outrage!

And yet, as Lee Strasberg's Hyman Roth said in "The Godfather: Part II," "This is the business we've chosen." Making 3-footers is lamentably as much a part of golf as driving the ball in the fairway. Ben Hogan, late in his career, started yanking short putts and grew to despise them so much he suggested that putting really shouldn't be considered part of the game. But he was only dreaming.

For players whose playing companions are liberal with gimmes, short putts actually aren't that big a part of the game. In some four-somes the traditional practice of conceding putts "within the leather" of the grip, or about 10 inches, evolves with time so that "within" comes to mean from the putter head to the end of the grip, or about 2 feet. Sometimes more. Employees, for instance, are often extremely generous in conceding putts to their bosses. This is fine. Generous gimme-granting is one of golf's most civilized conventions, and helps speed up play.

But there are times—in tournaments, in big-money matches—when we all have to stare down kneecrackers and our weaknesses are exposed. I, for one, go through periods when I'm far more likely to miss a 3-footer than I am to make one. Statistically, since I push as many to the right as I jerk to the left, you might think that something like a third would somehow find the bottom of the cup. But short putting is much more insidious than that.

"I'm humored when people say that missing short putts is all mental, or it's all this or all that," says Stan Utley, one of the top putting gurus on the Tour these days. "But the fact is it's a little bit about everything."

The pressure of having to make short putts, he points out annoyingly, makes some people better. "Even as a kid I noticed that trial lawyers seemed to putt well, probably because they are used to performing in court and knew how to focus," he



Scott Hoch after missing a crucial 30-inch putt at the 1989 Masters.

says. "And everyone knows the guy at the club who is a gambler and always seems to make the putts he needs to, because that's his skill set."

The best general advice Mr. Utley offers to players who miss a lot of short putts is to free up the tension in their shoulders and arms. The putterhead, he says, should have some swing to it. "When people get tense, they try to guide the ball. Unfortunately they usually do this by waving the grip end of the putter around rather than by letting the putterhead swing itself, through the ball," he says.

For four or five rounds this summer, I had it all figured out. I didn't miss a single putt of less than 5 feet and made a shocking number of putts from 5 to 12 feet. It was exhilarating. But then, in a tournament, I felt a bit twitchy for some reason and missed five out of six putts from 3 to 5 feet, and two from 18 inches. I still haven't recovered.

After that round, I pulled out every putting-instruction book in my library and scoured them for tips on short putting. The most universal piece of advice, stated many different ways, was to swing firmly through the ball. Under pressure, golfers have a tendency to jab and

stop the putterhead at impact. Ray Floyd in "From 60 Yards In" called this a "quit stroke" as opposed to the "smooth accelerating movement of the putter toward the hole" that you want.

Another common cause of jerked short putts seems to be unwanted movement of the head, shoulders, torso and/or eyes at or immediately before impact. Sometimes this is caused by nothing more serious than an irresistible, fear-induced urge to peek too soon at where the ball is going. In other cases the dreaded yips are involved. This may be an actual neurological condition caused by years of extreme terror at the moment of impact. Golfers with serious cases of the yips literally black out for a millisecond and, when they wake up, involuntarily yank their hands, similar to how people sometimes startle when waking up from a nap.

Dave Pelz's solution for the yips, in "Putt Like the Pros," is to avoid putting at an actual hole for a while, learn a new, solid putting stroke and repeat it 20,000 times. With diligence and 500 proper strokes a week, this could be accomplished in as little as nine months, he notes.

The next most frequently cited advice in the books, which I hadn't expected, was to focus on an intermediate target rather than the ball itself. Dave Stockton, one of the Tour's best putters ever and a teacher to many, is particularly keen on this. When he strokes all putts under 12 feet he is staring at a preselected spot an inch in front of the ball and attempting to roll the ball over it.

"I could tell you not to move your head, but this accomplishes the same thing," he told me by phone this week. "It also keeps you from being distracted by the putterhead moving away from the ball."

The two final main thrusts of advice I picked up are expending as much effort visualizing and aligning short putts as long putts ("You actually have to be more precise and more committed to your line and speed on short putts, which most people aren't," Mr. Utley says) and, of course, working yourself into a positive, can't-miss mind-set before pulling the trigger. This can be very hard to pull off.

"I never missed a putt in my mind," Jack Nicklaus has said. The best putters I know (and I've drilled a lot of them for advice this summer) think the same way.

Email me at [golfjournal@wsj.com](mailto:golfjournal@wsj.com).

## Arbitrage

### Adidas official match ball of UEFA Euro 2008

| City      | Local currency | €    |
|-----------|----------------|------|
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| London    | £75            | €95  |
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| Rome      | €102           | €102 |
| Paris     | €110           | €110 |
| Brussels  | €110           | €110 |

Note: Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.



The Ausable Club's hotel looms over its nine-hole course in St. Hubert, N.Y.

John Paul Newport for The Wall Street Journal

# Finding the game again deep in the mountains

BY JOHN PAUL NEWPORT

AS SOMEONE WHO has attempted to read "Moby-Dick" many times over the years, I'm an expert on the first paragraph. In it the narrator, Ishmael, discusses his penchant for gloomy moods. "Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul," he writes, "—then, I account it high time to get to sea as soon as I can."

I sometimes suffer a mild version of this funk about now, in mid-summer, when golf starts to seem a bit oppressive. Three of golf's oh-so-serious majors are history, the mood around my home course is humdrum and my burning spring resolve to get better—I really mean it this year!—has once again dissolved into futility.

This is when I account it high time to get to the mountains, in particular the storied mountains of the northeastern U.S., where one can find a lot of old golf courses. I love these old courses, built back when golf was a simpler pleasure and not the massive industry it has since become.

The Adirondack Mountains of upstate New York have a mother lode of such courses. Starting in the late 19th century, the region became popular as a retreat for wealthy families from the Eastern Seaboard and Canada. Some built rustic lodges on well-timbered mountain lakes, while others passed the summer months at big wooden hotels—the kind that in succeeding years always seemed to burn down.

