

FRIDAY - SUNDAY, NOVEMBER 21 - 23, 2008

WEEKEND JOURNAL.

EUROPE



Hollywood's happy holiday?

Searching for an audience in uncertain times

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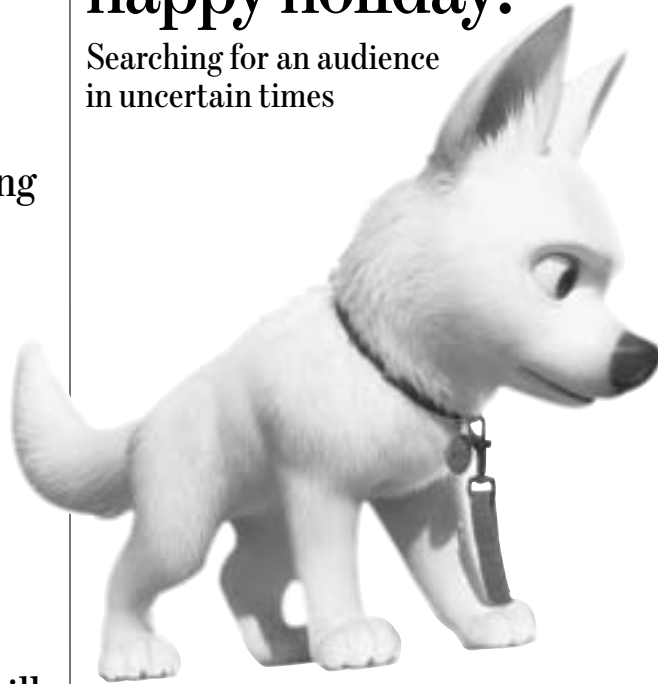
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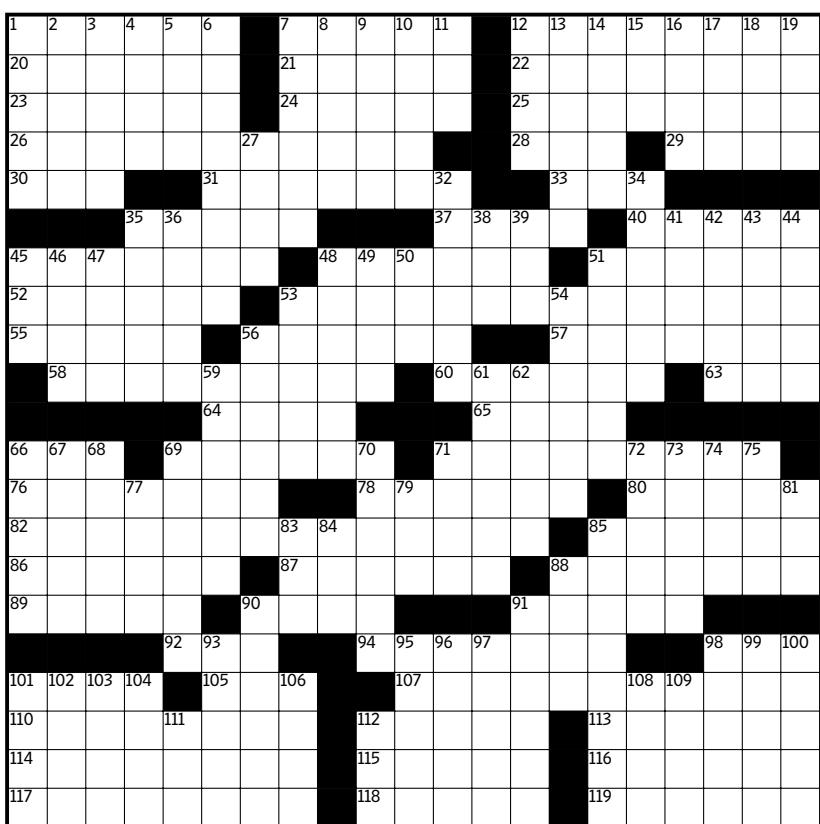
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ENNEA FLEER THREADY
SCAR MARIS OXHIDE
AMC CHOCOLATEDROP SUR
TARBACH ZWEI OOPSI
TROOPS AMPS SLAPSHOTS
ASCOT MRMOTO TEEMS
RHO CAMERONDI AZ IST
DEION TOTEMS JETTA
CHIPCLIPS LOAF MINION
YALIE AIRS OLDGLORY
TSE COCKTAILDRESS NEA
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WINE SULU SHADE RICO
ADDTO COSTUMEDDESIGNER
SEENO CASHBAR SPLEENS
PAEAN INRUINS COLDDAY

Down

- 1 Wolfgang Puck restaurant
- 2 Home health aide
- 3 Mail, for example
- 4 Fiction expert
- 5 Remorseful feeling

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Crossword online
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WSJ.com/WeekendJournal

Paying homage to an Old Master

Bandon, Ore.
MY READY ANSWER to the question "What's your favorite golf course?" has long been National Golf Links of America, a super-private enclave on the eastern end of Long Island, N.Y., that I've been lucky to play three times. Designed and built

Golf Journal

JOHN PAUL NEWPORT

100 years ago by Charles Blair Macdonald, the National was the U.S.'s first great course. The holes were modeled after classics from Great Britain, which Mr. Macdonald studied during many visits there dating back to his university days at St. Andrews in Scotland. The National is not a wildly difficult course, it's just fun to play, allowing golfers many options, and has fabulous views of Great Peconic Bay.

Two weeks ago, here in remote southern Oregon, I got a chance to sample 10 holes, and learn about the others still under construction, at the Bandon Dunes golf resort's newest course, which is an homage to the style and spirit of the National and its creator. To be called Old Macdonald and scheduled to open in 2010, the course unspools through rugged sand dunes adjacent to the resort's other three courses, and includes two greens (No. 7 and No. 15) directly overlooking the Pacific. With time, Old Macdonald could become as well regarded as the National and may be even more fun to play.

Mike Keiser, the recycled-greeting-card magnate who founded Bandon Dunes, counts National as his favorite course, too. But Old Macdonald will not be a so-called replica course. Rather, it's an attempt to channel Mr. Macdonald through the person of architect Tom Doak and the brain trust of Macdonald experts advising him. They include: Jim Urbina, Mr. Doak's lead associate and co-designer on the project; George Bahto, author of the definitive Macdonald biography, "The Evangelist of Golf"; Bradley Klein, the architecture critic for Golfweek; and Karl Olson, for many years the course superintendent at the National.

Given the bulk of low-lying land that Mr. Doak and team will be responding to "as if they were C.B. Macdonald," Mr. Keiser said that golfers may see as much St. Andrews in the course as they do the National. That will be especially true from the inland clubhouse, with its view of the conjoined first and 18th fairways, as at St. Andrews. "The first impression will be big—big fairways, big greens, just big," he said.

Mr. Doak, 47 years old, is well-steeped in the source material. He did a postgraduate grant year studying the courses of Great Britain, caddied for three months at St. Andrews and is intimately familiar with Mr. Macdonald's other best designs, such as Chicago Golf Club, Mid Ocean Club in Bermuda and Yale Golf Course in Connecticut. His own highly regarded designs include Cape Kidnappers in New Zealand and Pacific Dunes at Bandon Dunes, ranked No. 2 on



At Old Macdonald: A bunker near No. 7's green; right, construction of a bunker by No. 17's fairway; lower right, designer Tom Doak.

Golfweek's list of the best courses built since 1962.

Some of the holes at the new course are modeled specifically after famous Macdonald holes or their prototypes in Scotland and England. There is, for instance, an Alps hole like No. 3 at the National and a Road hole like the 17th at St. Andrews. But many are simply Macdonaldesque, which means wide fairways rippled with hummocks and swales, scruffy-looking bunkers and vast greens, a few more than 1,800 square meters in size. That's three or four times larger than typical U.S. greens.

"Macdonald wasn't a fan of linear corridors that forced golfers to play holes a certain way," Mr. Doak said during a walkaround. "He was all about giving golfers different angles into the greens. He wanted them to stand on the tee and have to think about what strategy to use, depending on the wind or their mood or where they stood in a match."

Those options are why playing Old Macdonald will be such a kick. The "Peekaboo" round that I horned in on, which was also Messrs. Doak and Keiser's first time around the 10 playable holes on the course, suggests that golfers won't usually find much trouble off the tee. On most holes you can hit away, and good drives will be rewarded with bounds into ideal positions from which to attack the pin. (The fairways play very firm and fast; Mr. Doak said that the difference between drives into the wind and with it can be 80 to 100 yards.)

Poor drives, on the other hand, will be subtly penalized. On the long, par-four fourth, for instance, a tee shot that slides just a bit right will veer down the side of a six-meter mound, leaving a blind approach shot. If the ball stays on top, the shot will be much easier, but both balls will be in the fairway.

The greens, however, are what set Old Macdonald apart from any course I've played. They dip, rise and blend so seamlessly into the surrounding landforms that you can't even tell where they begin; the fine fescue grass on the greens, tees and fairways is uniform, with no sharp mowing lines to differentiate one from the other. (This look harkens back to the earliest courses, when sheep were the maintenance crew.) Most greens are a jumble of carefully crafted internal contours with, in most cases, at least a dozen rela-

tively flat "pinnable areas" where holes can be cut, creating many times that number of wild, undulating chips, pitches, 100-foot-plus lag putts and other recovery shots to reach them.

"This is where the real fun of a Macdonald green kicks in," Mr. Doak said.

Unlike most architects, Mr. Doak and his team don't draw up detailed plans for their courses before building. Instead, the routing and individual hole designs emerge from "walking around and talking," as Mr. Bahto put it. During my visit, the focal point was the 17th hole, a par-five that will have a divided fairway. Over two



John Paul Newport/The Wall Street Journal (3)

days in the Oregon rain, I saw crew members in clumps of two or three (except for Mr. Doak, who often wandered alone) roving up and down the would-be hole, pondering its future. A creek to divide the fairways was discussed and rejected as unnatural. The hilly left shoulder of the east fairway was "softened" with a bulldozer to be

less penal. After much discussion, the site for a bunker halfway down the hole was finally selected, flagged and dug out. But still parts of the puzzle of the 17th, including the approaches to the green, remained unsolved.

The final say on all decisions, of course, belongs to Mr. Keiser, the owner, and his perspective is that of the everyday golfer, not the golf-design cognoscenti. "I hope that the Macdonald look will be popular. My presumption is that the National, if it were public, would be very popular, and that's why we're here," he said. "But I also assume that most won't have any idea who C.B. Macdonald was and they won't care. I just hope that when they leave they'll think, 'That was fun.'" Even if they have no idea why.

Email John Paul at golfjournal@wsj.com.

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Tales from the couture dry cleaners

ON THE RUNWAYS, this fall's fashions were a parade of elaborate materials: fur trim, high-tech fabrics, bejeweled blouses and—in extraordinary numbers—feathers. At the sight of each new concoction, I couldn't help but wonder, "How on earth do you get that cleaned?"

Now, these catwalk dazzlers have hit stores for the holidays. One of them—a floor-length skirt

On Style

CHRISTINA BINKLEY

of speckled feathers—hung recently in a Ralph Lauren boutique. Its care tag merely said, "dry clean only." Let's imagine you purchase this pièce de résistance, wear it, and watch your dinner partner spill Pinot Noir on it. Where do you take pheasant feathers?

For fashionistas who have acquired the latest complex couture—and those who just want to extend the life of their fashion investments—it's a perplexing question. The cleaner who has flawlessly cared for your basics may not be able to handle extraordinary items. And the risks go well beyond the failure to remove a stain.

That's what Jill Totenberg found when her favorite St. John Knits jacket—pink and white with three-quarter sleeves—returned from her neighborhood Manhattan dry cleaner last spring, shrunk to a child's size.

"My daughter, who's 12, couldn't fit into it," says Ms. Totenberg. Asked for reimbursement (St. John jackets usually start at around \$1,200), the cleaner pleaded that he didn't carry insurance. St. John reblocked the jacket



Ben Shannon

to its original size, but one collar point is longer than the other. Ms. Totenberg hasn't worn the jacket since.

"Ahh, dry cleaners—it is almost as difficult as finding a good babysitter that you can trust!" says Juliana Cairone, a collector and dealer of vintage haute couture. Ms. Cairone, who owns the store Rare Vintage in New York City, has tried dozens of dry cleaners in the New York area and

some in Paris as well.

Ms. Cairone takes particularly fragile clothing, like one feather dress, to a cleaner in Paris. In the New York area, she sends most clothes to Pamper Cleaners in Locust Valley, N.Y., which cleans on its own premises, rather than shipping clothes to a factory-like facility. "You get personal attention—meaning your garments get personal attention," she explains.

