

FRIDAY - SUNDAY, SEPTEMBER 12 - 14, 2008

WEEKEND JOURNAL.

EUROPE

Vinyl revolution

The LP record
makes a comeback
in the digital age



Big names for fall books | The man behind Hirst

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Vinyl revolution

The LP record makes a comeback in the digital age



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A 23-acre estate and 18th-century villa in Tuscany, for €8 million.
WSJ.com/Real Estate

Big on taste

Our wine columnists find impressive boldness in America's Petite Sirah.
WSJ.com/Wine

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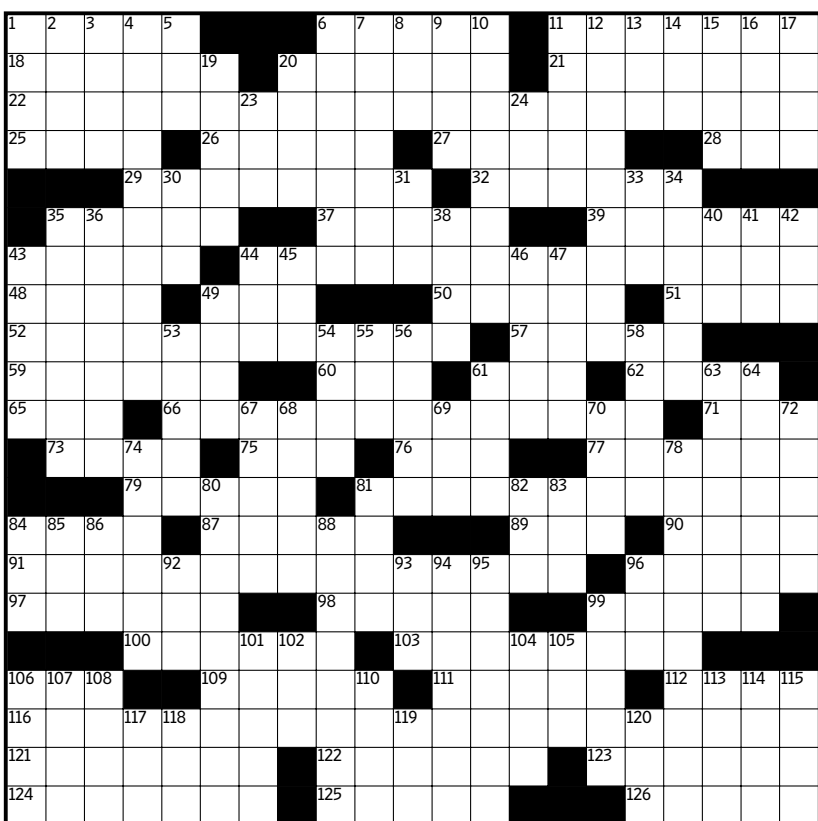
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THE JOURNAL CROSSWORD / Edited by Mike Shenk

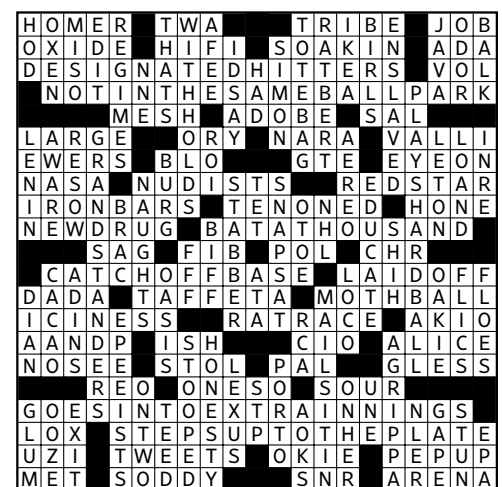
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Real Sex Changes / by Andrea Carla Michaels & Patrick Blindauer



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Last week's solution



WSJ.com
Crossword online
For an interactive version of The Wall Street Journal Crossword, WSJ.com subscribers can go to
WSJ.com/WeekendJournal

New York shows: Hippie meets lady

AMERICANS ARE preoccupied with war and a contentious presidential race. Taxpayers are bailing out the mortgage industry, and Woody Allen is directing Puccini. These are confusing times.

Little wonder that the fashion world, with its own economic wor-

On Style

CHRISTINA BINKLEY

ries, is fleeing reality. The spring '09 collections that designers are showing at New York's fashion week are romantic, flirty and laden with doodads and detail, from Marc Jacobs's plaid, beaded and gathered Americana to Diane von Furstenberg's Haight-Ashbury hippie dresses.

Working women who want subtlety next season will have to turn to Michael Kors, or Oscar de la Renta if they can afford him—or rely on what's already in their closets.

"I think everyone's looking for escape," said Cynthia Steffe's new creative director, Shaun Kearney, after his show Tuesday morning. The collection he showed at Bryant Park was a "country club fantasy" of cute print dresses and 1980s cropped-and-pleated pants.

There have been historical references this week to nearly every fashion era since Queen Victoria ruled. Marc Jacobs gave us bustles. Matthew Williamson provided tie-dye. The playful Betsey Johnson marched out gingham hoopskirts and bloomers that could have made their debut on "Little House on the Prairie."

So hoarders, take heart. Pull out your old clothes and wear them again: Nothing is out of style, according to New York's runways. We've seen long hemlines, micro-minis, pencil skirts and flouncy skirts. Big-legged pants, skinny-legged pants. Lots of leather and much chiffon.

It's surprising that women's fashion is getting frilly, given that other aspects of design and architecture are going minimalist. (Our frocks will clash with our living rooms.) But fashion design has to move fast

to keep us shopping for new looks, and the cycle of new looks now is so quick it's a blur.

The runways so far this week have major nods to two diametrically opposed eras—the romantic late 1960s-early 1970s and the go-getter 1980s—often on the same runways. Alice + Olivia's hippy-dippy collection (presented two days after Diane von Furstenberg's hippy-dippy collection) included a 1980s-type yellow blouse with big bows and cap sleeves alongside a Victorian white lacy dress whose mother was worn to Woodstock.

Alice + Olivia designer Stacey Bendet, 31 years old, spoke of a link between our times and the 1970s. She wanted to "mix up hippie and hipster," she says, "because the hipsters are the modern version of what our parents were."

"For [our parents], it was them going to war," Ms. Bendet said. But in this war era, without a draft, "I don't think there's the same passion," Ms. Bendet said. "I just want my clothes to be fun and make people smile."

Matthew Williamson, who is fearless with vivid color, offered a hot pink patent-leather coat, a sequined go-go mini-dress, and a tailored jacket with a busy pattern that reminded me of my old Spirograph set. We saw a similarly psychedelic look at the show of Jonathan Saunders—another Brit. Carolina Herrera was all flutters and ruffles.



Michael Kors (far left) had office-ready styles and colors. Marc Jacobs (left) blended eras; Alice + Olivia (top) took a cue from the '80s; and Diane von Furstenberg evoked hippies (above).

Photos: Kurt Wilberding/The Wall Street Journal; Abaca/Newscom; Getty Images

Nanette Lepore is going back to her Boho roots with floaty chiffon blouses, leather skirts, layers of ruffles and—you heard it here first—a touch of macramé.

Halston was pure '70s Halston—featherweight silk gowns straight from the archives and wearable only if you have the body of Twiggy.