When golf took hold among the American elite in the 1890s, it was a natural adjunct to the "improving" regime of physical activities pursued by these families, such as hiking, fishing and canoeing. But it was strictly small scale. Most of the courses—59 were built in the Adirondack Park region between 1890 and 1932, about half of which remain open—were started as nine-holers.

The best preserved of the old Adirondack courses has to be the nine-holer at the Ausable Club, a 2,800-hectare preserve in the heart of the High Peaks region. Six of the course's holes were laid out in 1900, the other three in 1938, and none appear to have been changed a lick. Perhaps that's because the Ausable Club remains private and its members—most of the founding families came from Philadelphia—like things the way they always have been. Equally unchanged is the miraculously unburnt, four-story Victorian hotel that looms over the course. It's in great condition—a spanking new paint job outside, shiny floors and fresh furniture inside—and gentlemen still wear coats and ties to dinner.

I played the Ausable course with J. Peter Martin, for 30 years the head pro at Whiteface Club and Resort's golf course in Lake Placid and the author of the definitive "Adirondack Golf Courses ... Past and Present." Gracing the book's cover is a 1902 photograph of golfers assembled on the Ausable hotel's wraparound verandah. Mr. Martin, 68 years old, with his full mustache and lean, erect frame, could have walked right out of that picture. The holes on the course were short and quirky (the par fours averaged 315 yards), and we had a rousing match that came down to the final hole.

All the members we saw appeared to be having fun, too: kids in pink shorts lugging bags nearly as big as they were, young couples tooling around in carts. "When I was caddying around here as a kid," Mr. Martin told me, "all the golfers seemed to drive Cadillac convertibles and the families came for the entire summer, or at least the wives and children did. It was a resort community and golf was mostly just for the rich people."

Now, by contrast, a typical stay for families is a week or less, and almost all the golf courses are open to daily-fee play. Some are decidedly upscale. On Lake George, the ritzy Sagamore resort owns a Donald Ross-designed course (1929) and charges a pretty penny to tee it up there.

But for me there is more charm in playing the less-discovered courses, like Mr. Martin's well-maintained Whiteface course, which got its start in 1898 as part of the long-gone Whiteface Inn. The pro shop is a log cabin, the routing takes you from highland meadows to bosky glades and some of the holes dip deep into the wilderness. A few years ago, the club had trouble with a ball-stealing fox. When they found his lair, they also found 100 golf balls.

The Westport Country Club, established in 1898 on Lake Champlain, also has a rich history that owner John Hall will happily tell you all about. The back nine, which he believes was laid out by the great Scottish player and architect Willie Park Jr. but finished by an assistant, lay dormant for 17 years until the town revived it in 1963. Its holes have all the flavor of golf's classical era, including "chocolate drop" mounds in the fairways and collar bunkers encircling some greens.

Not all the old Adirondack courses are so agreeable; a few are simply old, tired and poorly maintained. But they do all seem part of a more innocent golf era. At Cobble Hill, I saw two boys leaving the course on skateboards, with their golf bags slung over their shoulders. That's the spirit of golf I was looking for up in the mountains.



## ❖ Top Picks

# Lessons learned by teachers

### London ■ theater

It has taken eight years for David Eldridge's "Under the Blue Sky" to make it to the Duke of York's Theatre from the Royal Court, where it had its brief first-run, but this subtly linked trio of playlets proves that serious drama still has a place in the West End.

Each of the three acts is a love story about a pair of secondary-school teachers; to catch all the plot references, it helps if you know something about the British education system. But Anna Mackmin's direction and Lez Brotherston's ingenious sets maximize the intensity of six star performances of characters who have given their lives (and in some cases sacrificed their ambitions and their personal relationships) to this form of public service.

In the first act, against a backdrop of an IRA bombing in February 1996, Chris O'Dowd and Lisa Dillon are totally credible as two young teachers finding the boundaries of their relationship. He's a lanky Irishman who is about to leave the state system to teach in a boarding school and must gradually admit that he knows she is in love with him and that he doesn't reciprocate her feelings.

Reciprocity is the theme connecting the three acts. In the second part, set in a private school in May 1997, the tables are turned on a drunken, sluttish math teacher, blazingly acted by Catherine Tate. Dominic Rowan, who plays the nerdy history teacher she has just sexually humiliated, has the fewest lines of any of the six characters in the play, but his transformation from wimp to alpha male is superbly and chillingly accomplished.

Act three takes place in Devon in August 1998 between a refined, older woman, portrayed by Francesca Annis, and a much younger, up-by-the-bootstraps Essex boy, played gloriously by Nigel Lindsay. The two, who teach at different schools, holiday together—sharing a bedroom but never a bed. Ms. Annis's character is initially brittle and afraid of reciprocating, but Mr. Eldridge has the dramatic courage to write a happy ending to his play—reached by some surprising means that require the services of a choreographer (Scarlett Mackmin).

This skillfully constructed 90-minute drama will change the way you look at schoolteachers.

—Paul Levy

Until Sept. 20  
☎ 44-870-060-6623  
www.underthebluesky.co.uk

### Berlin ■ art

In 1981, a large Dorset manor house called Kingston Lacy was bequeathed to Britain's National Trust. Locked away for centuries in the seldom-visited setting was the painting "The Judgment of Solomon" (circa 1509)—the jewel of the estate's art collection, and one of the largest, most ambitious paintings of the Venetian Renaissance. The unfinished work, once attributed to Giorgione, depicts a dramatic scene with majesty and subtlety. After restoration and rounds of expert scrutiny, it was subsequently reattributed to Giorgione's follower, the Venetian painter Sebastiano Luciani, known as Sebastiano del Piombo. Sebastiano—compared in his lifetime to his friend and collaborator, Michelangelo, and to his rival Raphael—is arguably the most important Renaissance painter never to have been the subject of a major exhibition, until now. The re-examination of his work, which started in earnest in the 1980s, has culminated in the current Gemäldegalerie retrospective, "Raphael's Grace—Michelangelo's Furor: Sebastiano del Piombo (Venice 1485—Rome 1547)."

As the exhibition's title suggests, Sebastiano was a great synthesizer. Brought to Rome around 1511 as Venice's



Francesca Annis and Nigel Lindsay, and Catherine Tate (below) in "Under the Blue Sky," now playing in London.