For difficult stains, Ms. Cairone

takes items to Madame Paulette—a well-known couture cleaner in New York who has managed to remove red wine from the hem of a white Azzedine Alaïa dress. The cleaner even removes "red carpet stains"—a pinkish effect caused by bleeding rug dye. (Clearly the red carpets in Hollywood aren't as expensive as the fashions.)

Dry cleaning, of course, isn't really dry. It involves dousing clothing in one of several chemicals of varying levels of toxicity and, usually, churning them in giant drums with other people's clothes. Certain garments are cleaned by hand. Problems arise when clothes have hidden ingredients—extra layers of "over-washed" dyes, interior linings, adhesives and the like—that react to the chemicals. Choosing the right cleaning fluid and process can require the cleaners to do some research.

When you take an item to a dry cleaner, be specific about your concerns and ask how the cleaner plans to approach them. Ask if the staff will test fabric or trimmings, if necessary. Are they familiar with Jean Paul Gaultier? Is this their first Oscar de la Renta? Don't be afraid to walk out politely. I decided one dry cleaner wasn't up to the task when I watched him start to trim out the Martin Margiela label on a pair of slacks. (Mr. Margiela leaves four stitches securing the label visible on the outside of the garment.)

But I wish I'd asked more questions of another cleaner when I entrusted it with a Moroccan kilim my husband and I had bought in Fez. I got back a soupy-colored rug whose colors had run badly.

Ask if your dry cleaner has insurance to cover reimbursement

for damage or offers a guarantee. If not, you may later feel uncomfortable asking a small-business owner to cough up \$3,500 to replace your ruined suit.

Jean-Claude Hallak, who runs Hallak dry cleaners on Second Avenue in New York with his sister and brother, carries insurance and offers a guarantee that if the garment is damaged, the dry cleaner will buy it. The prices aren't cheap.

The cost of cleaning may depend on the clothing brand. Hallak may charge \$32.50 for a silk no-label blouse but \$43.60 for a silk Chanel blouse. "These are four-figure blouses," Mr. Hallak says, noting most customers bring only special pieces to his business, taking other clothing elsewhere.

While Mr. Hallak recently cleaned a Chanel handbag after the owner's cat urinated inside it, he says Versace items are routinely his biggest challenge, due to the brand's "multimedia mix" of fur and fabric. "The challenge isn't the sequined dress with bugle beads. It's the white cotton jacket with tan leather on the sleeves," he says, noting that he actually dismantles some mixed-media garments for cleaning.

And what about those feathered dresses? The issue with feathers is whether their adhesive or stitching can stand up to cleansers. "There are feathers that can be cleaned," Mr. Hallak says. "Others have to be removed."

Email Christina.Binkley@wsj.com

WSJ.com

Clothing care
Listen to Christina Binkley give advice on dry cleaning, and share tips of your own, at WSJ.com/Fashion

Off the Beaten Track: an Ardennes gem

BY BARBARA CHAI

What to do

Durbuy, tucked into a bend in the Ourthe River in Belgium's Ardennes region, offers a range of attractions that far exceeds the place's tiny size. Walk along the river on the forest trails that lead to the 11th-century castle (not open to the public), then wind your way through the cobblestoned maze of the Old Town, where the immaculately kept houses are made of gray stone. Pick up a pot of homemade jam at the Confiturerie Saint-Amour (13 Rue St. Amour, ☎ 32-86-21-12-76). Wander through the hodgepodge of chandeliers, marble busts and medieval furniture at Jean-Paul De Coster's Antiques (Rue des Recollectines, ☎ 32-475-38-65-86). Take the trolley to the Belvedere lookout point for a view of Durbuy and the forests beyond (departs from Place aux Foires). For outdoors enthusiasts, there are kayaking, mountain-biking and horseback-riding opportunities—contact Durbuy Adventure



The ivy-covered house (above, left) is the secluded bed-and-breakfast **Au Milieu de Nulle Part**, in Durbuy, Belgium.

(☎ 32-86-21-28-15, www.durbuy-adventure.be).

Where to eat

Durbuy is known for its restaurants. Le Clos des Recollets serves white asparagus with smoked salmon and stuffed pi-

geon with thyme (9 Rue de la Prevote, ☎ 32-86-21-29-69, www.closdesrecollets.be). Head to La Canette for the beef carpaccio with roquette and parmesan (1 Rue Alphonse Eloy, ☎ 32-86-21-26-68, www.lacanette.be). At Le Fou du Roy,

try the scampi brochette or the steak with mushrooms and garlic herb sauce (4 Rue Comte d'Ursel, ☎ 32-86-21-08-68, www.fouduroy.be).

Where to stay

Le Sanglier des Ardennes is one of the town's largest hotels, and also offers golf packages. Doubles from €110 (14 Rue Comte d'Ursel, ☎ 32-86-21-32-62, www.sanglier-des-ardennes.be). Au Milieu de Nulle Part is an ivy-covered stone house where the rooms are a blend of rustic and trendy. Doubles from €125 (5 Rue des Recollectines, ☎ 32-476-41-88-21, www.aumilieu-denullepart.com). At La Balade des Gnomes, each room is modeled after an element of nature. Doubles from €115 (Rue Remouleur 20, ☎ 32-472-20-86-23, www.labaladedesgnomes.be).

WSJ.com

Idyllic Ardennes
See more photos of Durbuy at WSJ.com/Travel

Arbitrage

Alessi electric citrus squeezer



City	Local currency	€
London	£103	€122
Rome	€135	€135
New York	\$173	€137
Frankfurt	€149	€149
Brussels	€150	€150
Paris	€150	€150
Hong Kong	HK\$1,960	€200

Note: Model SG63W; prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

The house of Gucci

BY CHRISTINA PASSARIELLO

Florence, Italy

AS THE CREATIVE FORCE behind Gucci's clothing and accessory collections, Frida Giannini is known in the fashion world for the way she draws inspiration from the Italian luxury brand's archives to create classic, wearable designs.

Much less discussed is how Ms. Giannini applies the same design philosophy to create new spaces. She designed Gucci's new flagship store in New York. And her love of interiors is apparent throughout her eclectic-yet-thoroughly-contemporary 18th-century Italian villa, nestled in the hills above Florence.

"Architecture and interior design are my second passion in life," says 37-year-old Ms. Giannini.

A 10-minute drive from her office, the villa's turquoise-tiled indoor pool overlooks a garden with olive groves in the distance. Windows are set to the west and south to catch the best light. "I grew up in the south of Italy, so light is fundamental," says Ms. Giannini, peering out of huge windows at her German shepherd, Gunner, on the patio.

When she and her Web-designer husband Giovanni Battista Guidi bought their villa three years ago, they tore it apart. Ms. Giannini loved the traditional tiled-roof exterior of the house. But the villa felt too old-fashioned and cramped inside: a succession of three dark rooms made up the heart of the living area. With the help of her father, an architect in Rome, Ms. Giannini knocked down the walls, turning the dining and lounge areas into a long, light space with white walls and dark wood floors.

At home as on the runway, historical references guide Ms. Giannini's aesthetic vision. The bright white walls serve as the backdrop to an amalgam of furniture dating from the 1930s to the 1970s. Ms. Giannini picked up a 1950s black bar cabinet at one of her favorite shops on Rome's antique-furniture row, Via dei Coronari. A former equestrian, Ms. Giannini cherishes an antique rocking horse her husband bought for her from a shop in a Dolomite mountain village.

In Ms. Giannini's favorite area, a living room with a marble fireplace, there are stacks of books on 1940s cinema, interior designer Kelly Wearstler, artist Jeff Koons and French photographer Guy Bourdin. Down a short flight of stairs is the "tech room," which holds the designer's collection of 8,000 vinyl records from the 1970s and 1980s, a flat-screen television and a Wii console.

"There is a common aesthetic that accompanies me in my life and my job," says Ms. Giannini. "It's a respect and love for history, reinterpreted in a contemporary way."

The quiet villa is also a reflection of Ms. Giannini's hard-working lifestyle. She isolates herself before a fashion show or during brainstorming for a new collection. Even when she entertains, Ms. Giannini is often wrapped up in work. Members of her design team are her most frequent dinner guests.

For decades, the fashion business has celebrated designers whose larger-than-life personas are inextricably linked with their brands. Chanel's white-haired Karl Lagerfeld never leaves his house without his black gloves and a scowl. Louis Vuitton's Marc Jacobs was recently photographed for a



Frida Giannini on the steps connecting her living room to her 'tech room.' Below, a coral print hangs over a small antique table.

New York magazine posing in his underwear. Donatella Versace's dyed platinum hair and hard-partying lifestyle embody the brash style of her eponymous brand.

Even Tom Ford, Ms. Giannini's predecessor, revamped Gucci in the 1990s largely thanks to his own image as a sex symbol, transforming it from a staid brand for grandmothers into one of the world's hottest labels. Customers bought Gucci for a piece of the sultry image Mr. Ford had created. "A brand becomes famous through its designer's personality," says Vogue Italia editor-in-chief Franca Sozzani.

Ms. Giannini is testing that adage. She is rarely photographed in magazines and says she's not a "party girl"—unlike her predecessor, who fêted his departure from Gucci with a pole-dancing bash. A self-defined "control freak" who doesn't drink coffee because of stress-related stomach problems



(she still drinks Diet Coke), Ms. Giannini also starts her catwalk shows relatively on-time, unusual in the fashion world.

"Some people still love the psychodrama [of designers]. Some like to identify with a healthy, optimistic, realistic person," says the designer, dressed casually in brown corduroys and tall black riding boots and lounging in her tech room. "The fashion world is divided."

She's also taken Gucci in a vastly different direction than her predecessor. Far from Mr. Ford's plunging necklines, Mr. Giannini's designs are softer, more feminine and more classic.

"It's a very different vibe from five years ago when Tom [Ford] was in charge," says Tom Julian, a New York-based fashion consultant. Gucci is a "long way from the sexy world of the '90s." The new direction hasn't caused any blip in the consistent upwards march in Gucci's sales. Experts expect Gucci's strength in accessories to help it carry through the current downturn. Gucci is a division of French conglomerate PPR SA.

As her responsibilities at Gucci have grown, Ms. Giannini has found a new way to unwind—amidst the black and stainless steel counters of her kitchen. "This is my kingdom," she says, standing at the center island, a retro-style espresso machine in front of her. "If you give me two hours free and three kilos of vegetables, I will cut them all up. It's like therapy."

Soon Ms. Giannini may find herself with a new home-renovation project. Next spring, Gucci's designer and her team of about 40 are transferring their offices to Rome.

Getting custom suits right

BY TERI AGINS

I'M INTERESTED in getting a good deal on a custom suit and some shirts by using one of the tailoring services I've heard about in Hong Kong. Can you explain the process, including the cost, where to go and what to expect?—C.R., New York City



Susanne Saenger

For years, Asian tailoring establishments, from Hong Kong to Bangkok, have been serving clients seeking deals on "custom-made" suits for under \$1,000 and "custom" dress shirts for under \$100. These products are not usually created from scratch but made from existing suit and shirt patterns that are modified to your measurements.

Still, these suits can look as good as or better than your store-bought suits. A colleague of mine who is a sharp and exacting dresser is satisfied with the four suits, blazer and half-dozen shirts he has bought from Bangkok tailor Anoop "Andy" Kewalramani, owner of ANS International.

Plan meticulously. Before you go, get referrals for local tailors and ask to speak to individual clients. Many shoppers will travel no farther than a local hotel suite; traveling tailors from Hong Kong and Bangkok set up shop once or twice a year in big American cities to take orders. You can bring along one of your own suits to be copied. On the first go-round, though, play it safe and order just one garment.

I'm looking for fashionable

winter-hat options (for women) that cover my ears so that I don't have to wear earmuffs.

—A.B., Albuquerque, N.M.

There's plenty of warm headgear to choose from besides those hats with the goofy ear flaps, known as trapper or trooper hats. You can always go with a pull-on knit wool hat with a wide cuff. But there are options that are far more chic.

For a dressy, ear-covering alternative, consider fur headbands—in real or fake fur—which range from \$30 in rabbit to about \$130 in mink on furhat-world.com. And don't forget hooded scarves and scarf hats—wool felt-brimmed hats with a scarf attachment.

A bucket hat—a molded hat with a short brim—fits the bill, in fuzzy angora wool or lamb shearling. Don't limit yourself to the usual brown or black. A bucket hat in tomato red, dark purple or acid green will impart a cool finish to your black coat.