Executives looking to inject some spring style into their wardrobes can still turn to Michael Kors and Oscar de la Renta, two designers who never lose sight of the needs of real-life women. Mr. Kors's spring collection offered a number of solutions for the business-casual dilemma many office workers face. The navy, black, white and red color scheme and the clean lines of many dresses, skirts and, in particular, pants walked that fine line between casual and professional.

Mr. de la Renta's elaborate collection will be priced several leagues above Mr. Kors's, and it spoke to his clientele. There were prim suits, ele-

gant, wide-legged pants, and a host of knock-'em-dead evening items.

Marc Jacobs's show of Americana was accompanied by Gershwin's "Rhapsody in Blue" and included references to the 1940s, 1960s, 1970s and 1980s, including a return to Mr. Jacobs's early designer-grunge plaid flannel-look shirts. There was only one look that could take a female executive to

work—a perfectly tailored gray pantsuit—but what the heck.

"Right now people are feeling glum and depressed, and they need to be reminded of [America's] great heritage," said Stephanie Solomon, Bloomingdale's fashion director, after Mr. Jacobs's star-studded catwalk.

Email Christina.Binkley@wsj.com.

WSJ.com

Escapism rules

See more photos and read daily dispatches from the New York fashion show runways, at WSJ.com/Style

Doing dinner parties right

BY RACHEL DODES

CAMERON SILVER, owner of the Los Angeles vintage boutique Decades, is known for hosting elegant parties at his R.M. Schindler-designed home. Recent soirées include a Dom Perignon champagne tasting, dinners for fashion designers such as Lanvin's Alber Elbaz and Azzaro's Vanessa Seward, and a book party for Alicia Drake, who wrote "The Beautiful Fall," about the lifelong rivalry between Yves Saint Laurent and Karl Lagerfeld.

Being a gracious host can take time to learn. "With more gray hairs, I've gotten better at this," says Mr. Silver, whose store has become the go-to destination for actresses, fashion editors and socialites who are seeking something original to wear on the red carpet.

A successful dinner party begins with the guest list, Mr. Silver says. The ideal size for a party at

home is about a dozen people. If the event is held at a restaurant, he will invite up to 35, but he prefers to keep the number of guests under 20 so that everyone can sit at the same table. Mr. Silver doesn't assign seats, and as a polite gesture, he always takes the least attractive seat in the house, "at the end facing the wall."

It annoys Mr. Silver when recipients of an invitation ask, "Who's going to be there?" He's not into "providing CliffsNotes," he says. When he gets the question, he politely answers: "People you will like to know."

Mr. Silver believes in collaborating with one's guest of honor on choosing whom to invite. "I always ask them, 'Who do you want to meet?'" he says. He also considers having what he calls "an eclectic mix" of people from different areas of the world and occupations. "It's good to draw peo-



Adrian D'Alimonte

ple in who don't live locally," says Mr. Silver. "When you bring different people together, it becomes more interesting." As a result, conversations happen naturally.

One of the biggest mistakes hosts make, Mr. Silver says, is not being sufficiently available to interact with their guests. To cut down on the busywork, Mr. Silver always hires a server to work at his dinner parties, "so I'm not stuck there pouring champagne."

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❖ Books

Heavy hitters: Star authors fill this fall's lineup of new books

BY ROBERT J. HUGHES

AFTER A SLOW SUMMER, publishers are rolling out their stars for fall. Toni Morrison, Stephen King, Annie Proulx and Marilynne Robinson have new novels. So do Christopher Paolini (who wrote "Eragon") and Candace Bushnell ("Sex and the City").

Prepublication reviews have been strong for

Dennis Lehane's "The Given Day," a 700-page epic from the "Mystic River" author that includes characters such as Babe Ruth. The buzz is also rising for Philip Roth's "Indignation," the tale of a butcher's boy in an Ohio college during the Korean War.

In nonfiction, Bill O'Reilly, Malcolm Gladwell and Ann Coulter are back. Alice Schroeder's authorized Warren Buffett biography and cable honcho Ted Turner's memoirs are both

expected to sell well. The latest installment in the best-selling "You: The Owner's Manual" series of healthy-living guides—"You: Looking Beautiful"—lands in October in a two-million-copy printing.

It's a departure from the summer, when some of the biggest books came from unknowns, like David Wroblewski's "The Story of Edgar Sawtelle."

Here are some of the season's biggest titles.

FICTION



◀ **Indignation**
Philip Roth
Sept. 18,
£16.99,
256 pages

During the Korean War, unfortunate Marcus Messner—the son of a kosher butcher in Newark, N.J.—begins his sophomore year at an Ohio college. Marcus is terrified of failing school and being sent to Korea, and at the same time awakens to a fraught sensual life through his relationship with the emotionally troubled daughter of a local doctor. Rather than embarking on a book tour, the widely popular and renowned 75-year-old author will make a live video appearance on publication day to bookstores nationwide.



▶ **Home**
Marilynne Robinson
Sept. 25,
£16.99,
336 pages

"Home" shares characters and time periods with Ms. Robinson's Pulitzer Prize-winning "Gilead," but changes the point of view. The new novel follows prodigal son Jack Boughton, one of eight children of former pastor Robert Boughton, from "Gilead." It's told through his sister's eyes; the two siblings bond as they care for their ailing father. The author has picked up the pace: Her first novel was in 1981, her second in 2004.