Johan Persson (2)

most accomplished younger painter, he combined Venetian reliance on color with the Tuscan draftsmanship that lay behind the classical style of the High Renaissance. Sixteenth-century Rome, home to both Michelangelo and Raphael, had recently replaced 15th-century Florence as the center of art in Italy. Sebastiano—whose use of color can equal Titian's and whose use of light anticipates, and may have influenced, Caravaggio—was generally regarded as the greatest artist in Rome after Raphael died in 1520. A portraitist of the Papal Court, he was appointed keeper of the Papal seal—"del Piombo" means "of the Pope."

The exhibition starts with his early Venetian paintings, like the two idyllic panels, "Birth of Adonis" and "Death of Adonis" (circa 1505), and leads all the way to his late, highly religious works—of-



Viterbo, Museo Civico

"Pietà" (1513-16), by Sebastiano del Piombo, in Berlin.

ten painted on slate—completed in the dark years after the Sack of Rome in 1527. The highlights of the show are Sebastiano's two masterpieces: "The Judgment of Solomon," in which figures are posed in a pageant of competing actions; and especially his unusual "Pietà" (1513-1516), in which the dead Christ lies in front of—rather than in the arms of—the grieving Virgin.

—J.S. Marcus

Until Sept. 28  
☎ 49-30-266-2951  
www.smb.spk-berlin.de

### London ■ art

Yet another superb show at the Queen's Gallery, Buckingham Palace—this time a collection of works on paper from the Royal Library, "Amazing Rare Things: The Art of Natural History in the Age of Discovery." Britain's favorite naturalist and broadcaster, Sir David Attenborough, has chosen 18 studies by Leonardo da Vinci (1452-1519), including his scary "The anatomy of a bear's foot" as well as a sheet of drawings of cats that show how their supple postures led Leonardo to superimpose upon them a colling, writhing dragon. As Sir David points out, Leonardo used his art to interrogate nature while the others in this show merely recorded it.

But the recorders include those collected by the Italian antiquarian Cassiano dal Pozzo (1588-1657) for his museo cartaceo (or paper museum), a pictorial encyclopedia intended to classify and help understand both the natural and the man-made world. It includes images of deformed fruits and vegetables, or the "Maned three-toed sloth, 1626" that looks so peculiar, until you realize that the unidentified artist was working from a preserved specimen rather than from life, and didn't know that it should be portrayed hanging upside-down rather than comically standing on all four paws.

Other exhibits include glorious botanical illustrations by Alexander Marshal (circa 1620-82), who was part of a circle of English gentlemen gardeners, and truly weird pictures of spiders, reptiles and caterpillars by Maria Sibylla Merian (1647-1717). These splendid paintings have seldom been exhibited, so their colors are startlingly fresh and vibrant. As in Merian's work, Mark Catesby's (1682-1749) striking watercolor studies exhibit no concern for relative scale; in his "Passenger pigeon and turkey oak" the (now extinct) North American bird is shown as not much bigger than a single leaf of the tree.

—Paul Levy

Until Sept. 28  
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www.royalcollection.org.uk

## How the Planter's Punch got to pack such power

IN 1900, A YOUNG H.L. Mencken visited Jamaica. "I put up at the old Myrtle Bank Hotel in Kingston," the controversialist would write in his memoir "Newspaper Days." There he "became acquainted with planters' punch, a drink that I have esteemed highly ever since."

Mencken was an early adopter. Planter's Punch didn't catch on in the States in earnest until Prohibition sent Americans abroad in search of a drink. "To the average mind Jamaica spells rum and little else," wrote the Chicago Tribune's society columnist, Madame X, in 1920. "The first



Dylan Cross for The Wall Street Journal

### How's Your Drink? ERIC FELTEN

thing the traveling public does on... finding itself sitting under the rustling palms of the hotel garden is to order a planter's punch."

The most extravagant of the drink's devotees was Tallulah Bankhead. When the Broadway star died in 1968, Time magazine eulogized her as "lavish beyond redemption, garrulous beyond recall," and noted that "she was known to romp around her apartment in the nude drinking planter's punch—and sometimes greeted friends at the door in the same state of undress."

I doubt that in England anyone drank Planter's Punch naked. But the drink was no less popular there, thanks to the marketing savvy of Fred Myers & Son. In 1924, the rum concern built a Planter's Punch Bar in the Jamaican pavilion of the British Empire Exhibition at Wembley; it stationed E.C. Pinnock, head bartender at the Myrtle Bank Hotel, behind the mahogany. There he served Planter's Punch to the Duke and Duchess of York, who were touring the exhibition and declared the drink "very nice."

As the exhibition was wrapping up in the fall of 1925, Pinnock was invited to mix up a batch of the stuff at a society party in London. A bartender from that city's Garden Hotel was invited, charged with making what was then London's favorite drink, the Old Etonian—gin, Lillet blanc, orange bitters and a dash of crème de noyau. The idea was to settle once and for all what the drink of the season would be. After the first round was served, the Garden Hotel fellow was left to cool his heels while Pinnock plowed away for hours. As he told the story later, "It was simply nothing but Planter's Punch. Planter's Punch. Planter's Punch."

The Old Etonian faded away, but the Planter's Punch persists. Or does it? Ask for a Planter's Punch these days and you're likely to get some amorphous mess of tropical fruit juices spiked with rum. This is not what the drink—and all the fuss—was about. In July 1906, the Washington Post recommended Planter's Punch as "something cool, something novel enough to excite interest, and above all something that will quench thirst."

The recipe given by the newspaper's correspondent was admirably simple: "First a strong limeade is made with plain water, and poured into a highball glass with

### Planter's Punch

60 ml Myers's dark rum  
Juice of 1 lime  
Juice of 1/2 lemon  
15 ml grenadine  
15 ml simple syrup  
(or 1/2 tsp sugar)  
dash Angostura bitters

Shake with ice and strain into a tall glass with crushed ice. Add an ounce or two of soda water if you like and stir. The place for pineapple in a Planter's Punch is in the garnish, along with an orange slice and a cherry if you're in an elaborate mood.