Email askteri@wsj.com

CLAUS RIEDEL'S LEGENDARY DESIGN FROM 1958.
A FISH BOWL?

SOMMELIERS
BURGUNDY
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At 88, a novelist still plotting murder

BY LAUREN MECHLING

PHYLLIS DOROTHY James White worked in British public service for 30 years, including a stretch at the Home Office's Police and Criminal Law department. A late starter as a novelist (she first published a novel at age 42), she became one of the pre-eminent mystery writers with her Adam Dalgliesh detective series (often adapted for TV). Her dystopian sci-fi novel "Children of Men" was made into an acclaimed 2006 film. "The Private Patient," out earlier this year, is her 14th Dalgliesh book, this one about a strangulation at a private plastic-surgery clinic. Baroness James, 88 years old, spoke with us from her house in London.

Q: You had heart failure during the time you were writing the book.

I was with a very sensible friend so she rushed me into the car to her GP and he gave me some oxygen and called the ambulance and into hospital I went. They got me stabilized and then I went into another hospital, which was a convalescent hospital. I was there for weeks. I was in the middle of a book and I was worried that if something happened to me and I died, the book would be unfinished, which is a horrible thought... Somebody else trying to finish it for you would be horrible.

Q: Your books have such intricate plots. Do you tinker with them as you go along?

The plotting is normally done before I begin writing, but the plot does change during the writing. Sometimes new ideas come and the



P.D. James in London in 2006.

eyevine/ZUMA Press

characters behave rather differently from how I thought they'd behave. The plot becomes quite richer that way. I never really get the book I thought I would at the end.

Q: Does technology get in the

way of plotting murder mysteries? Everyone has cellphones now so people don't have to, say, drive through the rain to relay a message.

You're absolutely right. Cellphones have been a real problem to

me. And DNA, of course. Everything has changed with cellphones and DNA. Now, for example, there could be a clue that A made a telephone call to B at a certain time, but he could have been on his cellphone in the next room. In the old days if he made it from a certain number at home, you'd know where he was.

Q: Who helps you with research?

I did work in the Police Department at the Home Office with forensic scientists, and they tell me a great deal. Very often if you do research, you find that lots of things you would rather like to put in a story would be impossible. You would say, "I would like to identify if a certain dead person ate a certain meal at this restaurant with somebody else the night before," and they might say, "It was too long ago—all the food would have been digested by now."

Q: In this book there's a passage where Dalgliesh reflects about murder's power to attract "even while it appalled and repelled." Can you tell me about our fascination with murder stories?

It's always held this sort of mixture of awe and horror which other crimes don't. And we're always interested in the motives and the kind of people who cross that invisible line between the killer and the non-killer.

There are lots of writers who concentrate on the gruesomeness and



write books which are sort of horrific and some of them make extremely good films, but those are crime novels. I think with detection it is important to have a murderer who is sane and usually quite privileged, probably well educated, probably got a reasonably good job and to that end people wonder what made them into a murderer.

Q: What do you think about the assumption that detective novels are sub-literature?

I think at its best the detective story can be literature and, certainly in England, that old feeling that this is inferior has just disappeared. I was chosen to be chair of the judges of the Booker prize, and I don't think that would have happened if they thought I was dabbling in inferior literature. And I don't think I would be in the House of Lords if they thought I was dabbling in inferior literature.

Q: This book carries a sense of closure. Is this the final Adam Dalgliesh novel?

If it were the last I would have finished on a good note.

WSJ.com

The latest Dalgliesh
Read an extended interview
with P.D. James and an excerpt
from 'The Private Patient' at
WSJ.com/Books

Malcolm Gladwell on talent, curiosity and luck

BY JEFFREY A. TRACHTENBERG

IN "OUTLIERS," MALCOLM Gladwell's third book, he casts his eye on people who have excelled in their fields—and then analyzes how their lives have been as influenced by serendipity as much as their own talents. His publisher, Little, Brown, has ordered up a large first print run of 640,000 copies. Mr. Gladwell, whose two earlier titles, "The Tipping Point" and "Blink," were best sellers, asks his readers to question individual success stories. "People don't rise from nothing," he writes. "They are invariably the beneficiaries of hidden advantages and extraordinary opportunities and cultural legacies that allow them to learn and work hard and make sense of the world in ways others cannot." The 45-year-old Mr. Gladwell, who lives in New York City, reflects on his new book as well as how he frames his ideas.

Q: Do you see yourself as the Alvin Toffler [author of "Future Shock"] of your generation?

No. I don't think of myself as a grand theorist. I think of him as someone who is a bigger thinker than I am. I have smaller aspirations. I do stitch things together and tackle ideas of substance, but my approach is more particular. Maybe that's because I come from a more classical journalist back-

ground. I compare myself to people like Michael Lewis [author of "Liar's Poker"].

Q: What do you use as a starting point?

People tell me things. I have learned, I suppose, how to position myself to have access to serendipitous moments. I fill my life with people from diverse backgrounds. I have friends in academia, in business, in technology. Once you understand the importance of those contacts you can take steps to increase the likelihood of having them pay off. I never come up with things entirely by myself. It's always in combination with somebody. I exploit the entire resources of my friends very efficiently.

Q: Your work frequently cites that of academics. Do you begin there and build outward?

Sometimes I find things that I file away because I think they'll be useful down the line. Also, when I'm on a topic, I'll talk to people and ask them what I should be reading. The connections in academic writing have been made for you in the form of footnotes. You just have to follow. Academia is a world that is designed to be explored and it's very easy to do so. All you need is curiosity and time.

Q: At one point you suggest



Malcolm Gladwell

Corbis Outline

that the difference between a professional and a talented amateur is 10,000 hours of practice. How did this become the magic number?

A group of psychologists who study expertise looked at a variety of fields. There is a threshold of preparation for greatness. Nobody has been a chess grandmaster without having played for 10 years, or composed great classical music without having composed for 10 years. When classical musicians were asked when they felt they achieved a level of expertise, the answer was 10,000 hours. It's an empirically based finding that seems consistent across a number of different fields. It also helps you understand why opportunities are

so important. An opportunity is basically a chance to practice.

Q: Much of your work appears in The New Yorker magazine. What's that editing experience like, and how does it compare with the editing experience in the book publishing business?

I group-edit my books. I get my mom involved. I enlist my agent, anybody who wants to take a crack at it. But my stories at The New Yorker are handled by my editor. It's a very different experience. One is a wiki edit, and one is an institutional edit.

Q: Do you worry that you extrapolate too much from too little?

No. It's better to err on the side of over-extrapolation. These books are playful in the sense that they regard ideas as things to experiment with. I'm happy if somebody reads my books and reaches a conclusion that is different from mine, as long as the ideas in the book cause them to think. You have to be willing to put pressure on theories, to push the envelope. That's the fun part, the exciting part. If you are writing an intellectual adventure story, why play it safe? I'm not out to convert people. I want to inspire and provoke them.

Q: In your musings on Bill

Gates, you emphasize that he was remarkably fortunate to have access to a computer. But doesn't serendipity play a significant role in many lives?

Yes it does. But by its very nature, some get a lot more than others. The thing about Bill was that he was lucky over and over and over again. And he'd be the first to say that. Serendipity doesn't happen quite the same way in the South Bronx. The idea is that lucky breaks come from certain circumstances. You get the computer if you are at an elite private school. There is always an if. And that's an important thing to understand in appreciating success.

Q: Business books are traditionally a tough category in bookstores. How have you found such a broad audience?

I'm as puzzled as everyone else. On some level I suppose I came along at the right time. People are experience rich but theory poor. My books are a way to organize experience. People see that as useful in this day and age.

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Leibovitz, shooting to thrill

BY CHRISTOPHER JOHN FARLEY

ANNIE LEIBOVITZ'S photos have made her as famous as some of the celebrities she shoots. But as she walks around her studio in New York's Greenwich Village, one of the first pictures she shows to a reporter isn't of some Hollywood star—it's of her paternal grandparents on their wedding day in 1910. "He's wearing a top hat and she's still taller than him," Ms. Leibovitz says, smiling.

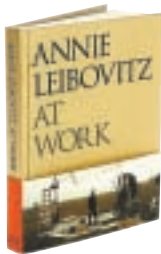
Ms. Leibovitz, 59 years old, has always been pulled between her interest in private moments and her fascination with superstardom. The latter has at times brought her the ire of some critics. Her work is currently (until Feb. 1) on display at the National Portrait Gallery in London in an exhibit that features her images of well-known figures such as Nicole Kidman, as well as personal photos of Ms. Leibovitz's lover Susan Sontag, who died in 2004. This month, Ms. Leibovitz published "Annie Leibovitz at Work," a book about how she created some of her most celebrated photographs.

Born in Waterbury, Conn., Ms. Leibovitz's family was itinerant. "My father was in the military so we traveled a lot—Biloxi, Miss.; Fort Worth, Texas; Fairbanks, Alaska," she says. "We had no money so they threw us in the backseat of the car and we drove from wherever my father was stationed to the next place." She thinks the frame of the car window, and her mother's interest in documenting the family in photos and 8mm film, may have contributed to her photographer's eye.

She started her career working for Rolling Stone in 1970, snapping musicians such as the Rolling Stones, and John Lennon and Yoko Ono. She moved on to Vanity Fair, and many of her covers, such as her photo of a pregnant Demi Moore, garnered more attention than the text of the stories they accompanied.

Many of Ms. Leibovitz's celebrity portraits involve elaborate set-ups. In 1979, she shot Bette Midler lying in a bed of de-thorned roses. Ms. Leibovitz says she started planning out her shots in part to save time, since the celebrities she worked with often had tight schedules. "I learned you had to go into things with some preconceived ideas in order to get anything done," she says.

She had a creative breakthrough after doing separate photo shoots with the poets Tess Gallagher and Robert Penn Warren in 1980. She wanted the photos to have the visual feel of their poems, so she allowed Ms. Gallagher to don a mask and a sequined dress and sit sidesaddle on a horse and asked Mr. Warren to remove his shirt. "I wanted to see under his skin, to see his heart beat-



ing," she writes in "At Work." She realized that "conceptual" photos could bring out her subjects' inner lives. Since then, her set-ups have grown more elaborate. She photographed Whoopi Goldberg in a tub full of milk in 1984, and had comic actor John Cleese hang upside-down from a tree like a bat for an advertising shoot in London in 1990.

Ms. Leibovitz seems to inspire trust in her subjects. In 1996, punk-poet Patti Smith, "feeling down" over the recent death of her husband, wandered into Ms. Leibovitz's studio looking for some conversation. Ms. Leibovitz ended up taking pictures, one of which became the cover of Ms. Smith's album "Gone



Again." Back in 1978, Ms. Leibovitz shot Ms. Smith in front of barrels of flaming kerosene, in part to show her "fiery" spirit. At the time, Ms. Smith says, she "didn't quite get the idea of the flames" but admired the fact that the photographer didn't push her into styling her hair or using makeup. "There were photos from the [1978] shoot in which I looked prettier," says Ms. Smith. "She didn't pick the pretty ones—she picked the ones that had strength."



Actress **Whoopi Goldberg** photographed in 1984; left, a **self-portrait** from 1970; below musician **Patti Smith** from 1996.



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Annie Leibovitz from "Annie Leibovitz at Work" (3)

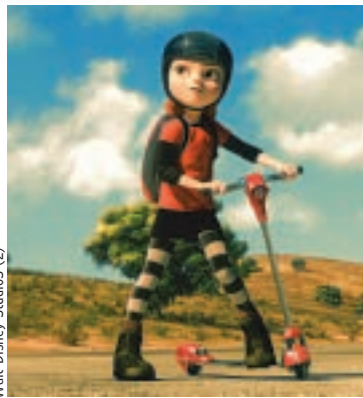


Quantum of Solace
In theaters

The Pitch: Daniel Craig is back as 007, but he may remind you more of Jason Bourne than James Bond in this nonstop-action flick.

The Inside Track: For the 22nd installment of the Bond franchise, the producers signed director Marc Forster to shepherd Mr. Craig and his latest Bond girl, Ukrainian-born model Olga Kurylenko, through nearly two hours of explosions, gunshots and chases. But Mr. Forster ("Monster's Ball," "Finding Neverland") had serious issues on his mind and brought on Academy Award-winning writer-director Paul Haggis to help rework the script. "I wanted to make the story about natural resources and bring up issues like oil, alternative energy and water use, which will be a big issue in the next decade," he says. As for Bond, "his character is in an incredible amount of pain and he's slightly damaged and lonely."