Getty Images



◀ **Goldengrove**
Francine Prose
Oct. 15,
£10.99,
288 pages

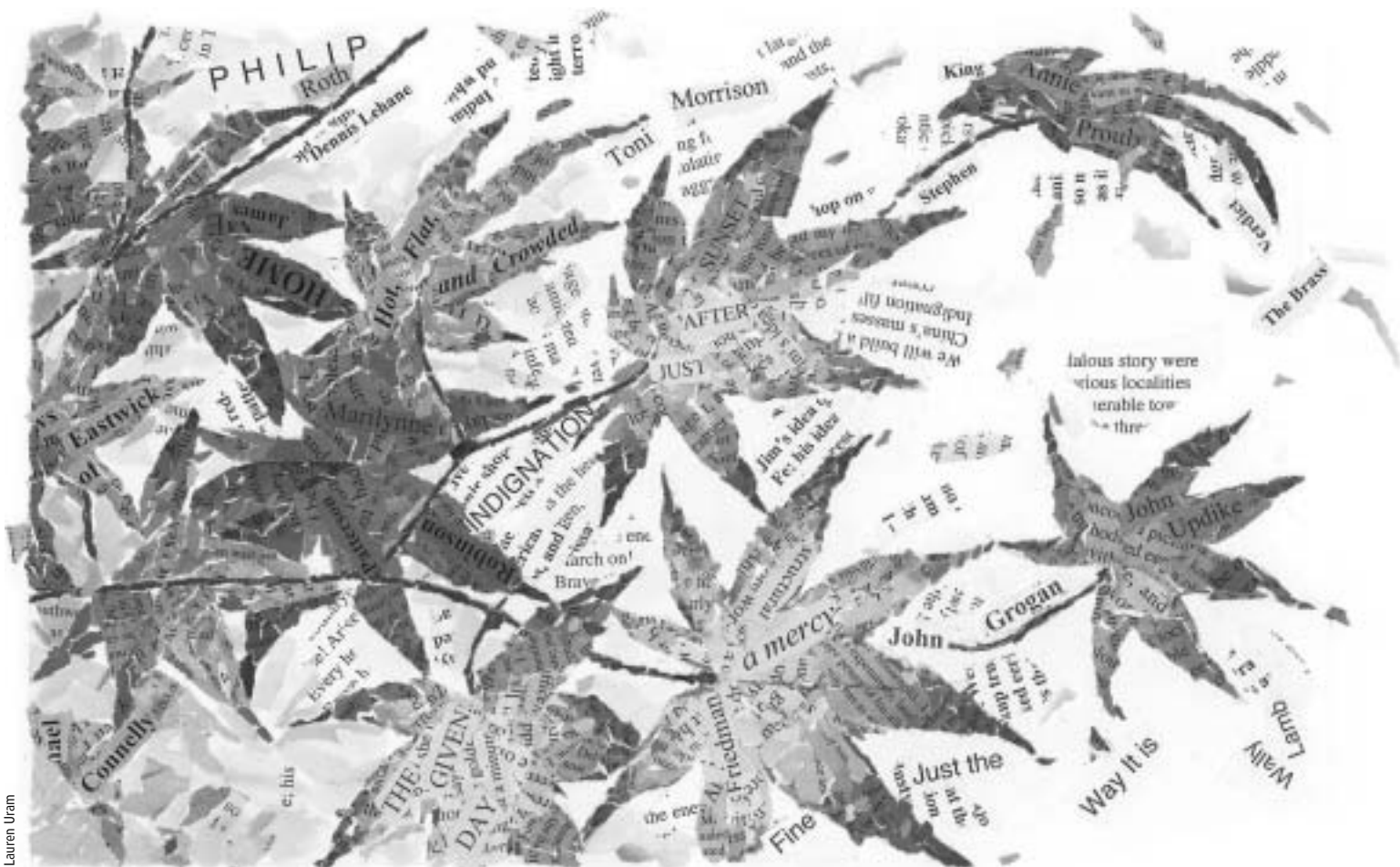
In this coming-of-age novel about family secrets, college-bound Margaret drowns in a lake while rowing with her sister. The sister, a pudgy 13-year-old, becomes close to Margaret's boyfriend, as they deal with their loss. Publishers Weekly called the novel "deeply touching." The author's "Household Saints" was adapted into a 1993 film starring Tracey Ullman. Ms. Prose has written more than a dozen works of fiction, and her most recent nonfiction book, "Reading Like a Writer," was a best seller.



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Lauren Uram

NONFICTION



▶ **The War Within: A Secret White House History 2006-2008**
Bob Woodward
Sept. 8,
£18.99,
512 pages

Simon & Schuster says the Pulitzer Prize-winning journalist draws from secret documents and interviews with participants in the administration, the Pentagon, the State Department, intelligence agencies and U.S. military headquarters in Iraq. The three previous Woodward books on the Bush White House were best sellers: "State of Denial," the most recent, has one million copies in print. The publisher is printing about 900,000 copies of "The War Within."

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▶ **Hot, Flat, and Crowded: Why We Need a Green Revolution—and How It Can Renew America**
Thomas L. Friedman
Sept. 9,
£16,
448 pages

The New York Times columnist and author of "The Lexus and the Olive Tree" interviews people around the world about energy waste and environmental consciousness. For example, he shows how today's paperless society has placed great strains on energy usage, and that going green can be a competitive advantage. Booksellers are eager for the title. Mr. Friedman plans a multi-month tour.



▶ **Against Medical Advice**
James Patterson and Hal Friedman
Oct. 20,
£15,
304 pages

How a family copes with a son's debilitating illnesses, including Tourette's syndrome and obsessive-compulsive disorder. It's co-written by the boy's father, Hal Friedman, who worked with Mr. Patterson at advertising powerhouse J. Walter Thompson. This is the thriller writer's first nonfiction book. While Little, Brown usually publishes one million or more of Mr. Patterson's thrillers, this book will have a printing of 600,000—still a substantial number for nonfiction.



▶ **Outliers: The Story of Success**
Malcolm Gladwell
Nov. 18,
£16.99,
256 pages

In his new book, the author of "Blink" and "The Tipping Point" says we pay too much attention to what successful people are like—and not enough about how they were raised, when they were born, even the kinds of industries their parents worked in. "The Tipping Point" has two million copies in print.



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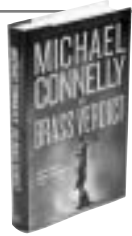
▶ **The Longest Trip Home**
John Grogan
Jan. 22,
£16.99,
352 pages

The author of "Marley & Me," who made his family dog famous, writes about his Catholic childhood, overcoming his wayward youth, finding true love, becoming a newspaper columnist—and adopting a pooch. The book launches a few months before the Christmas debut of a film adaptation of "Marley & Me," starring Jennifer Aniston and Owen Wilson (right). "Trip" follows "A Very Marley Christmas," a children's book.



20th Century Fox

FICTION



◀ **The Brass Verdict**

Michael Connelly
Oct. 16,
£18.99,
432 pages

Two popular Michael Connelly heroes from previous books—lawyer Mickey Haller and detective Harry Bosch—team up to solve a lawyer's murder. The publisher and author released several videos online to support the release, including one featuring actor Corbin Bernsen as the victim. This will be Mr. Connelly's biggest first printing, at 475,000 copies.

The Widows of Eastwick ▶

John Updike
Oct. 30,
£18.99,
320 pages

For his 23rd novel, Mr. Updike revisits his 1984 darkly comic novel "The Witches of Eastwick" and the Connecticut coven that conjured up husbands. Now widowed, the witches embark on adventures to such places as China, Egypt's pyramids and the Canadian Rockies. "The Witches of Eastwick" was made into a hit movie in 1987, co-starring Cher (right), and is now being developed as an ABC pilot.



PhotoFest



◀ **The Hour I First Believed**

Wally Lamb
Nov. 11,
£18.99,
832 pages

A couple moves to Littleton, Colo.—home of Columbine High School—to try to mend their marriage. The wife is present during the infamous attacks, and her life begins to fall apart. After the couple returns to a family farm, the husband pieces together the true story of their families, based on found letters and diaries. Publisher HarperCollins is going out with 400,000 copies, with Barnes & Noble placing a massive order. It's the first novel in 10 years from the author, whose first two novels were Oprah's Book Club selections.

A Mercy ▶

Toni Morrison
Nov. 11,
£13,
176 pages

The Nobel Prize-winning novelist ("Beloved") digs into the roots of slavery. Unlike the 19th-century settings of most slavery novels, this tragic tale is set in and around a 17th-century plantation, and concerns a slave girl, Florens, who is taken on by an Anglo-Dutch trader as part of a debt. The author explores the atmosphere in which slavery began to thrive. Publisher Knopf has announced a first printing of 300,000 copies.



Timothy Greenfield-Sanders



FICTION

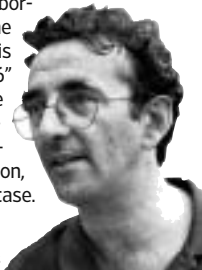


◀ **2666**

Roberto Bolaño
Nov. 11,
£17,
912 pages

The late Chilean writer was embraced by the English-speaking world only recently, several years after his death. Mr. Bolaño's 1998 novel, "The Savage Detectives," which was published in the U.S. last year, earned high praise and sold 60,000 copies in hardcover and paper. Publisher FSG hopes for the same for this novel, which Publishers Weekly calls "a brilliant behemoth."