### Old Etonian

45 ml gin  
45 ml Lillet blanc  
2 dashes orange bitters  
2 dashes crème de noyau  
Shake with ice and strain into a stemmed cocktail glass. Garnish with a twist of orange peel.

plenty of ice. Enough of the rum is put in to suit, usually about two fingers, and after the punch is stirred, nutmeg may be grated over the top, though the connoisseur omits this last ingredient." This—perhaps augmented with Angostura bitters or sweetened with grenadine—is the sort of drink that Mencken esteemed.

The simpler sort of Planter's Punch is what won over American drinkers. But the simplicity didn't last. To see how the drink evolved, consider the various recipes used by Donn "the Beachcomber" Beach. By the 1970s in Hawaii, Beach was making Planter's Punch with rum, lime juice, pineapple juice and a hefty dose of "Honey Cream Mix," a blend of honey and butter. Compare that with the Planter's Punch that tiki-bar scholar Jeff Berry unearthed in a rare black-book used by a bartender at the first Don the Beachcomber restaurant in Los Angeles during the 1930s: rum, lime, sugar, grenadine and bitters—with a splash of falernum (a spiced mix of rum, lime and almond) as the only embellishment.

Trader Vic's Planter's Punch was in the same family (though he added some lemon juice and omitted the falernum). And I suspect that it is pretty close to the version that Pinnock used to make. Give it a try and, while you're at it, make up an Old Etonian. Then you be the judge of the winner.

## Want More Growth in China? Have Faith

Are the Olympics good for democracy? Many South Koreans credit the 1988 Games with helping to bring about the country's transition from the military dictatorships that followed the Korean War to its modern democratic government. It is not an unreasonable idea. As the citizens of an unfree country are exposed to millions of foreign visitors, unruly media and the tenets of liberty—or so the argument goes—they begin to imagine a different future for themselves. Alas, it seems from the media coverage, that the Olympics in China have, if anything, led to more restrictions on citizens, not fewer. Perhaps it is only internal pressure, not external forces, that can lead China to undergo a similar transformation.

One of most important dissenting voices in China today belongs to Peter Zhao, a Communist Party member and adviser to the Chinese Central Committee. Mr. Zhao is among a group of Chinese intellectuals who look to the West to find the key to economic success. Mr. Zhao in particular believes that Christianity and the ethical system based upon its teachings are the reason that Western countries dominate the global economy. "The strong U.S. economy is just on the surface," he says. "The backbone is the moral foundation."

Without a unifying moral system enforced by common values, Mr. Zhao argues, there can be no

trust between people. Without faith among business partners and between management and shareholders, only the law keeps people honest. "There are problems of corruption emerging....There is concern about whether China's market economy will ever become a sound market economy."

### An economist makes the case for Christianity in the Middle Kingdom.

Mr. Zhao has made his case in both popular and academic publications in the past several years, publishing more than 200 articles—for instance, "Market Economies With Churches and Market Economies

Without Churches"—explaining how Christianity leads to long-term growth. "From the ancient time till now everybody wants to make more money," Mr. Zhao told me. "But from history we see only Christians have a continuous non-stop creative spirit and the spirit for innovation."

Surprisingly, Mr. Zhao has been allowed to voice his thoughts on the country's need for more religion and religious freedom. And he has a growing audience for his message—particularly among Christians, of course. One Chinese think tank claimed that Mr. Zhao's articles have produced more hits online than those of any other author in the country.

Mr. Zhao began formulating his ideas during a 2002 trip to the U.S. "In the U.S., the spires of churches are more numerous than China's banks and rice

shops. On a street near Harvard Square," he recalls, "I once stood and looked about me, only to find that in three different directions there were three churches." The trip seems to have made a personal as well as intellectual impression. Shortly after returning home, Mr. Zhao became a Christian himself.

Mr. Zhao's argument goes beyond the need for common values. He claims that Christianity produces greater wealth than other religions or no religion. Mr. Zhao's argument is historical—the wealthiest societies are those that are traditionally Christian, either Catholic or Protestant. He says Christianity provides three elements necessary for economic growth: motivation—those who work for God rather than pleasure, money or status don't tire of being productive; a moral framework that makes for less exploitation of people and less corruption; and a mandate to care for the poor and disenfranchised.

"Traditionally," he says, "when Chinese become rich, they buy houses or maybe they marry a second wife." But they start to become lazy. Not so with Americans. "Even Bill Gates is still working very hard." Christians, he says, not only have a higher motivation, but they will use their wealth for the benefit of others.

Of course, Mr. Zhao is not the

first to make the connection between Christianity and capitalism. John Wesley, the founder of the Methodist Church, is well known for lamenting Christianity's propensity to create wealth. "I fear,

duce riches. But as riches increase, so will pride, anger, and love of the world in all its branches."

In China, the first half of Wesley's prediction is coming true. Christians there, along with the rest of the country, are embracing capitalism. Pastors I spoke with talked about finance and management classes they offered to their congregations and to those they hoped to convert. One pastor who traded in a career as a missionary for that of a factory owner in the southeastern city of Wenzhou boasted: "We are becoming both spiritual and sophisticated." The Beijing International Christian Fellowship holds services in Beijing's business district just east of Tiananmen Square, where the church's weekly Bible studies are popular.

But Wesley's fears have not come to pass. Christianity is booming alongside China's economy. The estimated three million Protestants and Catholics in the 1970s have grown to at least 54 million today, with some government figures estimating 130 million. And often, it is people like Mr. Zhao, able to take full advantage of the country's new wealth, who discover they most need the faith.

Mr. Moll is editor at large for Christianity Today magazine and contributor to Dow Theory Forecasts.



A church under construction in Huaian in east China's Jiangsu province.

wherever riches have increased, the essence of religion has decreased," Wesley explained in a sermon called "The Uses of Money." "For religion must necessarily produce both industry and frugality, and these cannot but pro-

## Forbidden Fruit

By Donna Freitas

Last Friday at midnight, thousands of teenage girls lined up at bookstores to get a copy of "Breaking Dawn," the much anticipated fourth and last novel in Stephenie Meyer's Twilight series. Leading up to the midnight festivities, Ms. Meyer has been dubbed the new J.K. Rowling by Time magazine and USA Today and has done countless appearances to feed the frenzy among her adoring public. The book's publisher, Little, Brown, did a startling first print run of 3.2 million copies. A four-city "Breaking Dawn" tour starring Ms. Meyer launched in New York on Friday. And the first Twilight movie will come out in December.