The Buzz: Since it opened in Britain on Oct. 31, "Quantum" has broken box-office records.



Walt Disney Studios (2)

Bolt
Nov. 26-Feb. 13

The Pitch: John Travolta and Miley Cyrus are the star-voices behind Disney's 3-D computer-animated tale of a show-business dog.

The Inside Track: The movie was originally called "American Dog," and was to be written and directed by Chris Sanders ("Lilo & Stitch"). But when Disney acquired Pixar and put its executives in charge of the famous Disney Feature Animation Studio two years ago, Mr. Sanders left the project and animators were given 18 months to redo the movie from scratch; it's a process that normally takes four years.

The Buzz: "Bolt" is under scrutiny because it's the first computer-animated movie to come from Disney's animation studio since top Pixar executives were brought in to reshape the place.



Focus Features

Milk
Dec. 4-March 13

The Pitch: Gus Van Sant's latest film looks at the last eight years in the life of Harvey Milk, the first openly gay man elected to major public office in the U.S., who was assassinated in 1978. Sean Penn plays the politician.

The Inside Track: Although it's not a documentary, Mr. Van Sant and his producers wanted the movie to seem authentic. The film was shot almost entirely on location in San Francisco. Mr. Van Sant also incorporated documentary footage and used the actual text of many of Mr. Milk's speeches in the film. Some of Mr. Milk's supporters and political allies from the 1970s appear, playing themselves. "There are certain things that we changed for dramatic reasons, but our ultimate desire was to be accurate," says Mr. Van Sant.

The Buzz: While Focus Features's gay-themed "Brokeback Mountain" was a breakout success, "Milk" might have a tougher time because of its historical and political focus. The film's producer Dan Jinks says that the film was set for a post-election release in part because "with people so focused on the election, we didn't want the film to get lost."

Australia
Dec. 11-Jan. 16

The Pitch: Australian filmmaker Baz Luhrmann showcases his native land in a big-budget extravaganza starring fellow countrymen Nicole Kidman and Hugh Jackman. The combination love story and history lesson takes place around the time Japan attacked the continent at the beginning of World War II, with Ms. Kidman playing a British aristocrat who falls in love with Mr. Jackman, a cattle herder.

The Inside Track: Mr. Luhrmann has spent nearly four years working on the movie, which was originally slated to star Russell Crowe opposite Ms. Kidman. But Mr. Crowe dropped out in mid-2006 after clashing with Mr. Luhrmann and production and budget delays continually pushed back the movie's start date. "These epic films have high comedy, romance, action and drama; usually in that order," says Mr. Luhrmann. "There is just so much detail that you have to bring together, which makes the process that much more challenging."

The Buzz: Twentieth Century Fox and Mr. Luhrmann are hoping that Australian panoramas, and a dramatic love story, will draw an international audience to the roughly \$130 million film.

Slumdog Millionaire
Jan. 7-April 2

The Pitch: When a young man with little formal education scores big on the Indian version of "Who Wants to Be a Millionaire," officials suspect the man is cheating. Their determination to prove him a liar sets in motion a vivid story about life in a rapidly changing India.

The Inside Track: British director Danny Boyle, whose credits include "Trainspotting" and "28 Days Later," at first wasn't interested in the script, which was written by Simon Beaufoy ("The Full Monty"), adapted from an Indian novel. But after 10 pages, he says he was hooked. Filming in Mumbai and Agra, Mr. Boyle says the biggest challenge was dealing with Indian actors whose schedules were overbooked with Bollywood commitments and commercials. "Almost all of the Indian actors were doing three or four films at once and we had to fit shooting around their schedules, not the other way around," he says.

The Buzz: The film's U.S. distribution chances were in doubt after it got lost in the shuffle at Warner Bros. during studio restructuring. But Fox Searchlight said it would distribute the movie, breathing life into its Oscar hopes.



20th Century Fox (Australia)

Hollywood places risky b

By Peter Sanders and Lauren A.E. Schuker

CAN HOLLYWOOD deliver the goods this holiday season for an economically drained public?

To lure filmgoers, movie studios have spent the past few weeks rearranging release schedules for their holiday films to avoid bruising matchups and find weekends without too much competition. The end-of-year period includes some epics—including Paramount Pictures' "The Curious Case

of Benjamin Button" and Twentieth Century Fox's "Australia"—which will test the public's appetite for drama on a very large scale.

And then there is the problem of Harry Potter. The famed wizard was originally slated to reappear in theaters on Nov. 21 in the sixth installment of the blockbuster film series. Instead, Warner Bros. decided to risk the ire of fans and delay "Harry Potter and the Half-Blood Prince" until next summer to fill a hole in its 2009 slate.

Harry's disappearance set off a frenzy of adjustments, as rivals scrambled to take advantage of the newfound elbow room. Summit Entertainment slipped "Twilight," its film adaptation of Stephenie Mey-

The movie industry shuffles schedules and banks on stars amid a dark economic forecast

er's teen-vampire novel, into Potter's slot, moving it up from its initial Dec. 12 release.

"Potter" wasn't the only film that changed plans and shook up the holidays. The crowded end-of-year release schedule and faltering economy persuaded Paramount Pictures to move Oscar hopeful "The Soloist"—based on the real-life relation-

ship between a newspaper columnist (played by Robert Downey Jr.) and a homeless musician (Jamie Foxx)—into next spring, allowing the studio to push marketing costs for the film into 2009. The Weinstein Co. made a similar move when it delayed some of its late 2008 releases, including "The Road," a dark thriller starring Viggo Mortensen

and based on the Cormac McCarthy novel.

"This is going to be a season filled with opportunities for other films that may have been overshadowed by 'Potter' and some other movies that have been pushed off the schedule," says Paul Dergarabedian, of Media by Numbers LLC, an Encino, Calif., box-office tracking firm.

Some studio executives say movies that emphasize entertainment over seriousness will fare the best at the box office this season. "Films that are too much work right now, or are depressing, will have a harder time attracting audiences," says Mary Parent, chairman of MGM Studios's Worldwide Motion Picture



Columbia Pictures

Seven Pounds

Jan. 8-March 6

The Pitch: After two blockbuster special-effects movies, Will Smith returns to adult drama in "Seven Pounds," as an IRS agent who suffers a trauma that alters his life and has consequences for other ordinary citizens he encounters.

The Inside Track: The movie is based on an original script by Grant Nieporte (who has previously written for such TV shows as "Sabrina, the Teenage Witch"), and reunites Mr. Smith with Italian director Gabriele Muccino, who was behind the camera for 2006's "Pursuit of Happiness," which starred Mr. Smith and his young son Jaden. Once he signed on, Mr. Muccino "grounded the script, which was quite fantastical before he came aboard," says producer James Lassiter.

The Buzz: Mr. Smith is arguably today's most bankable movie star. His last two films, "Hancock" and "I Am Legend," brought in nearly \$500 million combined at the world-wide box office. Sony Pictures is hoping to draw both audiences and rave reviews to this movie.



Paramount Pictures

Valkyrie

Jan. 22-Feb. 27

The Pitch: Tom Cruise stars as Claus von Stauffenberg, one of the German officers who hatched a plot to kill Adolf Hitler during the summer of 1944.

The Inside Track: Mr. Cruise was not originally attached to "Valkyrie," though the actor is staking his comeback on the film. Director Bryan Singer, who did some of the "X-Men" movies, optioned the script and brought it to United Artists, where Mr. Cruise eventually got involved. "We thought he bore a tremendous resemblance to Stauffenberg," says Mr. Singer, who conducted extensive research for the film, including meeting with members of the Stauffenberg family in Germany. "When Tom accepted the part, it changed the potential for the movie—we still joke now about way back when it was a \$17.5 million movie without a notable cast."

The Buzz: Fans reacted poorly to the \$75 million film's first trailer in 2007, featuring Mr. Cruise in a German military uniform speaking in an American accent. The movie's release date was pushed back from June 2008 to February 2009, and then forward again to Christmas after MGM hired new executives.



Paramount Pictures

Gran Torino

Feb. 26-March 12

The Pitch: Clint Eastwood returns to the director's chair a second time this holiday season in this drama about the relationship between an aging, racist Korean-war veteran—played by Mr. Eastwood—and his neighbor, a young Hmong teenager who tries to steal his treasured 1972 Gran Torino.

The Inside Track: The producers conducted open casting calls in Fresno, Calif., Minnesota and Detroit—home to large Hmong populations—and cast some nonprofessional actors in leading roles. Robert Lorenz, the film's producer, says he felt that it was important to have actual Hmong people in the film because race is so central to its storyline. Mr. Lorenz says that the movie "has a lot to say about racism and tolerance."

The Buzz: With a budget of about \$30 million, this adult drama might have difficulty recouping its budget at the box office. Mr. Eastwood's drama "Changeling" had a tough time drawing audiences who opted for lighter fare, like "Beverly Hills Chihuahua."



Universal

The Curious Case of Benjamin Button

Jan. 16-Feb. 6

The Pitch: Brad Pitt plays a man who ages backward in this adaptation of an F. Scott Fitzgerald story. The original tale was set in Baltimore, from the 1860s through World War I; the film takes place in New Orleans, spanning from the end of World War I to 2006.

The Inside Track: At one point in the 1990s, Steven Spielberg was lined up to direct the film. That never happened, but years later when the project was at Paramount, then-chairwoman Sherry Lansing asked screenwriter Eric Roth to take a stab at the script. "For whatever reasons, the script had never quite landed," Mr. Roth says, "so when Sherry asked me if I was interested, I started in my own direction." Over the course of about five years, Mr. Roth has written more than 30 drafts of the script—and was still revising the story until October

The Buzz: Since delaying "The Soloist" to 2009, Paramount's holiday hopes rest almost entirely on "Button"—a risky bet because its last two Fitzgerald movies, "The Last Tycoon" and "The Great Gatsby," fell flat. Executives say the film needs to gross between \$250 million and \$300 million world-wide before Paramount—and its producing partner on the film, Warner Bros.—will break even.



United Artists

Frost/Nixon

Jan. 9-Feb. 13

The Pitch: Ron Howard directs a film adaptation of Peter Morgan's Tony-nominated play about David Frost's TV interviews with Richard Nixon in 1977, after he resigned over the Watergate scandal.

The Inside Track: Worried that the film would seem staid because both Michael Sheen and Frank Langella were reprising their roles from the stage, Mr. Howard never formally rehearsed any of the dialogue between the actors, who play Mr. Frost and President Nixon. "I wanted to keep the tension alive in their relationship," he says.

The Buzz: A small, \$25 million film about Richard Nixon is a tough sell—especially after a presidential election that has left many people weary of politics. Hoping to attract a wider audience, the producers considered casting big-name actors like Jack Nicholson and Warren Beatty to play the part of President Nixon. That's also why the studio is giving the film a platform release, hoping to build steam by word-of-mouth.

ets on the holiday season

Group. She cites Summit's "Twilight" and Disney's "Bedtime Stories" with Adam Sandler as examples of down-the-middle entertainment that may strike a chord.

Such sentiments may raise the bar for serious epics that already have their work cut out for them based on their high production costs.

"The Curious Case of Benjamin Button," with Brad Pitt playing a man who ages in reverse, cost about \$150 million because of special effects necessary to make Mr. Pitt appear to be born old and grow younger, studio executives say.

Fox's "Australia," meanwhile, features Aussies Nicole Kidman and Hugh Jackman in a love story that

takes place at the outbreak of World War II. It's directed by Baz Luhrmann ("Moulin Rouge"), who has never tackled a film this big or this expensive—"Australia" cost more than \$130 million to make.

Also on the serious side: United Artists' "Valkyrie," an oft-delayed thriller starring Tom Cruise as a one-eyed German Army officer who tried to kill Adolf Hitler during World War II.

Other big-budget films may be safer bets. The latest James Bond installment, "Quantum of Solace," is the second movie starring Daniel Craig as 007; Mr. Craig's first spin in Bond's tuxedo, 2006's "Casino Royale," took in more than \$594 million world-wide. "Solace" is a grimmer

affair—the motif is revenge, not martinis—but so far it has taken in \$326 million world-wide.

For families, DreamWorks Animation is trotting out "Madagascar: Escape 2 Africa," a sequel to the studio's 2005 hit. And Disney, whose Pixar unit doesn't have a holiday offering, will roll out a new film from its own animation unit: "Bolt," a 3-D computer-animated movie about a show-business dog, featuring the voices of John Travolta and teen star Miley Cyrus.