The five-part narrative, translated from Spanish, begins with scholars looking for clues, hoping that the life of an obscure German novelist will shed light on the murders of women in a Mexican border town. The publisher is printing "2666" in one volume and in a three-volume paperback edition, in a slipcase.



AFP/Getty Images

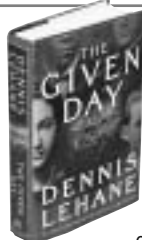
Just After Sunset ▶

Stephen King
Nov. 12,
£18,
368 pages

This book of short stories includes a possessed stationary bicycle at a gym, a blind girl who can work miracles and a psychiatric patient in tune with the coming apocalypse. Mr. King says he wanted to get back to writing stories after guest-editing "Best American Short Stories 2007." This is his first short-story collection in six years.



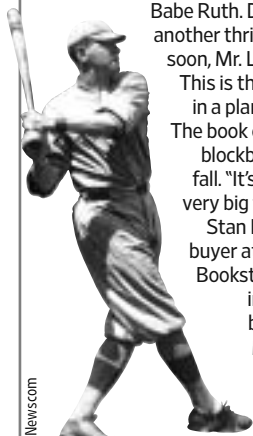
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◀ **The Given Day**

Dennis Lehane
Jan. 29,
£16.99,
720 pages

Mr. Lehane casts off the crime-thriller genre in this epic novel built around Boston's police strike in 1919. "I've always loved the period between the two world wars," Mr. Lehane says. This family saga encompasses the Catholic Church, the Spanish flu, anarchists, union organizers and busters, politicians and sports figures like Babe Ruth. Don't expect another thriller anytime soon, Mr. Lehane says.



News.com

This is the first novel in a planned trilogy. The book could be the blockbuster of the fall. "It's going to be very big for us," says Stan Hynds, head buyer at Northshire Bookstore, a major independent bookseller in Manchester Center, Vt.

Proulx mines the West for new stories

BY ROBERT J. HUGHES

ANNIE PROULX HAS won a National Book Award, a Pen/Faulkner Award, several O. Henry Awards and a Pulitzer Prize. She is probably best known for inspiring the film "Brokeback Mountain," which was based on her short story about the tragic relationship between two male ranch hands from her 1999 book "Close Range: Wyoming Stories."

"'Brokeback Mountain' has had little effect on my writing life, but is the source of constant irritation in my private life," says Ms. Proulx by email. "There are countless people out there who think the story is open range to explore their fantasies and to correct what they see as an unbearably disappointing story. They constantly send ghastly manuscripts and pornish rewrites of the story to me, expecting me to reply with praise and applause for 'fixing' the story. They certainly don't get the message that if you can't fix it you've got to stand it."

With her new collection, "Fine Just the Way It Is," Ms. Proulx returns to Wyoming, the setting of the story behind "Brokeback Moun-

Annie Proulx



Getty Images

tain, where her two previous collections of Wyoming stories were largely about men. "In a real sense, women on ranches are secondary citizens," Ms. Proulx says. "But many, if not most, would be furious if you said that out straight. They see themselves as mythic Western women."

Since publishing her first collection of stories in 1988, Ms. Proulx has been praised for her unwavering, and unsentimental depictions of people who confront or avoid the hardships of life. "Our human loves and hates, one's sense of self, a character's behavior in parlous circumstances all interest me," she says, as does "how the cold light of eventual-ity falls on the characters and what they do with it."

The writer says this is the last collection of her Wyoming stories. "It's not because my idea of Wyoming story material is played out, but partly because I want to avoid the regional-writer label," she says. "And because I'm attracted to different landscapes and characters of greater ethnic diversity. And because I want to work on something different."

tain." The new book of short stories is her third set in the state. "The ideas for stories [for me] nearly always come from the geography, but an occasional overheard phrase... can start the machinery as well," she says. "You can make a story out of almost nothing if you have a mind that is inclined toward stories."

The nine stories in "Fine Just the Way It Is" explore the lives of aging cowboys, ranch hands and pioneers. The book pays particular attention to the lives of the women of the re-



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Indian dazzler is a peak at festival

Telluride, Colo.

A SLIP OF THE LIP got a warm laugh at this year's Telluride Film Festival. While introducing a film at the Sheridan Opera House, a beautiful little jewel box of a theater that dates back to the 19th century, a bright young woman said Sandra Bernhard had played there. She meant Sarah Bernhardt, of course, and she stood corrected by several members of the audience, but no matter; old and new play well together at a festival with a long history of taking the broad view.

For more than three decades, movie lovers have come to this former mining town almost 3,000 meters up in the Rocky Mountains

Film

JOE MORGENSTERN

for refresher courses in where the medium has been (neglected or downright unknown classics from the silent and sound eras alike) as well as where it's at.

On that count the 35th annual festival, which ended Sept. 1, was a great success—scores of fascinating features, documentaries and shorts, along with tributes to the actress Jean Simmons, the Swedish filmmaker Jan Troell and the American director David Fincher. Festival regulars ask no more, even though, in their heart of hearts, they may hope for surprise and excitement. Last year those hopes were rewarded by "Juno," and the year before by "The Last King of Scotland" and "The Lives of Others." This year's schedule gave no hint of potential bombshells, but, again, that was perfectly OK, given the quality of the program as a whole. Then along came "Slumdog Millionaire."

The film's director, Danny Boyle, and the screen writer, Simon Beaufoy, are both English, and they've both done fine work in the past. Mr. Boyle's films include the gritty "Trainspotting," the exuberant "Millions" and the elegant zombie epic "28 Days Later." Mr. Beaufoy wrote the deathless, as well as bottomless, "The Full Monty." Yet "Slumdog Millionaire," which is set in Mumbai and was adapted from Vikas Swarup's novel "Q & A," takes us to a level that tops the Rockies for heightened experience. An amalgam of "Oliver Twist," "The Three Musketeers" and Bollywood extravagance, it's the saga—mainly in English, plus some subtitled Hindi—of a wretchedly poor Muslim boy, played as a young man by Dev Patel, who pulls himself up by his brains instead of his bootstraps, and gets a shot at becoming a millionaire on a wondrously garish Indian TV quiz show.

"Slumdog Millionaire" will open commercially later this fall, so I'll confine myself to only a few effusions now, with more to come. There's never been anything like this densely detailed phantasmagoria—groundbreaking in substance, damned near earth-shaking in style. Mr. Boyle and his colleagues, including his Indian co-director, Loveleen Tandan, have pulled off a soaring, crowd-pleasing fantasy that's a tale of unswerving love, a searing depiction of poverty and injustice and a marvelous evocation of multinational media madness. When I spoke to the director after the first screening here—actually the first



'Slumdog Millionaire'; center, the animated 'Waltz With Bashir'; bottom, Kristin Scott Thomas in 'I've Loved You So Long.'



Ari Folman and David Polonsky, Sony Pictures Classics



Sony Pictures Classic

public screening anywhere—I said his film was a great example of what the late Carol Reed once advised: Find the right container, and you can fill it with whatever you wish. "Yes," Danny Boyle replied, "and I also try to follow David Lean's advice to declare your ambitions in the first five minutes." The ambitions declared at the beginning of "Slumdog Millionaire" are huge. By the end they're completely fulfilled.