But what exactly does Stephenie Meyer, a young, Mormon mother of three, offer that has girls everywhere swooning? And their moms, too?

For the uninitiated, the four Meyer novels—"Twilight," "New Moon," "Eclipse" and now "Breaking Dawn"—tell the story of a regular girl, Isabella Swan, who falls in love with a not-so-regular boy, Edward Cullen. Edward is a vampire. New to the rainy town of Forks, Wash., Bella immediately falls for the pale and beautiful Edward—who does everything in his power to resist his attraction to Bella. Edward has long fed only on

animals, but his thirst for Bella's blood is beyond intense. Neither can stay away from the other, and what follows is a page-turning saga, a portrait of adolescent desire and first love at its most powerful and tender.

Bella and Edward find themselves "unconditionally and irrevocably in love," as Ms. Meyer writes. Despite this, there are barely more than a few passionate kisses in the series'

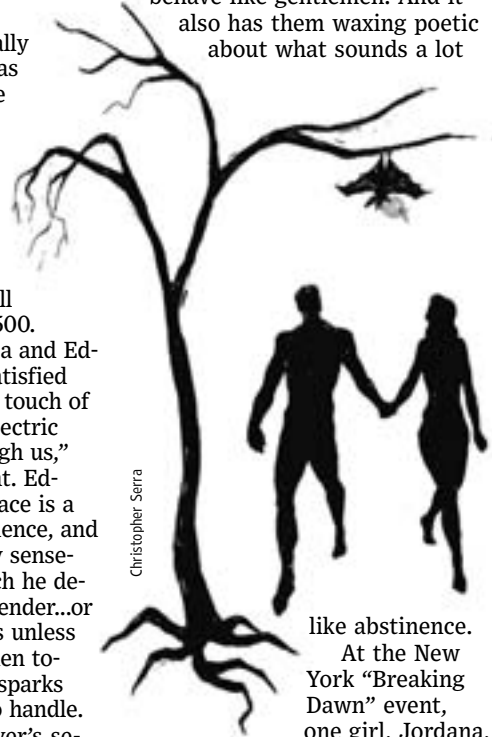
first 1,700 (or so) pages, and almost no kissing at all in its first 500.

Rather, Bella and Edward are satisfied by nearness. An innocent touch of the hand feels "as if an electric current had passed through us," Bella explains at one point. Edward's breath on Bella's face is a heady, intoxicating experience, and Edward is knocked nearly senseless by Bella's smell, which he describes as floral, "like lavender...or freesia." They are restless unless they are together. But when together, they create more sparks than either knows how to handle.

And here lies Ms. Meyer's secret. She knows that romantic tension is often better built with anticipation than action. That there is enough excitement in gazes, conversation, proximity and maybe a few stolen kisses to keep young lovers busy for years—if

they allow themselves to indulge in this slow kind of seduction.

Ms. Meyer's fans agree. This vampire love story has captured more than their hearts—it has them demanding that young men behave like gentlemen. And it also has them waxing poetic about what sounds a lot



like abstinence. At the New York "Breaking Dawn" event, one girl, Jordana,

explained why she thought the relationship between Bella and Edward was so compelling and sexy, even though they never go further than kissing. "They are so perfect together and so into talking to each other and just being

together, you don't even notice they don't kiss."

A pair of girls, Donna and Meghan, said they loved "the forbidden passion" laced throughout the series. (And, indeed, many girls wore T-shirts that said "The forbidden fruit tastes the sweetest." This may be a reference to the cover art of the first book, which shows two hands holding an apple) "Bella and Edward connect in ways other than with sex. They connect spiritually," Donna explained. "They just look at each other and sparks fly."

"It's not all physical," Meghan chimed in, saying a line I heard over and over from girls I interviewed. "I mean, Edward has been alive since 1901," Meghan continued. They both stopped to do the math. "That's over one hundred years and he's been waiting for Bella the whole time! He's never been with anyone else. That's the most romantic thing ever."

Teenage girls were not the only ones with a strong presence at the Twilight Party. Mom-fans from the online group TwilightMoms.com were out in full force, excitedly talking about why the series is good for their daughters. "Edward is everything every high school boy isn't," one said with conviction. This mother of a teenage girl went on to explain how boys "are only interested in booty calls, not romance," while the rest of the TwilightMoms nodded their heads in agreement. "Twilight shows girls that you

can have the most intimate, romantic relationship of your life without any sex."

As clergy, parents and even a few teachers struggle to make a case for abstinence among the young, it may seem strange that Ms. Meyer has served up one of the most compelling and effective arguments for abstinence in mainstream American culture—through a teen vampire romance. It may also be that she is trying to stay true to her faith's teachings on sex even within her fiction. Regardless, Ms. Meyer has made not having sex seem like the sexiest decision two people can make.

Ms. Freitas is the author of "Sex and the Soul: Juggling Sexuality, Spirituality, Romance and Religion on America's College Campuses" (Oxford University Press).

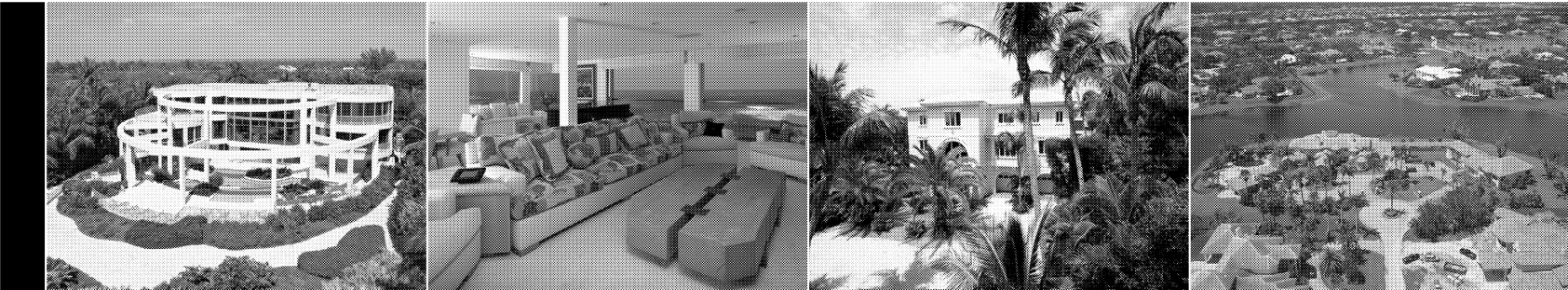
### Pepper . . . and Salt

THE WALL STREET JOURNAL



"He's got whistleblower written all over him."