Perhaps the toughest genre to get off the ground in recent years has been the serious adult drama. There are several films in this category coming out in the next two months, including the political biop-

ics "Milk," starring Sean Penn as the gay San Francisco politician Harvey Milk, who was assassinated in 1978; and "Frost/Nixon," the play-turned-film about a pivotal set of television interviews with President Richard Nixon after he resigned.

A number of other films also enter the fray with Oscar aspirations. They include "Slumdog Millionaire," a partnership between Fox Searchlight and Warner Bros. about a potential scandal on an Indian game show; "The Wrestler," starring Mickey Rourke, another Searchlight movie; and "Doubt," adapted from John Patrick Shanley's Tony award-winning play about the Catholic Church and suspected child abuse, starring Meryl Streep and

Philip Seymour Hoffman, which will be released in late December by Disney unit Miramax.

Executives say people will still turn out for high-quality movies, but they may be more selective. "I think people will always look for escape, but they may look to escape only twice over the holidays as opposed to three or four times," says Oren Aviv, president of motion-picture production at Walt Disney Studios.

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On the screen

See clips from these movies, plus additional films that will debut this season, at

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'Slumdog' finds riches in a poor boy's tale

SLUMDOG MILLIONAIRE is the film world's first globalized masterpiece. This perfervid romantic fable is set in contemporary Mumbai, the former Bombay, but it draws freely, often rapturously, from Charles Dickens, Dumas père, Hollywood, Bolly-

Film

JOE MORGENSTERN

wood, the giddiness of Americanized TV, the cross-cultural craziness of outsourced call centers and the zoominess of Google Earth. It's mostly in English, partly in Hindi and was directed by a Brit, Danny Boyle, with the help of an Indian co-director, Loveleen Tandan. The young hero, Jamal Malik, is a dirt-poor orphan from the Mumbai slums. "Is this heaven?" Jamal asks after tumbling from a train and looking up to see the Taj Mahal. I had the same feeling after watching the first few astonishing scenes: Was this movie heaven? The answer turned out to be yes.

Yes because of what "Slumdog" does—gives the movie medium a jolt of cyclonic power—and yes because of what it is, a timeless story of unswerving love that's been married to a madly extravagant Hindi version of "Who Wants to Be a Millionaire?" Simon Beaufoy's screenplay was inspired by "Q & A," a modest though ingenious first novel by an Indian diplomat named Vikas Swarup, and inspiration is the right word. Nothing else could explain the daring and sweep of Mr. Beaufoy's writing, which takes off from the book's premise, leaps from genre to genre with a parkour athlete's agility, and evokes the rags, riches, horror, hope and irrepressible energy of Third World life with a zest that honors "Oliver Twist." (A lovely coda heaps icing on the layered cake.)

The premise is simple. As a plucky quiz-show contestant—a slumdog underdog—Jamal keeps giving correct answers to obscure questions and winning more rupees. This raises the question of how he could know what he seems to know, since the 18-year-old has grown up in grinding poverty. For the show's producers, and the police, the answer is he must be cheating. That's the wrong answer, and the wrong question. The right question is whether poverty and knowledge are mutually exclusive, and the answer given by Jamal's example is no, they are not, provided the knowledge is based on experience. This quiet, passionate, whipsmart kid has lived almost every answer he gives; the questions he needs are provided by destiny.

Danny Boyle seems to have enjoyed an equally happy fate. Many of his previous films, from "Shallow Grave" through "Trainspotting" to the beguiling and underappreciated "Millions," are infused with the sheer joy of filmmaking, and all aswirl with ecstatic techniques. (A now-infamous scene in "Trainspotting" is all aswirl with the same stuff that makes for a hideously funny sequence in "Slumdog.") Still, Boyle had been having his ups and downs—"The Beach" was a classic downer—and



Dev Patel and Freida Pinto in 'Slumdog Millionaire'; right, Daniel Craig as 007.

he'd done his most distinctive work on a relatively small scale. Then destiny, in the form of smart producers, put him together with Simon Beaufoy's screenplay—the writer's best-known script to that point had been "The Full Monty"—and the result will make movie history. The scale of "Slumdog Millionaire" is close to cosmic. Jamal's fate transcends the slums; it transcends India. He really is an Oliver Twist for the 21st century, just as his beloved Latika is a multinational mingling of Juliet, Lara and the Vivien Leigh of "Waterloo Bridge." (Their shared fate plays out in the midst of such crowds as to suggest that every citizen of Mumbai found work as an extra.) Jamal and Latika are also two of three Third World musketeers who banded to-

gether for self-protection in childhood. The third is Salim, Jamal's brother and the source of a harrowing sibling rivalry. The children in the film come from Mumbai's slums, and their performances would put Hollywood moppets to shame. Jamal is played as an adult by Dev Patel, a hugely appealing young star, not conventionally handsome, who has mastered the art of suggesting by withholding—you can almost see Jamal's thoughts in process—along with the risky business of putting his character heedlessly out there when love or danger demand it. Freida Pinto, an Indian model in her first prominent feature role, is exquisite as Latika, an apparently tragic heroine whose destiny is brighter than she can



MGM Pictures

quick, mercurial mind. The cinematographer was Anthony Dod Mantle. He used film cameras, digital cameras, even the video function of a small, unobtrusive still camera, and his images come at you like light itself, in waves and pulsing clusters. The production was designed by Mark Digby, the sensational music was provided by A.R. Rahman, and the film was edited by Chris Dickens. I've never seen anything like "Slumdog Millionaire," and I welcomed the spectacle with open eyes. In these worsening times for feature films, timidity and mediocrity often vie for bottom honors at the multiplex. "Slumdog" breaks through to the top.

'Quantum of Solace'

"Quantum of Solace," the latest James Bond, is a model of mediocrity, even though Daniel Craig gives his all to a production that doesn't deserve him. This is low-rent Bond—it's short and sour, with semicoherent action that plays like third-rate Jason Bourne. The story resumes, in real time, just after the end of the resonant "Casino Royale": The death of Vesper Lynd, whom Bond loved, has left him a rageful mourner. But time is warped, and character twisted, by Marc Forster's clumsy direction of a heartless script. (It's the first Bond film not based on a Fleming novel.) Mathieu Amalric, who gave a phenomenal, one-of-a-kind performance as the immobilized hero of "The Diving Bell and the Butterfly," plays a thousand-of-a-kind heavy who's trying to corner the world market on potable water. The subject is timely, but it's a long way from "Chinatown." Another Bond as drab as this could sink the franchise if the keepers of the Fleming flame don't watch out.

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Opening this week in Europe

- A Christmas Tale Finland
- Brideshead Revisited Belgium
- Body of Lies Czech Republic, Denmark, Estonia, Finland, Netherlands, Slovakia, Switzerland
- Burn After Reading Belgium, Hungary, Turkey
- Changeling U.K.
- Hamlet 2 U.K.
- Happy-Go-Lucky Poland
- Lakeview Terrace Estonia, Greece
- Madagascar: Escape 2 Africa Iceland, Portugal, Romania, Spain, Turkey
- Rachel Getting Married Belgium
- Religulous Iceland
- The Bank Job Belgium
- The Life Before Her Eyes Belgium
- The Visitor Finland
- W. Greece
- Zack and Miri Make a Porno Iceland

Source: IMDb
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know. Anil Kapoor, a star of Bollywood blockbusters, plays the quiz-show host, Prem, as a supremely smarmy snake. Irrfan Khan, so heartbreakingly fine as the father in "The Namesake," is a police inspector with a heavy hand but a

London auctions of all things Russian

RUSSIAN SALES dominate the coming week at London auction houses as paintings, royal Fabergé, imperial silver, porcelain and books come under the hammer.

Collecting MARGARET STUDER

At Sotheby's, Monika, Princess of Hanover, Countess of Solms-Laubach, is offering in a 100-lot sale a collection formed by Thyra, Princess of Denmark, Duchess of Cumberland (1853-1933). Many of the items were presents from royal relatives, including Thyra's sister, Empress Maria Fedorovna of Russia. The collection is expected to raise in excess of £1 million. Among the most charming items is a red Fabergé silver-gilt, pearl and enamel frame in the shape of a heart from circa 1890. The frame contains a miniature painting of Empress Fedorovna, who gave it to her sister for Christmas of 1905 (estimate: £60,000-£80,000).

Despite the current eco-



A red Fabergé silver-gilt, pearl and enamel frame with a miniature painting of Empress Maria Fedorovna of Russia, circa 1890; estimate: £60,000-£80,000.

conomic downturn, Sotheby's senior director Jo Vickery says "quality and rarity will sell." William MacDougall, director at the specialist Russian auctioneer MacDougall Arts Ltd. in London, estimates that 90% of buyers during London's two "Russian Weeks" (in June and November) are Russian. "There are still lots of Russians with

lots of money," he says.

Bonhams is featuring another imperial gift: a silver-gilt and enamel tankard from 1889, given to American Wild West hero William Cody, known as Buffalo Bill, by Grand Duke Georgii Aleksandrovich, brother of Emperor Nicholas II. It's expected to fetch £80,000-£120,000.

Christie's has a very large and elaborate imperial silver soup tureen in the shape of a 14-gun warship. The piece was commissioned by Catherine the Great for the St. Petersburg Admiralty and used at table by her Black Sea Fleet. Made by Zacharias Deichman of St. Petersburg in 1766, the historic tureen is expected to fetch £400,000-£600,000.

Sotheby's has the painting "View of Constantinople and the Bosphorus" (1856), by famed marine artist Ivan Aivazovsky, a master of light and color (estimate: £2.5 million-£3 million).

An early 20th-century highlight at Christie's will be Natalia Goncharova's colorful "Still Life with Watermelons" (estimate: £1.5 million-£2 million). Goncharova holds the record for any

woman artist at auction, achieved when her vibrant painting "Les fleurs" sold for £5.53 million at Christie's London in June.

For the first time at the London Russian art weeks, Christie's will offer post-war and contemporary art. Among the artists will be Oleg Dou, a young photographer, with "Neck" (2006-2008) from his series "Naked Faces." Estimated at £5,000-£6,000, the black-and-white image outlines a sculpturally beautiful face from the side with haunted eyes staring into the future.

Also keep an eye on the works of terra cotta sculptor Alexander Ney. His "Cranium" (2004), a head characteristically perforated with geometric rounds and squares, has a striking archaic yet modern quality. It's estimated to sell for £8,000-£10,000 at Bonhams.

MacDougall's has an exotic offering: 122 early 20th-century individual ink drawings by Constantine Somov for "Le Livre de la Marquise," an anthology of 18th-century erotic French poetry and prose (£1.5 million-£3 million).

❖ Top Picks

How Europe inspired Disney's wonderful world

Munich ■ art

You seldom see people leaving major art shows with big smiles on their faces, but that's the case in a major new multimedia exhibition at the Kunsthalle der Hypo-Kulturstiftung, "Walt Disney's Wonderful World and its Roots in European Art."

Walt Disney (1901-1966) was America's most famous storyteller, but he drew a lot of inspiration from European art. As this exhibit's curators exhaustively show, Disney had an insatiable appetite for art, illustrated books, movies and architecture. He collected, viewed and absorbed an enormous variety of objects. For this show, his films run on large screens surrounded by some of the artworks that inspired them.

It only takes a short leap of the imagination to see how Disney's most famous creation, Mickey Mouse—who made his debut 80 years ago in "Steamboat Willie"—might have been inspired by Philippe Rousseau's 19th-century oil painting of gentrified anthropomorphic rats.

Disney's first full-length animated feature, "Snow White and the Seven Dwarfs" (1937), draws on many sources of inspiration, ranging from a 13th-century sculpture of an aristocratic lady in Nuremberg Cathedral to a photograph of American actress Joan Crawford.

Perhaps the most famous example of art inspiring entertainment is Disney's adaptation of the Bavarian Castle Neuschwanstein, which he transformed into a number of fairytale castles. Many of the visitors to the castle come to relive fantasies first experienced in movie theaters showing Disney films, such as "Cinderella" and "Sleeping Beauty." The exhibition includes paintings of the castle from Disney studios, models made by his artists, depictions gathered by the curators and drawings from books in Disney's collection.

Munich painter Franz von Stuck finds his way into Disney's 1940 film, "Fantasia," inspiring its centaurs and fauns. The film's devils bear an uncanny resemblance to Jean-Jacques Feuchère's bronze Satan. "Bambi" (1942) borrows from Edwin Henry Landseer's "Highland Nurses" (1854). The hero of Briton Rivière's "Saint George and the Dragon" is transformed into the handsome prince in Disney's 1959 film, "Sleeping Beauty."