American movies were in short supply, partly thanks to production delays caused by labor strife in Hollywood, but also to the vagaries of distribution. "American Violet," directed by Tim Disney from Bill Haney's script, is marked by the eloquent debut of Nicole Behaire as a young single mother named Dee Roberts. She's the heroine of a drama based on a landmark case in which a similarly young and poor Texas woman brought suit against a local district attorney for a pattern of racism after many black residents of her small town were arrested in a

single night.

In "Flash of Genius," Greg Kinnear brings a quirky intensity to the role of Robert Kearns, the inventor of the intermittent windshield wiper who won judgments against Ford and Chrysler for appropriating his idea. And in "Adam Resurrected," Paul Schrader's fearless film version of Yoram Kaniuk's Holocaust novel, Jeff Goldblum is nothing short of dazzling as a former circus clown being treated in an Israeli mental institution.

For me, as a working critic, Telluride always amounts to a welcome rite of passage—a passage from the dispiriting sameness of the coarse, aggressively stupid summer movies

that fill the multiplexes to the renewed pleasure of watching nuanced human behavior on a big screen. Philippe Claudel's debut feature "I've Loved You So Long," in subtitled French and already released in some European markets, provided that pleasure in hearts and spades. Kristin Scott Thomas is Juliette, a gaunt pariah who comes to live with her younger sister, Léa, after serving 15 years in prison for a terrible crime. While Elsa Zylberstein is splendid as Léa, Ms. Scott Thomas's performance is absolute perfection—sometimes hooded, occasionally ferocious, often unshowy (and not at all showy about being unshowy). The plot is not without its manipulations, but the film is so subtle and smart that you either don't notice or don't mind.

Seeing Bent Hamer's inimitably droll "Kitchen Stories" several years ago set me up to enjoy the Norwegian filmmaker's new feature, "O'Horten," and I wasn't disappointed. The hero, Odd Horten, is a solitary and punctilious train engineer who takes a sense of power from the high-speed locomotives he drives. When he reaches the age of mandatory retirement—and misses the last run of his career—this shy, gentle man faces a derailing solitude for which he's ill-prepared. Or seemingly ill-prepared. Surrounded by decay, death and dulcet screwiness, Horten slowly but surely gets back on life's track.

Israeli filmmaker Ari Folman's film, "Waltz With Bashir," deals with elusive issues of dissociation, repressed memories and survivors' guilt—in that sense it's a companion piece to "Adam Resurrected"—by examining an infamous incident in the Lebanon war when Christian Phalangists massacred Palestinian civilians at the Sabra and Shatila refugee camps while Israeli soldiers surrounding the camps did nothing to stop them. Remarkably, the film is an animated feature, and the animation technique works brilliantly. The blue-and-orange images that first fill the screen, a pack of ravening dogs running through the streets of Tel Aviv, are as powerful as any I've ever seen.

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Opening this week in Europe

- **Brideshead Revisited** Greece, Netherlands, Sweden
- **Hancock** Greece
- **Miss Pettigrew Lives for a Day** Norway
- **Redbelt** Germany
- **Star Wars: The Clone Wars** Italy
- **The Love Guru** France
- **The Rocker** Italy
- **Tropic Thunder** Austria, Finland, Germany, Portugal, Sweden, U.K.
- **Vicky Cristina Barcelona** Norway, Spain
- **Wall-E** Greece
- **You Don't Mess with the Zohan** Norway

Source: IMDb
WSJ.com subscribers can read reviews of these films and others at WSJ.com/FilmReview



A poster for the Spanish version of 'Breakfast at Tiffany's'; estimate: £3,000-£5,000.

Posters of the big screen

POSTERS FOR EARLY James Bond films with Sean Connery are among the most popular, and there will be a number in a coming sale at Christie's. Among them: a very rare British poster for "Goldfinger" (1964) with a dramatic image of outstretched golden fingers (estimate: £4,000-£6,000).

The auction, Wednesday at South Kensington, is the second of the year's annual film-poster sales

Collecting

MARGARET STUDER

at Christie's in London, the leader in the field. Christie's specialist Rachel Reilly says she sees growing interest in posters from entry-level collectors because the images are both striking and affordable.

Stylish beauties, from Audrey Hepburn to Marilyn Monroe, are strong sellers. One siren poster features Jane Fonda as "Barbarella" in the 1968 erotic science-fiction film. Ms. Fonda plays an astronaut who travels through space encountering all sorts of adventures. She famously does the film industry's first zero-gravity strip tease (estimate: £3,000-£5,000).

Horror posters have a strong cult following, and are often irresistible in their melodrama. A British poster for a Hammer Films production of "Dracula" (1958) is a striking example. Dracula, as a terrifying lover with fangs bared, holds a swooning beauty; the text reads "Don't Dare See It Alone" (estimate: £5,000-£7,000). A gorgeously dramatic U.S. poster for American International's "The Brain Eaters" (1958), a film in which slimy alien parasites attempt to destroy the world by taking over people's minds, is expected to fetch £300-£500.

At Christie's March sale, 92% of offered posters sold, for 96% of their total estimated value. Bids came from around the world. The three top lots were a U.S. poster for the 1958 version of "Attack of the 50 ft. Woman," about a statuesque giant out to take revenge on her cheating husband, selling for £11,875; a British poster for "Dr. No" (1962), the first James Bond film starring Sean Connery, at £11,250; and an Italian poster for director Federico Fellini's "La Dolce Vita" (1960), featuring a sexy Anita Ekberg dancing barefoot, at £10,000.

The value of a film poster is based on the fame of the films and actors, rarity, good condition and design impact.

Scoffs aside, golf is work for the pros

A PERENNIAL SORE spot among golf fans is PGA Tour pros grumbling about how much golf they have to play. "Too much golf? And they're being paid for it? Outrageous!" goes one familiar line of reasoning. "Why, when I was a young man..." begins another.

Last year about this time, when the FedEx Cup Playoffs were held over four consecutive weeks (sandwiched between the PGA Championship and the biennial

Golf Journal

JOHN PAUL NEWPORT

Presidents Cup by about a dozen days on each side), player complaints reached their zenith. Tiger Woods, Phil Mickelson, Pádraig Harrington and Ernie Els each chose to sit out one of the events, pleading either fatigue or the desire for family time.

This year the Tour, feeling their pain, spread out the schedule. After last weekend's third playoff event, the BMW Championship in St. Louis, the Tour goes dark for a week. That hasn't been scheduled to happen in midseason since 1989. Then comes the Ryder Cup in Louisville, Ky., followed by the final playoff event, the Tour Championship in Atlanta.

For nonprofessionals, this fatigue concept may seem a bit dubious. The Web site of an entity called the Golf Nut Society is bristling with tales of members doing things like playing 195 holes in one day a few months after brain surgery. So where does Tiger Woods get off saying he's too tired to compete for a \$7 million purse? Last year Mr. Woods played in only 16 official PGA Tour events.

"We're treading on dangerous ground here, because players don't want to appear arrogant," former U.S. Open champion Jim Furyk told me a couple of weeks ago, when I asked about fatigue. "But the better you play, the harder it is to play more events. You're making all the cuts, you're under more stress, you're on the



Mark Skillcorn

leader boards, and all that takes a lot out of you. In order to play at your peak level, you have to be physically and mentally strong, but if you play 40 weeks a year, you can't remain physically and mentally strong."

Healthy young pros, he pointed out, don't usually have a problem with the physical side of things. Eric Axley, for instance, now 34 years old, played in 36 Tour events last year, the most of anyone.