CAPTIVA ISLAND, FL | \$18,000,000  
WEB ID: UCDZ44

One of a kind residence Beach, water, sunset views. 21,000sf. All amenities expected.

VIP Realty Group, Inc.  
McMurray-Nette Team — 239.472.5187, Ext. 250

LA JOLLA, CA | \$11,900,000  
WEB ID: KJYZ44

Oceanfront property w/sandy beachfront. Newer penthouse; never been on market before.

Willis Allen Real Estate  
Karen Rockwell — 858.361.2441

CAPTIVA ISLAND, FL | \$9,995,000  
WEB ID: YPEQ44

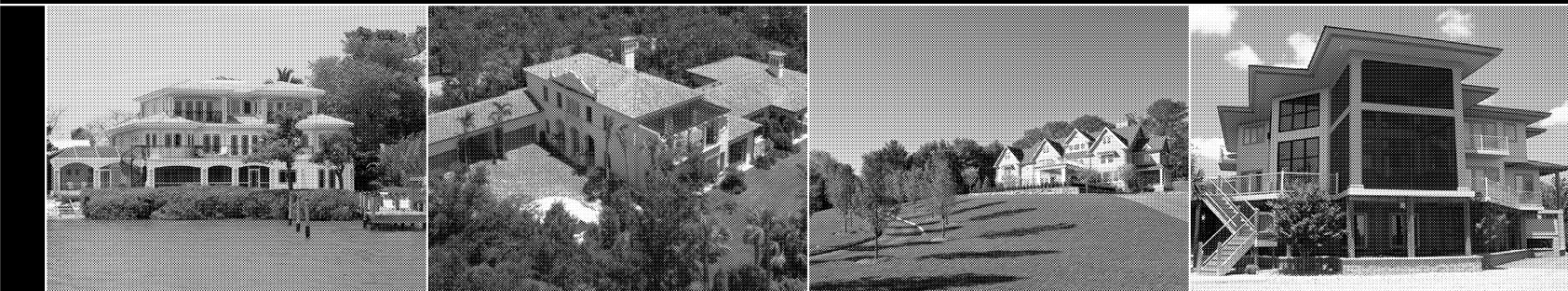
Captiva beachfront mansion, 6BR, sunsets, pool, elevator, wood floors.

VIP Realty Group, Inc.  
James Hall — 239.472.5187, Ext. 215

FT. LAUDERDALE, FL | \$9,950,000  
WEB ID: ZDPZ44

Lakefront compound in Windmill Ranch Estates. 3.16 acres, sport complex, guest house & pool.

Keyes Company  
Jean Kachik — 954.646.0777



CAPTIVA ISLAND, FL | \$7,995,000  
WEB ID: ERWQ44

Bay Front Estate. Gorgeous sunrises. 4BR, 4.5BA w/dock, Gulf & Bay access. Beautifully furnished.

VIP Realty Group, Inc.  
The Bell Team — 239.851.0168

JUPITER, FL | \$7,495,000  
WEB ID: XHFQ44

Exclusive Bears Club golf comm. 5BR, office, 8,500sf. Very private 1.4ac, avail turnkey.

Illustrated Properties-Luxury Collection  
Dolly & Michael Peters — 561.714.3481

PURCHASE, NY | \$6,975,000  
WEB ID: CCHQ44

New, exquisite 12,000 square foot home on 2.5 acres. Gourmet kitchen and 7BR.

Houlihan Lawrence  
914.967.7680

SAVANNAH, GA | \$5,500,000  
WEB ID: OQMZ44

Private island home, 3BD, 4.5BA w/pool. Custom home theater, spectacular marsh views.

Mopper-Stapen, Realtors  
Dicky Mopper — 912.663.5500



PALM BEACH GARDENS, FL | \$5,400,000  
WEB ID: XHAZ44

New constr in exclusive golf comm. Very private 5BR, 7400+sf, .8AC, golf/garden views.

Illustrated Properties-Luxury Collection  
Dolly & Micheal Peters — 561.714.3481

KAHUKU, HI | \$5,000,000  
WEB ID: EIAZ4

Beachfront home on secluded, pristine Kawela Bay. Limited partnerships also available.

Kahala Associates  
Pam Princenthal (RA) ABR — 808.265.2489

SCARSDALE, NY | \$4,250,000  
WEB ID: NTCQ44

Renovated Colonial on 1.25 acres w/every amenity. Includes two-story carriage house.

Houlihan Lawrence  
914.723.8877

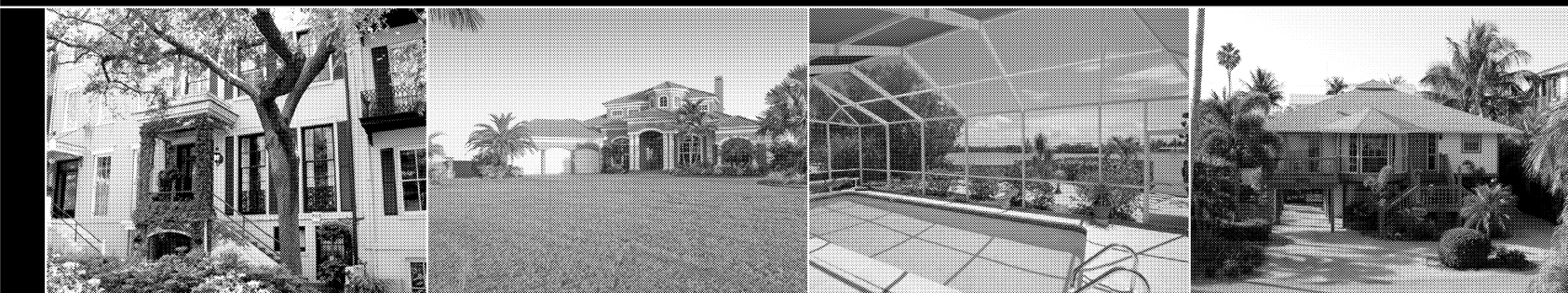
FORT MYERS, FL | \$1,995,000  
WEB ID: XFAQ44

Brand new canal home, dock, yacht club, incredible quality, 5BR, European design.