Disney's most ambitious project was a film with Salvador Dalí. For several months in 1946 the Spanish painter, who had just collaborated with Alfred Hitchcock on "Spellbound," worked with Disney to create hundreds of drawings and paintings for a film about a baseball player and a ballerina. The film was to be named "Destino" after a ballade by Armando Domínguez but was never finished. In 2003 Walt's nephew Roy Disney produced a six-minute film of the same name from the material he found in Disney's archives. The film, shown in the exhibit, brings Dalí's symbolic images to life on the screen.

What emerges from this ambitious and beautifully presented show is a clear view of an American art form pioneered by Walt Disney and his studios. It's illuminating to see Disney's creations alongside the oil paintings, photographs, sculptures and drawings that inspired them, but it's not necessary to legitimize what Disney did. His art stands on its own.

—Mariana Schroeder

Until Jan. 25
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London ■ theater

You might think it difficult to hold a theater audience's interest in a play that turns on the moral issues of fund raising for modern political parties. But that's the sort of challenge that inspires Brit-



ain's quirkiest political dramatist, David Hare. In the text and program the celebrated playwright prints a notice that "Gethsemane" is his "third recent play for the National Theatre drawing on public events." The first, he says, was "pure fact, transcribed," the second "one-third transcribed, two-thirds imagined. 'Gethsemane' is pure fiction."

Anybody who ever read a newspaper during the time Tony Blair was prime minister knows this is not quite true. For a start, the PM of "Gethsemane," Alec Beasley (played as a maniacally religious, pop music drummer by the excellent Anthony Calf) is patently Mr. Blair himself. And the best part of this mixed-bag of a play is the inexplicable mutual attraction between the "Tony Blair" character and his chief fund-raiser, here called Otto Fallon, though his resemblance to the former Labour Party fundraiser, Lord Levy, is so clear that there were newspaper feature stories about it before the play opened. Stanley Townsend is good enough as the swaggeringly self-confident, magnetic North London Jewish hairdresser then pop-music millionaire turned fund-raiser, though his edges remain a little too rough to be credible.

There is no real reason for confining this to the National's small Cottesloe auditorium, as there's nothing intimate about Bob Crowley's set, and most of the work is done by projections onto its three walls. This is mostly a play of ideas—about the abandonment of socialism by the Labour government, about the theory that the corrupt motive for tycoons giving money to Labour is simply that they'll get it back in lower taxes, about leaders being corrupted not by power (it's all trivial, anyway) but by their personal religious beliefs.

All this would be riveting, except that the plot of "Gethsemane"—in which the web of political corruption is unpicked by an equally reprehensible journalist who seems to have had sex with the Home Minister's under-age daughter—doesn't really stand up. Mr. Hare's normally acute ear has failed him; the dialogue is weak and flat.

The one thing that holds the play together, and makes it worth seeing, is Tamsin Greig's performance as the Home Secretary who embodies the play's epithet from Romans 7: "For what I want to do, I do not do. But what I hate, I do." She is coerced by the PM into ditching her under-investigation husband, whose entrepreneurial activities are "pretty innovative."

Ms. Greig is alternately severe, pliant, motherly and cold. She holds the stage, and our attention, and distracts us from the inconsistencies in the story line. Her story, too, has more than a few historic echoes.

The play's title, by the way, is a red herring. There are lovely performances by Nicola Walker as the teacher who has quit her profession because of her "Gethsemane moment" when she began to have doubts about her calling; and by Jessica Raine as her pupil, who points out that, by walking away from her "night of doubt," she has misunderstood the story: "Jesus went through with it. Gethsemane's when you have a night of doubt but you go through with it." —Paul Levy

Until Feb. 25
☎ 44-02-7452-3000
www.nationaltheatre.org.uk



Left, Pieter Brueghel the Younger's "Return from the Inn," circa 1620, an inspiration for the fairies' cottage in the forest, by Eyvind Earle for Disney's film "Sleeping Beauty" (above), from 1959. Both works are on show in Munich.



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When life feels perfect.

The **Boulders** resort in Carefree, Arizona.



A double helping of desert

BY LAURA LANDRO

AT THE BOULDERS in Carefree, Ariz., I'm admiring the giant cacti, imposing rocks and beautiful desert plants as we whiz through the resort in a golf cart driven by a bellman. I'm less happy that we're on our way to see the fourth room since we checked in: The awesome setting belies an aging property in need of a major overhaul.

As Yogi Berra used to say, it was déjà vu all over again for my husband and me on a recent trip to the Southwest. The Boulders was the scene of our first romantic vacation together 12 years ago, and we'd had even more trouble finding a decent room then. But we loved the Sonoran Desert environs enough to give it another try recently, dividing our time between the 520-hectare Boulders, built in 1985, and the highly rated Four Seasons Scottsdale, a snazzier nine-year-old resort about 15 kilometers away.

With its dramatic landscape and arid climate, the area in and around Phoenix has long been a mecca for hotel development, and this year alone new properties have added 1,800 hotel rooms. The InterContinental Montelucia Resort & Spa made its debut earlier this month, a 1,000-room Sheraton Downtown and a W in Scottsdale recently opened, and The Camelback Inn, a JW Marriott resort outside Phoenix, recently completed a \$50 million renovation.

Of course, the area's unbridled growth is also hitting the wall of the worsening economy with a slump in hotel occupancy and fewer flight choices and higher airfares into Phoenix. The good news: As the high season approaches, many resorts including The Boulders and the Four Seasons are dropping rates and offering package deals. The resorts are a great base to explore tourist attractions like the red-rock formations of nearby Sedona.

On our first visit to The Boulders, in 1995, we discovered that the experience depends greatly on your room's location, and getting what you want can be a struggle: We rejected six rooms that looked out on rock piles or other rooms, before getting one with a view. The rooms were kind of tired even then, but this time around, we'd read they had been recently renovated, and to avoid the musical-rooms experience again, our travel agent asked for a second-story room in one of the hotel's freestanding adobe-style casitas with a view over the golf course or desert.

However, as we learned upon arrival, the upgrade plans were halted after only a few model rooms were redecorated, and none of those were available. We rejected three rooms with limited views, stained and ratty carpets, rickety wooden terraces, clunky console TVs and old scruffy bathrooms. We passed on a two-bedroom residence in the adjacent resort community that the hotel rents out to guests; at \$800 a night, it was more than double the rate we were booked at, dark, and too far from the hotel.

Finally, the front-desk staffer we were working with told us one of the "nicest"



Top, the **Latilla restaurant** at The Boulders; above, the **Four Seasons** Resort Scottsdale.

rooms was being cleaned, and it was our last option. Though the room was basically the same style as the others, it had a nice view over the golf course. But the dark, scratchy carpet that extended into the bathroom was fraying and the shower stall was so small my husband couldn't raise his arms in it.

General manager Michael Hoffman, whom I spoke to after my stay, says the resort is eager to upgrade the property without losing the Boulders "sense of place," and that initial designs were rejected as too contemporary and out of character with the setting. New designs are expected to be approved shortly, with new terraces, bathrooms and flat-screen TVs.

Public facilities, including an outmoded golf clubhouse, will also be spiffed up, and worn and dirty outdoor furniture around the resort will be replaced. As for the views, he says that some guests prefer to look at rock formations.

LXR Luxury Resorts, a unit of private-equity giant Blackstone Group that's owned the Boulders since 2005, says that depending on economic conditions, it hopes to renovate the

resort within two years. In the meantime, low rates, including a special for \$149 a night, may take some of the edge off the state of older rooms and the tired public spaces.

We were more impressed with the hotel's Golden Door Spa—opened since our last visit—which has a beautiful organic garden with a fountain, a pool and a large fitness center.

We ate breakfast on the terrace in the main building: agonizingly slow service, though the French toast and oatmeal were excellent. We found the hotel's Latilla restaurant overly formal with very few guests. The food was a bit on the fussy side, though we did like the crisp salad with roasted apples and arugula and heirloom tomatoes with burrata cheese.

After two nights, we relocated to the 210-room Four Seasons, a 15-minute drive away, which immediately impressed us as more luxurious and up to date; built in 1999, it has gone through two major refurbishings, a spokeswoman says.

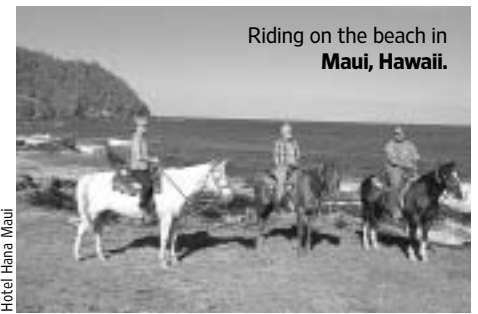
Our spacious king-bedded room was \$595 compared to \$349 at the Boulders, but also much nicer, with a new marble bath and broad terrace. But we were so close to the pool that we could hear every splash, and our neighbors were some hard-partying groomsmen from a wedding on the property that evening. We asked for just one room move this time, a few buildings down, where we could enjoy our terrace with more quiet and privacy. (Rates start at \$295, with a third-night-free package.)

The Four Seasons is built on a more confined site with casita-style buildings clustered closely around a central pool. Unlike The Boulders, where the two golf courses are integrated into the property, guests must play at the Troon North Golf Club down the road, so there are no lush green vistas, only the rocky terrain around the local Pinnacle Peak Park. (We couldn't help thinking that if the Four Seasons could somehow be transferred over to The Boulders property, the combination would make one great resort.)

But the public rooms in the hotel are bright, airy and splashily decorated with bright Southwestern art and objects, and we loved the lobby lounge, with an amber, backlit onyx bar meant to look like desert sandstone, a fireplace and a terrace with sweeping desert views. The hotel staff impressed us as efficient and pleasant.

We dined one evening on the deck at the attractive Talavera restaurant, with a striking glass-framed oblong firepit in the center. My husband gave high marks to the buffalo tenderloin with butternut squash and pork belly. We both relaxed at the small but attractive spa with an 80-minute "hiker's massage."

On our last day, we hiked outside the resort, watching for wildlife that the hotel warns guests may encounter, such as small wild boars, snakes and the prehistoric-looking reptiles called Gila monsters. We only came across some jackrabbits and quail, but it still gave us a thrill. Though just a stone's throw from the hotel, we felt miles away from civilization.



Riding on the beach in **Maui, Hawaii.**

Paradise goes on sale in Hawaii

BY CANDACE JACKSON

ON A RECENT SUNNY, 28-degree Saturday afternoon at the Sheraton Keauhou Bay Resort & Spa on Hawaii's Big Island, dozens of pool chairs and canopied cabanas sat empty. At dinnertime, the hotel's restaurants had plenty of free tables. In town, "50% Off!" signs hung in the windows of many souvenir shops. Bars advertised recently lowered prices like \$2 mai tais and \$12.95 lunch specials.

There's trouble in Polynesian paradise, as Hawaii's tourism industry reels from a global economic slump as well as the shuttering of two of the state's major air carriers. The upshot for visitors: a wave of deals and steep discounts in what's traditionally been considered one of the priciest resort destinations.

The Hotel Hana Maui now has ocean-view cottages that go for \$495 a night—down from \$650 last November. Stays also come with a new \$150-a-day resort credit that guests can spend on activities like horseback riding on the beach. Guests at the Hyatt Regency Maui Resort & Spa are getting a third night free, room upgrade and daily breakfast. At the Kiawah Golf Club, a Robert Trent Jones Jr.-designed course on Kauai, a second or third round of golf is about 40% off, and golf-club rentals are half-off.

The state's tourism industry—by far the biggest part of its economy—is in crisis mode. This past spring, two of Hawaii's major air carriers (Aloha and ATA airlines) shut down after filing for bankruptcy-court protection. With fewer flights this summer, some customers on routes from the mainland began paying airfares that were twice as much as a year earlier.

Hardest hit have been the state's "neighbor" islands, so-called because they're less populated than Oahu, home of Honolulu. Maui, Kauai and the Big Island all saw summer visitors decline by double-digit percentages. That's partly because direct flights into Hawaii's smaller airports from the mainland have seen the biggest increases.

The fear is that things could get much worse. "As I look to next year I'm very worried," says Chip Bahouth, general manager of the sprawling Sheraton Maui Resort & Spa on Kaanapali Beach, which is running a three-nights-for-the-price-of-two promotion. Every night at sunset, there's a 45-year-old hotel tradition in which a man wearing a lei lights a large torch and then leaps from a steep cliff into the ocean (Mr. Bahouth performed it himself as a teenager). Now there's another nightly tradition: happy hour with half-price appetizers and an outdoor barbecue. Mr. Bahouth hopes the new, less-expensive food and drink options will keep revenue flowing.