"Some older guys, or guys who are injured from beating their hands and wrists and elbows into the ground for so many years, they can't take it as much anymore. But even for them, the fatigue is mostly mental," Mr. Furyk said. "When you've been out there too many weeks, you start to get cranky and stale and make poor decisions. It's like any office job, I guess. If your mind is not fresh, it

doesn't work effectively."

A couple of days earlier, before play began at the Barclays, the first playoff event, I questioned a very tired-looking Mr. Harrington about the same issues. He was coming off victories at the last two majors, the British Open and the PGA Championship, and all the personal and media hoopla those wins entailed.

"In any given week, I will spend 70-plus hours on my golf," he said. "It may not be high-intensity work at times, but including my gym work, it is easily 10 hours a day, seven days a week, and it catches up with you. I know a lot of people work double weeks, but out here when you're not at your peak, it shows up very quickly. That's why you have to take time off. You can't get away with being average."

Mr. Harrington, the world's fourth-ranked player, probably

should have taken his own advice. He missed the cut at the Barclays but stayed on the premises to practice over the weekend, then missed the cut the next week at the Deutsche Bank Championship.

Golf fans sometimes gripe that pros were tougher in the good old days, when they had to drive from tournament to tournament and in some cases depended on their weekly earnings simply to eat. That life did require a certain stamina and resourcefulness, but the pressures were not all-consuming. Dealing with the media generally meant throwing back cocktails with a handful of reporters, and nobody had ever heard of a fitness trailer.

The top players would have been a match for the top players now, but the fields weren't nearly as deep. Players could get away with being average.

It should be noted, also, that

Jack Nicklaus in his prime limited his schedule to about what Mr. Woods does today, and less of it was overseas. And that Bobby Jones retired from tournament play at age 28 primarily because he found the competition too stressful and exhausting.

"It's only stressful if you're playing bad," Kenny Perry told me at the Barclays. "That's when golf will beat you down." But then, a few minutes later, he acknowledged that golf was equally draining when he played well.

"This year was my best year ever. I won three tournaments. But the pressure, the adrenaline when you're at that highest level, it's a crash when you come off that mountain," he said with a laugh. "Golf's just a big roller-coaster ride, I guess. Whichever way you go, it's all mental. It's not physical at all."

Email golfjournal@wsj.com

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The man behind the fortune and frenzy

BY KELLY CROW

DAMIEN HIRST HAS found a new way to shock the art world. For the first time, the British artist is bypassing his galleries and asking Sotheby's to sell his latest suite of preserved sharks and polka-dotted canvases in an open auction. The Sept. 15-16 event in London could bring in as much as £90 million from the sale of 223 new works—about twice as many of his artworks as were sold in auctions overall in 2007.

The sale is attracting widespread criticism. Mr. Hirst says his dealers are upset about being sidelined. And some of his collectors say that in trying to produce enough work for the blockbuster auction, he has created pieces that are mere echoes of his greatest hits of the past decade.

Even Mr. Hirst, 43 years old, was initially skeptical. The direct-to-auction idea actually came from Frank Dunphy, his little-known business manager of more than a decade, whose previous clients include circus acts and exotic dancers. Mr. Dunphy, 70, started pitching it to the artist about two years ago and eventually persuaded Mr. Hirst to “go big.”

No living artist has ever taken so many of his or her own works directly to auction. Instead, most rely on galleries to dole out a handful of pieces at a time to curators, collectors and, eventually, the broader public. Mr. Hirst and Mr. Dunphy are betting that they can make more money by cutting out the middlemen altogether, selling new works themselves to the highest bidders. If the sale is a success, other star artists like Jeff Koons and Takashi Murakami may well follow suit.

Art-market analysts say a lackluster turnout could weaken Mr. Hirst's asking prices overnight, however. Even worse, it could undermine buyers' confidence in the entire contemporary-art market, at a time when some collectors are already cutting back. Oliver Barker, a Sotheby's specialist, says the auction house is “aware of the risks” but believes the sale is a “democratic” idea worth pursuing.

Mr. Dunphy's art-market instincts have served Mr. Hirst well in the past. The artist says he owes much of his global-brand status and \$1 billion personal fortune to Mr. Dunphy, who tracks every piece bought or sold within the artist's empire and has negotiated Mr. Hirst's most lucrative business deals. As far as Mr. Dunphy is concerned, the prices for Mr. Hirst's art have never been high enough. Only an open auction of the magnitude of the coming London sale can fully test the artist's global reach, he says.

Jose Mugrabi, a major Andy Warhol dealer who owns 80 Hirst pieces, says he plans to attend the sale but worries about the precedent being set. “Collectors want to buy for beauty, but this feels like a vulgar way to buy it,” Mr. Mugrabi says.

Mr. Hirst, known for his devil-may-care persona, rose to fame in the early 1990s by using dissected or pickled animal carcasses to ex-



Damien Hirst (right) and his manager, Frank Dunphy.

Marthin Beddall for The Wall Street Journal

plore themes like death and decay. Last year, the average auction estimate for a Hirst piece was about \$470,000, up from \$63,000 a decade ago, according to Artnet, a New York-based art-database service. In June 2007, the royal family of Qatar paid Sotheby's a record £9.6 million for “Lullaby Spring,” a mirrored cabinet lined with shelves of multicolored pills.

Since then, however, Mr. Hirst's market has shown signs of softening. Three months ago, 23 of his works were offered at a round of London auctions, but bidding was thin and a quarter went unsold.

Mr. Dunphy has been working to insulate Mr. Hirst from the vagaries of the marketplace for years. In 1996 he started to renegotiate Mr. Hirst's gallery contracts, so that the artist could keep more of the proceeds from the sales of his work (of which Mr. Dunphy takes 10%). Today, the artist takes up to 90%, almost double the industry standard of 50%.

He has also helped Mr. Hirst expand his operation, which includes a staff of 160 people and five studios in southwestern England. He manages the artist's substantial personal assets, which he says include a \$400 million art collection and at least 50 real-estate properties in England and Mexico.

In addition to his management fee, Mr. Dunphy owns a 30% share of the artist's retail company, Other Criteria, which he says earns around \$12 million a year through sales of prints, books and T-shirts. After the Sotheby's sale

is over, Mr. Dunphy says he hopes to finalize plans to exhibit the artist's diamond-crusted skull, “For the Love of God,” in Las Vegas after an October stopover in the Rijksmuseum in Amsterdam.

“All the time, I'm thinking I haven't exploited Damien sufficiently enough,” he says.

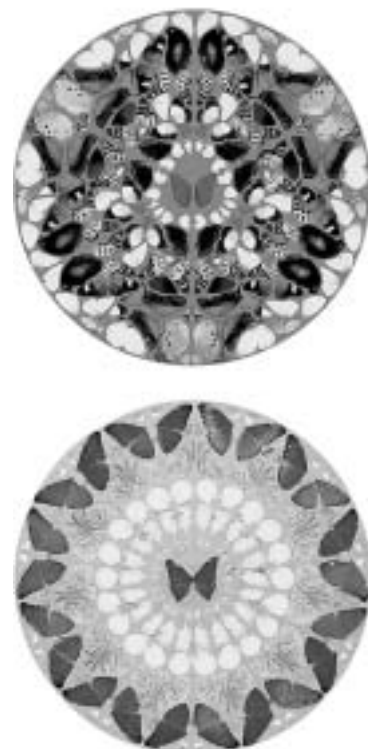
In preparation for the London sale, artist and manager have been working as a promotional tag team, with Mr. Dunphy hosting lunches and dinners with collectors and Mr. Hirst giving tours of the salesroom at Sotheby's to major patrons such as François Pinault, Christie's owner. The artist says Mr. Pinault gave him a reproving pinch on the arm at the start of a tour recently but hugged him encouragingly at the finish.