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James Hall — 239.472.5187, Ext. 215

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SAVANNAH, GA | \$1,785,000  
WEB ID: GVPQ44

Charming 19th Century restored 4-story townhome with carriage house. 5BR, 5BA.

Mopper-Stapen, Realtors  
Graham Sadler — 912.398.0932

ELLENTON, FL | \$1,750,000  
WEB ID: THTQ44

Private gated Riverfront estate. Magnificently designed with incredible details.

Michael Saunders & Company  
Joseph Foster — 941.812.7634

SANIBEL ISLAND, FL | \$1,249,000  
WEB ID: TXNZ44

Dinkins Bayou, beautiful bayou views, direct water access, 3BR, 2 BA, w/dock screened pool.

VIP Realty Group, Inc.  
The Bell Team — 239.851.0168

CAPTIVA ISLAND, FL | \$1,249,000  
WEB ID: ZYAZ44

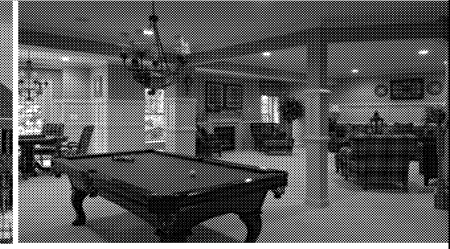
Captiva Beach House 3BR, 2BA, pool/spa, fully furnished, close to beach & island amenities.

VIP Realty Group, Inc.  
The Bell Team — 239.851.0168

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From Routes 1 & 13 In Smyrna.  
Phone: (302) 476-2783.

**FROM THE \$220's • Willowood**  
Single-Family Homes With First-Floor  
Owners' Suites In Smyrna With Clubhouse,  
Pool, & Maintenance-Free Lifestyle.  
Phone: (302) 476-2819.

**FROM THE \$230's • Hazel Farm**  
Single-Family Homes In Dover With  
Clubhouse, Pool, Tennis Court, Basketball  
Court & Tot Lot.  
Phone: (302) 476-2784.

**FROM THE \$240's •**  
**Providence Crossing**  
Stately Single-Family Homes With Tennis  
Courts And 45 Acres Of Open Space In  
Smyrna.  
Phone: (302) 476-2796.

**FROM THE \$240's • Hickory Hollow**  
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Phone: (302) 476-2799.

**FROM THE \$240's • Odessa National**  
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Community. Minutes From Rt. 1 & I-95.  
Phone: (302) 476-2803.

**FROM THE \$240's •**  
**Legacy at Odessa National**  
Single-Family Homes With A Golf  
Course In A 55 & Better Lifestyle  
Community.  
Phone: (302) 476-2804.

**FROM THE \$290's •**  
**The Estates at Saint Annes**  
Estate Homes In An Upscale Golf Course  
Community In Middletown.  
Phone: (302) 476-2808.

### DELAWARE

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Setting On Up To 1/2-Acre Homesites.  
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**FROM THE \$170's • Townhomes**  
**FROM THE \$210's •**  
**Single-Family Homes**  
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Luxury Waterfront Townhomes Close To  
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**FROM THE \$230's • Long Neck Shores**  
Single-Family Homes Close To Rehoboth  
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**FROM THE \$230's • Windhurst Manor**  
Elegant Villas With First-Floor Owners'  
Suites Near Bethany Beach At An  
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**FROM THE \$270's •**  
**The Trails of Beaver Creek**  
Single-Family Homes With Basements On  
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Phone: (302) 476-2792.  
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**FROM THE \$270's • Bayview Landing**  
Single-Family Homes With First-Floor  
Owners' Suites In A Resort Community  
With Pool And Clubhouse Near Fenwick  
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**FROM THE \$270's • Windstone**  
**COMING SOON!**  
Single-Family Homes In A Country Set-  
ting Convenient to Beaches, Boating  
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**FROM THE \$270's • Fairway Village**  
**COMING SOON!**  
Single-Family Homes & Townhomes In  
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**FROM THE \$280's •**  
**Henlopen Landing**  
Elegant Single-Family Homes With  
Basements Located In Lewes. Easy  
Access To Beaches, Golf, And Shopping.  
Pool In The Community.  
Phone: (302) 476-2811.  
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**FROM THE \$290's • Sterling Crossing**  
Elegant Villas With First-Floor Owners'  
Suites And Basements.  
Phone: (302) 476-2812  
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### DELAWARE BEACH CONT.

**FROM THE \$330's • Rehoboth Crossing**  
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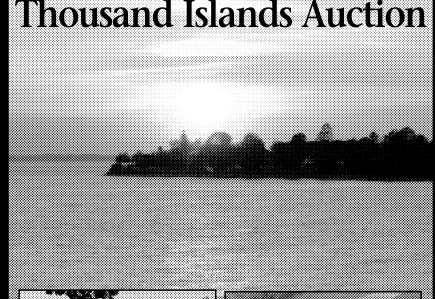
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**poloRW@SBCglobal.net** Keithwinery.com

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[skymstr@aol.com](mailto:skymstr@aol.com)

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**senior7654@yahoo.com**

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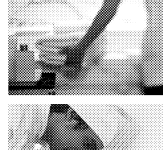
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4:00 PM: LAST-MINUTE FLIGHT FROM LONDON ARRANGED BY YOUR CONCIERGE



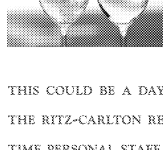
6:30 PM: LIMO AWAITS YOUR ARRIVAL AT O'HARE



6:45 PM: HOUSEKEEPING'S FINAL TOUCHES ARE COMPLETE



7:30 PM: LIGHT DINNER PREPARED BY CLUB CHEF



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# time off



Left, 'I strive to bring glory to the mother country' (1986), by Wei Yingzhou, in Rotterdam; above, 'Croix de Lorraine' carafe, by Brothers Daum, in Zurich.