Down the coast, at the Images Fine Art Gallery in the town of Lahaina, owner Donald Norris says sales are down about 20% from a year ago. Recently Mr. Norris, who's also a photographer, started giving away one of his own giclées—digital photo prints on canvas that he usually prices at \$700—with the purchase of any piece in the gallery over \$2,000.

For tourists, the deals keep coming. At Oahu's new Wyland Waikiki art-themed hotel, guests can get three nights for two, plus a room upgrade and daily continental breakfast. At Kauai's ResortQuest Aloha Beach Hotel, rooms booked by Dec. 1 go for \$96, down from \$120 last year.

WSJ.com

Desert inns

Take Laura Landro's video tour of The Boulders and the Four Seasons Scottsdale, at WSJ.com/Travel

WSJ.com

Sand and sun

Read about coming events on the islands and see more photos at WSJ.com/Travel

Great Expectations, Deferred

By Elana Berkowitz

ALLSTON, Mass.—Harvard Business School students race across the bridge spanning the river that separates their campus from the rest of the university. The men's tasteful ties flap in the wind, while female students wear flats and hold their stilettos in their hands to make better time as they hurry to meet recruiters. Hell Week—or recruiting week, as the last few days in October are formally known—has come and gone. But many business-school students are still searching for job offers in these troubled economic times. For some, Hell Week was filled with a dozen interviews, and company dinners every night. Others were able to secure only a handful of interviews and even found that some of those were canceled as companies pulled out of the recruiting process. By week's end, students began to sound deflated. As one put it to me, "I feel a bit like a punching bag."

That's quite a blow for these soon-to-be holders of M.B.A.s, normally among the world's most courted future graduates. Many HBS students, who came to school with an average of three or four years work experience, have only professionally experienced healthy economic times. Much in the way that so many Americans bet on the equity in their homes appreciating eternally, some students assumed the good times would roll on and failed to fully appreciate the risk inherent with careers in, say, investment banking. Though most students are confident that

by graduation they will have secured an offer, for now, many are deferring their great expectations.

On the road to that one offer, some students returned with grim stories from Hell Week. One baby-faced B-schooler who interviewed with a boutique private equity shop for an entry-level associate position was informed that other recently hired associates came from the ranks of middle-aged senior partners at a recently collapsed Wall Street firm. Students who diligently checked their Google news feeds for information on the companies to which they

were applying noticed tanking stock prices and deep layoffs only moments before heading into the interview room. One student described following up with an interviewer only to find out that the recruiter had just been laid off herself. Bright and plucky students became familiar, all of a sudden, with the polite kiss-off line: "In any other year we probably would have made you an offer but . . ."

Undoubtedly, the financial meltdown has made this a buyer's market for newly minted M.B.A.s. Top consulting firms have seen an uptick in applications. Many students who came to Harvard sponsored by an employer are probably breathing a sigh of relief at avoiding the recruiting process entirely. Other students are looking more seriously at opportunities abroad, in the Middle East, Asia and other emerging markets. The number of American HBS students taking jobs abroad doubled last year to 6% and administrators expect that percentage will continue to grow.

Harvard M.B.A. students find the crisis affects them, too.

While some students have taken the approach of applying to every single position offered in the online job bank, others are girding themselves for what must have seemed unthinkable when they were applying for business school. Kellie Hata, who has a background in investment management, says: "I am mentally prepared for unemployment. If I graduate without the right job, I may go get my CFA [Chartered Financial Analyst certification] so I can be even more prepared for when the business cycle finally does turn."

With students feeling career insecurity, the clichéd gap between Wall Street and Main Street seems to be narrowing. Some students are feeling less like Masters of the Universe than victims of the business cycle—though they are working hard to remain optimistic. Lance Toler, a current student who will be returning to the private-equity shop where he worked over the summer, had a professor tell him "You are eminently employable. You won't be eating corn out of a can anytime soon."

A number of students are trying to see the tough times as an opportunity to pursue their passion earlier in their careers. Neil Wagle, a joint M.B.A./M.D. student, explained: "After working at a hedge fund in New York this summer, I've decided to take something near an 80% salary reduction to go back and be a resident. It's mostly because I really want to be a doctor . . . but the fact that the market is melting down doesn't hurt either." Some, believing that government work is safe from the business cycle, and energized by

the promise of a new president and a new New Deal, are looking toward public-sector jobs.

Others are warming to nonprofits. Through one business-school program, graduates can apply for one-year management positions at organizations like Teach for America, Lincoln Center and the Gates Foundation. Thirteen per-

the organization than in previous years. Ms. Floam, who intends to start her own tech-media venture after graduation, explains that "the current financial crisis has, in a way, made the decision to pursue your own business less risky now that the big enticing bonuses are no longer on the table."

In the face of some of the most troubling economic times since the Depression, with unemployment already at 6.5%, some students have taken a more introspective look at their career choices.

"I think the financial disintegration is creating space for students to think about how to reinvent the M.B.A. and recommit themselves to finding careers that make a difference now," explains second-year student Stephen Chan who is looking at jobs in education and government. But student Max Anderson notes that "soul searching about jobs feels like a luxury you can afford only when you already have a job."

HBS opened its doors to the first class of 59 students in 1908, in the wake of the panic of 1907. And though many professors have started to alter curriculum to address current events, the lessons to be learned from this crisis will constitute an academic mother load for decades to come. For now, most students are concerned with the tactical and practical aspects of finishing the year with a job offer in hand. Perhaps, the time for existential reckoning about what got us to this point will come later—once everyone has figured out a place to lay their heads and Blackberrys after graduation.

Ms. Berkowitz is a student at Harvard Business School and the Kennedy School of Government.



cent of the class of 2009 applied for the program, representing a 39% increase in the number of applications since last year.

Though the tightening credit markets may create daunting hurdles for new businesses seeking financing, a number of intrepid HBS students are still planning to start businesses. Allison Floam, a former investment banker and current co-president of the Entrepreneurship Club, notes that there has been much more interest in

de gustibus / By Kyle Wingfield

Obama's Foray Into Football Politics

We have the beginnings of the first crisis of the Obama administration. The president-elect has identified an issue of great importance to many Americans and said he will "throw [his] weight around a little bit" to see that it is solved. Long-suffering Joe Six-packs are wondering if this is the change they've been waiting for. I am, of course, talking about a playoff for major college football.

In two interviews this month, most recently on "60 Minutes" last Sunday, Barack Obama voiced support for such a playoff. "Eight teams. That would be three rounds, to determine a national champion," he told CBS's Steve Kroft.

It is true that millions of fans would like to see a more decisive format than the current system of postseason bowl games. Which is precisely why Mr. Obama ought to run far away from this issue. It might not be popular to say so these days, but this is one problem the market will have to solve for itself.

For decades, the NCAA's largest football division has clung desperately to its old-fashioned bowl games. The participants are selected based on arcane formulas and longstanding affiliations with the various college conferences. Many fans, coaches, play-

ers and even some university presidents, are not satisfied with the status quo. But the conferences, TV networks and bowl-game executives have spent years tweaking the system, leading to today's Bowl Championship Series. This will be the 11th season in which the BCS has arranged a title match between the two top-ranked teams; problem is, in six of the first 10 years there's been controversy about which teams were the two best.

Enter Mr. Obama. On "60 Minutes," he argued that "any sensible person would say that if you've got a bunch of teams who play throughout the season, and many of them have one loss or two losses, [and] there's no clear decisive winner, [then] we should be creating a playoff system."

He wouldn't be the first White House occupant to address this question. Richard Nixon symbolically awarded the 1969 national title to Texas, which had just defeated No. 2 Arkansas in a game that Nixon attended, over a Penn State team that was also undefeated. In a 1974 commencement speech, Penn State coach

Joe Paterno quipped, "How could the president know so little about Watergate and so much about college football?"

And herein lies the political risk for Mr. Obama. "Any sensible person" might agree that the current system stinks, but few fans can settle on the way forward. There may well be more consensus on Iraq or carbon emissions. In the first place, it's unlikely that a playoff could be established. Just this week, ESPN

agreed to pay a reported \$125 million a year to broadcast the BCS games, without playoffs, for the 2010-2013 seasons. "For now, our constituencies—and I know [Mr. Obama] understands constituencies—have settled on the current BCS system," commented BCS Coordinator John Swofford. Surely Mr. Obama doesn't want Detroit's CEOs and Tehran's mullahs to see him fumble something as inconsequential as a football playoff, and conclude that he's a pushover.

Even if there were an agreement on having a playoff, there would be the thorny question of which eight teams should partici-

pate. The highest-ranked ones? In 2007, like many years, that would have opened the door to teams that finished second or third in their own conference—like Missouri and Kansas of the Big 12—while shutting out a league champ like the Big East's West Virginia.

A more equitable system would include the eight highest-ranked conference champions. Since the regular season would act as a preliminary tournament, eliminating all but one team from each league, this format would also preserve the value of the regular season—which BCS defenders often invoke. And smaller leagues would have a chance to send their champs to the playoffs, just as in most other NCAA sports. That could help the NCAA avoid the kind of suits that smaller colleges have threatened in the past. Call it sports tort reform.

But this year, if the current standings held, that would mean the champions of the mid-level Mountain West, Western Athletic and Mid-American conferences would make the playoffs—but the winner of a traditionally more powerful league, the Atlantic Coast Conference, probably wouldn't. The power conferences will never risk losing the

Create a playoff, lose Indiana? Mr. President, this is a bad idea.

tens of millions of dollars in revenue each year that the BCS now guarantees them.

Other formats have their own problems: A four-team playoff would only intensify debate over the cutoff point, while a 16-team playoff would lengthen the season by too much. (Incidentally, Mr. Obama also said the regular season could be shortened to accommodate a playoff. Good luck with that—colleges have become addicted to the \$2 million or so in revenue that comes with the game added in 2006. He'd have an easier time taking asbestos-claim money away from trial lawyers.)

So there's no way to make everyone happy, and Mr. Obama doesn't want to risk irking a constituency needlessly. Consider that the Democrat won Indiana by just 28,338 votes. Of that margin, 20,200 came from St. Joseph County, home of Notre Dame. A playoff would deprive the Fighting Irish of a deal that gives them the easiest route to the BCS and a multimillion-dollar payday.

Flip a few of those South Bend voters and John McCain wins Indiana. Mr. Obama, it's just too risky.

Mr. Wingfield is an editorial-page writer for The Wall Street Journal Europe.

❖ Books

When science sparked the poetic imagination

BY ROBIN MORONEY

WHAT BRITISH AUTHOR Richard Holmes calls the Age of Wonder didn't produce trivia-league scientists.

They made remarkable discoveries but none are neatly entombed alongside Newton or Einstein in boxes of Trivial Pursuit cards. "Who discovered Uranus?" is unfair to a nonspecialist. (Answer: William Herschel, 1781). Asking "Who invented the safety lamp?" is no better than asking "What is a safety lamp?" (Answers: Humphry Davy, who discovered how to stop miners' lamps from horribly setting fire to pockets of methane around them).

But in "The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science" (HarperPress, £25), Mr. Holmes is right to stake this time as a great one for science. Thinkers in the late 18th century were pushing against the Age of Enlightenment's vision of an ordered, rational universe guided by the spirit of reason. New discoveries in astronomy revealed the universe went on forever and was constantly changing; chemists were showing that the boundaries between the spiritual and the physical were blurry. The Romantic poets, in turn, seized on these discoveries and helped frame them as wonderful—or as terrifyingly sublime.

Scientists became popular celebrities. The first "aeronauts," Joseph Montgolfier, James Sadler and Vincenzo Lunardi, wowed crowds of thousands by achieving the dream of human flight with their hot-air



From left: Chemists **Humphry Davy** and **Antoine-Laurent de Lavoisier**, and astronomer **William Herschel**.



AP (3)

balloons, engineering prowess, showmanship and an arrogance best expressed by a toast once proposed by Lunardi: "I give you me, Lunardi—whom all the ladies love."

For the first time, thanks to those hot-air balloon displays, best-selling accounts in books of Scottish explorer Mungo Park's trips to Africa and scientific journalism, everyone had an opinion of and a potential role to play in science—it was no longer the concern only of academics and aristocrats trading letters. Davy's sold-out lectures in London on chemistry constantly stressed that his dramatic explosions and mock volcanoes could be made by anyone with the most basic equipment.