The auction house, meanwhile, has focused on new collectors; it previewed a sampling of the

works at a luxury hotel in Delhi, India, and hosted another show at a country club in Bridgehampton, N.Y., a wealthy summer hangout east of New York City. In London Friday, Sotheby's VIP party will feature guest deejays Lily Allen and Mark Ronson.

At the Bridgehampton preview last week, the crowd of 450 included Howard Stern's fiancée, model Beth Ostrosky, and real-estate developer Emanuel Stern and his wife, Liz. At one point, Ms. Stern pointed to a life-size poster of a shark in a tank that Sotheby's had plastered on the wall and said, “Wouldn't this piece look so cool on the side of a pool?” (The actual shark tank, called “The Kingdom,” is priced to sell for £4 million to £6 million.)

Some of Mr. Hirst's veteran supporters are less impressed, however. Billionaire-financier Eli



Above, 'Psalm 6: Domine, Ne In Furore Multiplicati?' (top) and 'Psalm 3: Domine, Quid Multiplicati?'; estimate: £120,000-£150,000. Right, 'Transience Painting 2'; estimate: £400,000-£600,000.

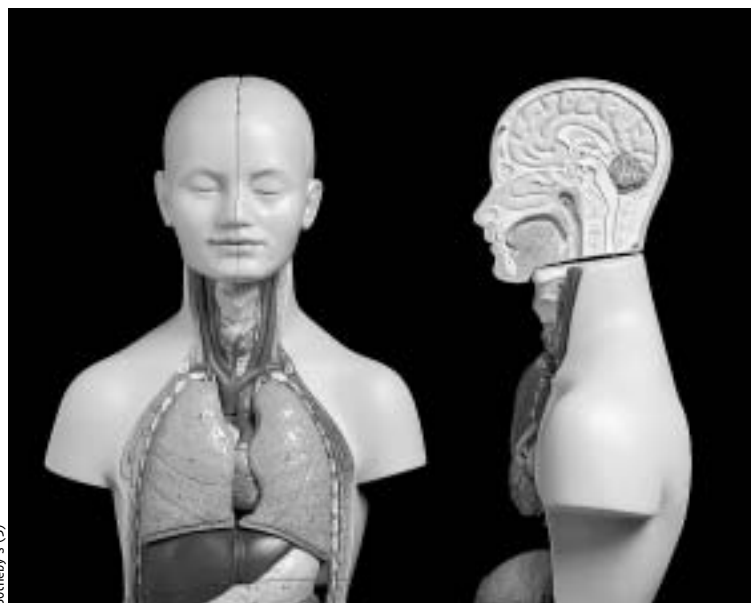
Broad, who has bought 23 of Mr. Hirst's works over the past decade, says he doesn't intend to bid this time around. Too many of the pieces are reminiscent of older work, Mr. Broad says. (The sale includes five sharks in tanks, several rotten cow's heads and 84 mosaics made from butterfly wings, all of which are variations of some of his best-known series.)

“Clearly, Damien is interested in the economics of his work and in creating wealth,” Mr. Broad says. “He can be very innovative, but he also seems to be doing more of the same.” Nevertheless, Mr. Broad says he plans to stop by Sotheby's for a peek on his way to an exhibit of Jeff Koons's work at Versailles in France.

The Sotheby's sale has put Mr. Hirst's dealers in an awkward position. Even though the direct-to-auction model prevents them from sharing in the proceeds, they may need to show up at the sale anyway, if only to reassure their own Hirst clients. Larry Gagosian, who has represented Mr. Hirst in New York for the past eight years, is sending a deputy in his stead, while he himself hosts the opening of his latest gallery show in Moscow, scheduled for the same week.

Meanwhile, Mr. Hirst's London gallery, White Cube, is reeling from rumors that it leaked a list of some 200 unsold Hirst works in its inventory to a British art magazine as a rebuke for being excluded from the Sotheby's auction. Tim Marlow, White Cube's exhibitions director, denies leaking the list but says the gallery does have more than 100 works in stock.

Mr. Marlow says the gallery tried to caution the artist and Mr. Dunphy against selling art en masse, arguing that it could dispel the aura of scarcity that tradition-



'The Triumvirate'; estimate £1.5 million-£2 million.

WSJ.com

Inside his head

See a slideshow of works in the Hirst auction at Sotheby's, at WSJ.com/Lifestyle

Sotheby's (3)

of Damien Hirst



ally pushes up art prices. Now, White Cube is resigned to bidding at the sale along with everybody else.

"What choice do we really have?" Mr. Marlow says.

"People have a habit of underestimating Frank," Mr. Marlow says, "but you can't outmaneuver him. He believes in Damien Hirst more than he believes in God."

Tall and white-haired, Mr. Dunphy has a father-confessor demeanor that some attribute to his years of Catholic schooling in Dublin. He spent years as an accountant, filing tax returns for British performers such as Coco the Clown and strippers like Peaches Page before meeting a shaggy-haired Mr. Hirst over a snooker table at London's Groucho Club in 1995. The artist had just won the prestigious Turner Prize and his hard-partying ways had made him a tabloid favorite.

Mr. Dunphy says he immediately recognized a star barely tapping his financial potential. He offered the artist his services, and the pair soon settled into a comfortable partnership, with Mr. Dunphy playing the bow-tied super-ego to Mr. Hirst's id.

Friends say the artist loves to play pranks on his manager. During a trip to New York several years ago, he crept in to Mr. Dunphy's hotel room while he was sleeping and decorated the entire room with cutout images of devils and demons "so that Frank would wake up in hell," says Richard Wadhams, Mr. Dunphy's former business partner.

After Mr. Dunphy overhauled Mr. Hirst's gallery contracts, he quickly expanded his influence, assuming control of virtually all of the artist's business endeavors. For instance, in 1998, the artist became part owner of a Notting Hill

eatery called The Pharmacy, which he designed to look like a fanciful chemist's shop, with aspirin-shaped bar stools and beaker-shaped lamps. When the restaurant closed in 2003, Sotheby's approached Mr. Dunphy about auctioning off the restaurant's fixtures, right down to the urinals. Mr. Hirst balked at first, but Mr. Dunphy convinced him. The sale was a huge hit, bringing in about £11 million.

"Every artist should have someone like Frank," Mr. Hirst says. "He should be the norm."

In recent weeks, both men have been spotted scurrying around Sotheby's, sometimes in gas masks, monitoring the installation of the artist's pickled menagerie, including its centerpiece, "The Golden Calf."

The tapioca-colored bull carcass, in formaldehyde, is fitted with gold hooves and horns; it is estimated to sell for £8 million to £12 million.

One afternoon last week, clients trickled in every few minutes, stepping around crates to greet the artist in the leather jacket and the manager in the grey bespoke suit. With each visitor, the men grew more ebullient.

The pair was low key the next morning, however, when they met for breakfast at the Wolseley Hotel, a years-long tradition. While they waited for their food to arrive, the artist drew a sketch on the back of a paper placemat—another mealtime ritual. On this day, he depicted Mr. Dunphy with deeply furrowed eyebrows.