## Amsterdam

### history

"Atlas Major: The World Map of Blaeu" shows seven examples of the Atlas Major, a multivolume collection of 600 maps by Joan Blaeu (1596-1673).

Bibliotheek Universiteit van Amsterdam  
Until Nov. 23  
☎ 31-20-5252-473  
www.uba.uva.nl

## Antwerp

### music

"Jazz Middelheim 2008" is an open air jazz festival at the Den Brandt Park featuring Wynton Marsalis, Toots Thielemans and others.

Jazz Middelheim Festival  
Aug. 14 to 17  
☎ 32-2-7415-042  
www.jazzmiddelheim.be

## Barcelona

### photography

"Rong Rong & inri: The Power of Ruins—Between Destruction and Construction" exhibits work by Chinese avant-garde photographer Rong Rong (born 1968).

Casa Asia  
Until Sept. 15  
☎ 34-93-2387-337  
www.casaasia.es

## Berlin

### art

"The Transforming Marks of Ink" explores the traditions of Chinese ink painting found in contemporary Chinese paintings, drawings and video art.

Museum of Asian Art  
Until Sept. 14  
☎ 49-30-8301-438  
www.smb.spk-berlin.de

## Brussels

### art

"Art and Finance in Europe—15th Century Masterworks in a New Light" shows art of the 15th century alongside financial information related to the works.

Museum of Ancient Art  
Until Oct. 5  
☎ 32-2-5083-211  
www.fine-arts-museum.be

## Dublin

### photography

"Planes, Trains and Automobiles" shows photography related to transport in 20th-century Ireland, including pictures of early steam trains, Amelia Earhart after her landing in Derry and the 1930 Irish International Grand Prix.

National Photographic Library  
Until Oct. 6  
☎ 353-1-6030-200  
www.nli.ie

## Ghent

### design

"Design with a Smile" explores the influence of Surrealism on contemporary design in works like hairy rugs, lamps shaped like milk bottles and USB sticks carved from wooden branches.

Design Museum Gent  
Until Oct. 12  
☎ 32-9-2679-999  
design.museum.gent.be

## Hamburg

### photography

"The Oeuvre of F.C. Gundlach" shows vintage prints by postwar German



Photos: Collection S.R. Landsberger (left), private collection

photographer from various magazines and fashion catalogues.

Deichtorhallen Hamburg  
Until Sept. 9  
☎ 49-40-3210-30  
www.deichtorhallen.de

## London

### film

"Films of Fact" shows early science and nature films, tracing the history and evolution of the documentary film format from 1903 to 1965.

Science Museum  
Until Feb. 9  
☎ 44-870-8704-868  
www.sciencemuseum.org.uk

## Madrid

### photography

"Spain and the Arab World" exhibits 148 photographs of important moments in political relations between Spain and the Arab countries from 1912 to 2007.

Arab House

Until Sept. 14  
☎ 34-91-5633-066  
www.casaarabe-ieam.es

## Milan

### books

"A Masked Book" presents a collection of "disguised" books created by 25 artists, thematically inspired by the Verdi opera "Un Ballo in Maschera" (A Masked Ball).

Biblioteca di via Senato  
Until Sept. 21  
☎ 39-02-7621-5318  
www.bibliotecadiviasenato.it

## Munich

### art

"Allora & Calzadilla": The artist duo Jennifer Allora and Guillermo Calzadilla present "Stop, Repair, Prepare: Variations on 'Ode to Joy' for a Prepared Piano," music played on a piano modified so that it can be played while standing inside the instrument.

Haus der Kunst

Until Sept. 14  
☎ 49-89-2112-7113  
www.hausderkunst.de

## Paris

### architecture

"In a Chinese City—Views on the Changes of an Empire" explores the changes in the infrastructure of Chinese cities through archaeological documents, works of art, models and archive images in four themes: town planning, architecture, landscape and infrastructure.

Cité de l'architecture & du patrimoine  
Until Sept. 19  
☎ 33-1-5851-5200  
www.citechaillot.fr

### photography

"William Klein—Dressage" shows photography of the 2007 European equestrian dressage championships by artist William Klein (born 1928).

Maison Européenne de la

## Rome

### art

"The Fifteenth Century in Rome" shows plastic models, civilian furnishings, ceramics, sculptures, drawings and paintings from museums around the world that explore the cultural, social and religious aspects of Rome's Renaissance in the 15th century.

Museo del Corso  
Until Sept. 7  
☎ 39-066-7862-09  
www.museodelcorso.it

## Rotterdam

### art

"China in Posters—The Dreamt Reality" presents a selection from seven decades of Chinese poster art, including images of the Second Chinese-Japanese war, the Cultural Revolution and Chairman Mao.

Kunsthall Rotterdam  
Until Sept. 21  
☎ 31-10-4400-300  
www.kunsthall.nl

## Vienna

### music

"Musikfilm—Festival am Rathausplatz 2008" presents screenings of filmed concerts, opera and ballet performances by Herbert von Karajan, Leonard Bernstein, Giacomo Puccini, Rudolph Nureyev and others.

Music Film Festival am Rathausplatz  
Until Sept. 14  
☎ 43-1-3198-200  
www.wien-event.at

## Zurich

### biology

"Bones" shows skulls, skeletons and bones, tracing their anatomical importance as well as their multiple uses as material for early tools and jewelry and, more recently, photo paper and toothpaste.

Kulturama Museum des Menschen  
Until Nov. 16  
☎ 41-44-2606-044  
www.kulturama.ch

### design

"Daum Gallé Tiffany—Dreams of Glass" presents a private collection of Art Nouveau glass objects.

Museum Bellerive  
Until Oct. 5  
☎ 41-43-4464-469  
www.museum-bellerive.ch

Source: ArtBase Global Arts News Service, WSJE research.

## WSJ.com

### What's on

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