Mr. Holmes, a biographer of Coleridge and Shelley, cannily shows that poets were complicit in fueling science's power to enthrall. Davy speculated that thoughts themselves might be made of matter. But it was Coleridge who actually coined the term "psychosomatic" to describe those places where matter and minds meet. The Romantic poets—Wordsworth, Shelley, Goethe—were pushing for fresh ways of seeing the world, uncluttered by literary cliché, and both the poets and the scientists thought they were creating a new future. Coleridge said of one experiment that "being necessarily performed with the passion of Hope, it was poetical."

At the same time, however, the poets criticized science's ability to deaden beauty—Keats wrote in the poem "Lamia" about scientists trying to "unweave the rainbow."

But soon after Keats's rainbow line, he imagines the painful genesis of a creature in a way that Mr. Holmes suspects would have been difficult to conceive of without the amazingly dark experiments in the 1810s that involved giving electric shocks to hanged men and dead horses. Those tests filled the age

with dread as much as the balloons filled it with wonder. They raised troubling questions over what separated the living from the dead: a soul, or something material like electricity? They also helped produce the most memorable fictional scientist of the age: Mary Shelley's Victor Frankenstein, the mad scientist who destroys everything in the pursuit of new knowledge.

A funny motif of Mr. Holmes's book is that every third scientist around that time was thought to be a model for Frankenstein—many shared the obsessive behavior and the will to erase boundaries. Joseph Banks discovered in Tahiti that you didn't have to live as a European to be a decent person—although Mr. Holmes sadly senses the imperial urge that lay behind Banks's desire to collect and name new things. Herschel proved that everything in the universe was moving around impossibly deep space. Davy crossed an inner boundary by using nitrous oxide—laughing gas—to take what we would recognize as psychedelic trips. Davy found these astonishing but useless. It was the poet Coleridge who had the empathy to see that the gas's most useful feature was its erasure of pain. Eventually, medicine would follow the poet's lead and spare countless patients' lives on the operating table with the discovery of anesthetic.

A towering mystery in Paris

BY VICTORINO MATUS

Special to *The Wall Street Journal*

EXACTLY HOW WERE crimes solved before the advent of computerized fingerprint analysis, DNA testing and everything else available to Gil Grissom on "CSI"? As Pablo De Santis reminds us in his luminous thriller, "The Paris Enigma," criminal investigators a century ago had to rely almost entirely on mere mental acuity and reasoning skills.

Set in 1889, the novel is narrated by Sigmundo Salvatrio, the inexperienced assistant to Argentina's leading detective, Renato Craig. Salvatrio has been sent to Paris on the eve of the World's Fair to take his boss's place at the first gathering of the Twelve Detectives—the best and the brightest from around the world. In the shadow of the nearly completed Eiffel Tower these men plan to share with one another their knowledge and experience and compare philosophies on crime-solving. The atmosphere turns anything but collegial, though, after one of their own is murdered.

Salvatrio is thrust into the center of the investigation when lead detective Viktor Arzaky, a member of the Twelve, recruits him as his assistant. In no time, the Argentine learns that there is a dark side to the City of Light: Salvatrio encounters Parisian absinthe and

opium dens, then discovers a secret society virulently opposed to Gustave Eiffel's monumental structure. "Positivism, the desire to understand everything, to explain everything, is the modern disease," warns one of the conspirators. "The tower, from which one can see the whole city, and the World's Fair, which wants to display everything that exists, are nothing less than the symbols of a world without secrets."

Apparently this is a bad thing—but how far will the fanatics go to prevent progress? Meanwhile, the closer Salvatrio comes to solving the crime, the more he understands about his own profession: its obsession with "locked room" cases and perfect enigmas, as opposed to less interesting crimes of passion, or as Arzaky explains, "the endless gray list of all those who kill for love, for jealousy, out of blindness." Salvatrio also begins to see more clearly the strong hierarchical divide between detectives' assistants and their superiors: He is viewed dimly by the other acolytes for daring to think that one day he could become a detective himself.

More disconcerting for Salvatrio, however, is the revelation that detectives can suffer from an "infection," as one investigator describes it, "the attraction to crime. The temptation to cross the line. We're all tempted sometimes." Soon more bodies are dis-



The **Eiffel Tower** during its construction in the late 1880s.

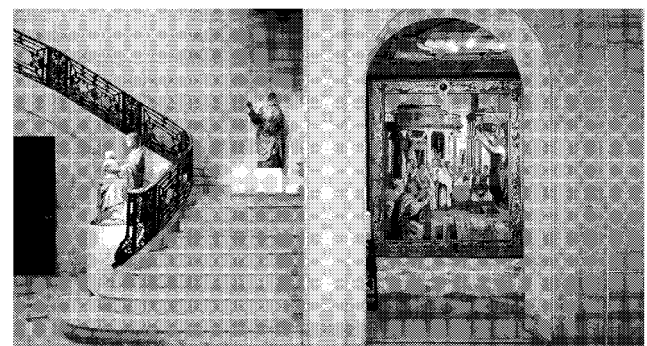
covered, and the realization finally dawns on the detectives that a serial killer may be on the loose.

Winner of the first Premio Planeta-Casa de América de Narrativa prize (an award for Latin American literature), "The Paris Enigma" is a tightly spun thriller and a quick read, thanks to the able translation by Mara Lethem. Mr. De Santis effortlessly incorporates important historical events (the building of the tower and the World's Fair) into his narrative, as well as capturing the uneasiness over the emergence of the machine age. And while the reader may have an idea of the suspect's identity well before the mystery is solved, it's the motive that will keep the guessing lively until the end—when a solution emerges that would defy DNA testing or fingerprint analysis.



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Berlin

antiquities

"The Return of the Gods—Berlin's Hidden Olympus" shows sculptures, vases and other objects depicting Greek and Roman deities. The show commemorates the return of the pieces from the Soviet Union to Berlin in 1958.

Pergamonmuseum
Nov. 27-July 5
☎ 49-30-2090-5577
www.smb.spk-berlin.de

photography

"Robert Lebeck: Photographs 1955-2005" presents images by the German photojournalist (born 1929), with pictures of weddings, football matches, carnivals, children and jazz clubs in addition to his reportage.

Martin-Gropius-Bau
Nov. 28-March 23
☎ 49-30-2548-60
www.gropius-bau.de

photography

"Gisèle Freund" shows 100 portraits by French photographer Gisèle Freund (1908-2000), including images of Walter Benjamin, James Joyce, Jean-Paul Sartre, Virginia Woolf, Simone de Beauvoir and George Bernard Shaw.

Willy-Brandt-Haus
Until Jan. 18
☎ 49-30-2599-3700
www.willy-brandt-haus.de

Copenhagen

design

"VRR0000M—Motorbike design" exhibits 40 motorcycles alongside clothes, images, accessories and films.

The Danish Museum of Art and Design
Nov. 27-March 15
☎ 45-3318-5656
www.kunstindustrimuseet.dk

Frankfurt

art

"René Magritte 1948, La Période Vache" presents intentionally "bad" paintings by the Belgian surrealist René Magritte (1898-1967) in a series intended to provoke the Parisian art scene known as "La Période Vache."

Schirn Kunsthalle
Until Jan. 4
☎ 49-69-2998-82-0
www.schirn-kunsthalle.de

art

"The Master of Flémalle and Rogier van der Weyden" showcases the detailed, early Netherlandish paintings of the Master of Flémalle (1375-1444), often identified as Robert Campin, and his student Rogier van der Weyden (1399/1400-1464).

Städel—Städelsches Kunstinstitut und Städtische Galerie
Until Feb. 22
☎ 49-69-6050-9802-00
www.staedelmuseum.de

Helsinki

design

"Teatrip" explores the history of tea preparation and consumption. Chinese, Korean and Japanese tea-ceremony items are on display alongside Russian samovars, German porcelain and Indian silverware.

Finnish Museum of Art and Design
Until Jan. 18
☎ 35-89-6220-5419
www.designmuseum.fi

fashion

"Italian Nights" displays Italian evening



'La Fontaine de coquillages,' 1914, by George Barbier, in Venice; top, **Fantastic Plastic Elastic** chair, 1997, by Ron Arad, in Paris.

gowns created by leading Italian designers Giorgio Armani, Gianni Versace, Roberto Capucci, Valentino and Gianfranco Ferré worn by celebrities such as Princess Diana, Naomi Campbell, Jacqueline Kennedy and Gina Lollobrigida.

Sinebrychoff Art Museum
Until Dec. 28
☎ 35-89-1733-6460
www.sinebrychoffintaidemuseo.fi

history

"1809—A Kingdom Divided and a New Beginning" commemorates the bicentenary of the Finnish War of 1808-1809 between Sweden and Russia.

National Museum of Finland
Until April 19
☎ 35-89-4050-9544
www.nba.fi

London

art

"Sisley in England and Wales" exhibits British landscape paintings by the Paris-born British Impressionist painter Alfred Sisley (1839-1899).

National Gallery
Until Feb. 15
☎ 44-20-7747-2885
www.nationalgallery.org.uk

art

"The Adam Brothers in Rome: Drawings from the Grand Tour" shows the impact of Mediterranean architecture on British architect Robert Adam (1728-1792) and his brother James Adam (1732-1794) on a tour of Italy.

Sir John Soane's Museum
Until Feb. 14
☎ 44-20-7405-2107
www.soane.org

theater

"The Norman Conquests" is a comic trilogy by Alan Ayckbourn starring Amelia Bullmore, Jessica Hynes, Stephen Mangan, Ben Miles, Paul Ritter and Amanda Root. Directed by Matthew Warchus.

The Old Vic Theatre
Until Dec. 20
☎ 44-870-0606-628
www.oldvictheatre.com

Madrid

art

"Among Gods and Men" presents Roman versions of classical Greek and Hellenistic works, as well as numerous Greek originals with original coloring.

Museo Nacional del Prado
Until April 12

☎ 34-91-3302-800
www.museoprado.es

Paris

design

"Ron Arad" shows major works, prototypes, limited series and mass-produced objects, along with numerous architectural projects by British industrial designer and architect Ron Arad (born 1951), including his famous Bookworm bookcase (1993) and the Tom Vac chair (1997).

Centre Georges Pompidou
Until March 16
☎ 33-1-4478-1233
www.centrepompidou.fr

textiles

"The Colour Trail" exhibits a collection of patterned traditional fabrics, exploring their value as symbols of identity or as elements of rituals.

Musée du Quai Branly
Until Jan. 4
☎ 33-1-5661-7000
www.quaibrantly.fr

art

"Delacroix and Photography" presents photographs collected by the French Romantic painter Eugène Delacroix

(1798-1863), on display with the drawings and paintings they inspired and photographic portraits of Delacroix himself.

Musée Eugène Delacroix
Nov. 28-March 2
☎ 33-1-4441-8650
www.musee-delacroix.fr

Rome

history

"Etruscans: The Ancient Cities of Lazio" shows art from the pre-Roman civilization of Etruscans.

Palazzo delle Esposizioni
Until Jan. 6
☎ 39-06-3996-7500
www.palazzo.esposizioni.it

Rotterdam

art

"Images of Erasmus" examines the life and work of the Dutch Humanist philosopher Desiderius Erasmus of Rotterdam (1466-1536) through works by artists such as Hieronymus Bosch, Hans Holbein the Younger and Albrecht Dürer.

Museum Boijmans Van Beuningen
Until Feb. 8
☎ 31-10-4419-400
www.boijmans.rotterdam.nl

Stockholm

art

"Time & Place: Los Angeles 1958-1968" shows art by Los Angeles-based artists and architects during the 1950s and '60s, including Ed Kienholz, David Hockney, Ed Ruscha, James Turrell and John Baldessari.

Museum of Modern Art
Until Jan. 6
☎ 46-8-5195-5200
www.modernamuseet.se

Venice

art

"Depero—Works from the Fedrizzi Collection" presents more than 80 works by Italian futurist painter, writer and graphic designer Fortunato Depero (1892-1960).

Museo Correr
Until March 1
☎ 39-041-2405-211
www.museociviveneziani.it

art

"George Barbier (1882-1932) The Birth of Art Déco" exhibits paintings, drawings, articles, photographs, books, manuscripts and films by French Art Deco artist, fashion illustrator and set designer George Barbier (1882-1932).

Museo Fortuny
Until Jan. 5
☎ 39-041-5200-995
www.museociviveneziani.it

Vienna

art

"Artful Resistance: Crisis and Creativity in Sri Lanka" shows contemporary paintings, prints, photographs, sculptures and installations from Sri Lanka.

Museum für Völkerkunde
Until March 2
☎ 43-1-5252-40
www.ethno-museum.ac.at

Source: ArtBase Global Arts News Service, WSJE research.

WSJ.com

What's on

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