"I had this terrible dream last night that the paintings didn't sell," Mr. Dunphy said quietly, by way of explanation. Mr. Hirst looked up from his drawing and shrugged: "I'm too exhausted to dream."



'Triptych—August 1972' by Francis Bacon.

Bacon's darkness in a new light

London ■ art

Tate Britain's big "Francis Bacon" exhibition goes on to the Prado, in Madrid, the city where he died in 1992, and then moves to the Metropolitan Museum in New York, the city where this great painter of the human body had commensurate commercial success. However, the most appealing thing about this splendidly installed show is that you can walk around its ten rooms without once thinking about the cash value of the objects on the walls, though it is in the hundreds of millions of dollars.

In their joint foreword to the weighty catalog, Tate's and the Met's directors, Nicholas Serota and Philippe de Montebello, point out that this show is the first major one not to have been influenced by Bacon himself, or by his greatest critic and friend, David Sylvester (who died in 2001). The present curators, Matthew Gale, Chris Stephens and Gary Tinterow, have no need to think about shielding Bacon from what the foreword calls 50 years of "a negative critical response to the horrors of the paintings"—Bacon's visceral "images of straining bodies" that, in his own words, leave "a trail of the human presence." Oddly enough, these 65 paintings, including no fewer than 13 large triptychs, plus a roomful of drawings, photographs and memorabilia from his studio, are the opposite of dispiriting.

What emerges from the show is the brave, noble face of Bacon's militant atheism, his credo that we live a fleeting existence in a world without God, with no reason for being here, and with no prospect of an afterlife. The bleakness of this view is constantly and totally mitigated by the beauty of the paintings. In the magnificently presented room 4—the red of the three crucifixion triptychs contrasting with the gray walls—you are suddenly aware

that the depiction of butchery, of viscera, blood and bones, while frightening, is not disgusting. It's beautiful, because what you are aware of seeing is not a simulacrum of organs, but gorgeously applied paint.

Real Bacon aficionados will want not only to see the exhibition at Tate Britain, but also at the Prado where the paintings will be hung in the company of the Velázquez portraits and other pictures that so influenced him. The show must be seen in person—it's a revelation of Bacon's handling of color, which is not apparent, for example, even in the reproductions in the excellent catalog. —Paul Levy

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Berlin ■ art

Japan's Edo period, from 1603 to 1868, was one of transition from feudalism to modernity, symbolized by the changing role of the samurai, Japan's medieval warrior caste. No one chronicled the latter stages of this period with such skill and subtlety as the painter and printmaker Utagawa Hiroshige (1797-1858).

Born into a samurai family of minor government officials, Hiroshige became a master of the "ukiyo-e," or "pictures of the Floating World," woodcut prints depicting the sophisticated pleasures of pre-industrial Edo (then the name for Tokyo). This "Floating World" is a Japan of teahouses, geisha and Kabuki, but in Hiroshige's unique renderings, it is also a transcendent vision of everyday events and familiar landscapes—a vision that would strongly influence European modernism only a few decades later.

Both Van Gogh, who owned around 400 Japanese prints, and Mo-

net were followers—at times, even imitators—of Hiroshige. Twenty of Hiroshige's landscapes are on view in a beautiful exhibition at Berlin's Museum of Asian Art, "Hiroshige: Landscape Woodcut Prints."

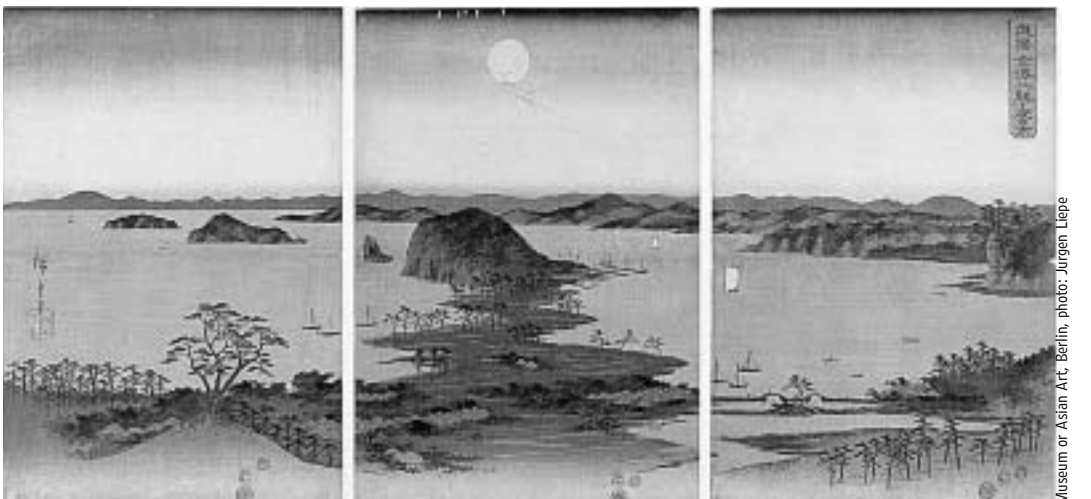
In the early 1830s, the subject matter of Japanese woodcuts began to shift from geisha girls and Kabuki actors to famous sites in changing seasons. Hiroshige's older rival, Hokusai, had a great success with his series from the period, "Thirty-Six Views of Mount Fuji." Hiroshige, after taking a journey from Edo to Kyoto in 1830, produced his own successful series a few years later called "Fifty Three Stations of the Takaïdo," several of which are on view in the Berlin show.

Unlike Hokusai, who used dramatic colors and exaggerated shapes, Hiroshige produced something like genre scenes set against delicate landscapes. In "Bridge over River Toyo," from his Tokaido Road series, a remote bridge, given minute detail to suggest its distance, is contrasted with a small group of indifferent workers hanging on a building scaffold. In another early work, "Evening Rain at Karasaki," a rainstorm is rendered in thickening straight lines, and the emptied garden is gray, black and white. In a later, mysterious work, called "Moon Cape" (1857), from his series "One Hundred Famous Views of Edo," a teahouse illumined by lamps overlooks a bay made bright by a harvest moon. In the center are plates of an unfinished meal, and from the corner we can just make out two figures, probably geisha, who are falling asleep. The atmosphere is both Vermeer-like and Van Gogh-like—a fading, ordinary moment, given one last burst of description. —J. S. Marcus

Until Oct. 5

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'Night View of the Eight Famous Sites at Kanazawa in Musashi Province,' 1857, by Utagawa Hiroshige, in Berlin.

Vinyl revolution: In a digital age, the LP record makes a comeback

By Craig Winneker

A GROUP OF 20-something tourists from Istanbul are wandering along London's Portobello Road when one of them, Surhan Gebologlu, walks into Intoxica, a bamboo-covered record shop with an inviting array of LPs displayed on its walls—everything from Sly and the Family Stone's "A Whole New Thing" to "Scientist at the Controls of Dub."

"I just got a record player," he says, inspecting a mint-condition copy of "The Queen Is Dead" by the Smiths. "My girlfriend bought it for me and I want to use it."

He's not alone. The 12-inch vinyl LP record—in decline for the past two decades, clung to only by DJs, audiophile nerds and collectors—is back. Sales of new LPs are on the rise—the only segment of the market for physical-format recorded music (CDs, tapes and records) to expand during the digital revolution—and more groups are releasing albums on vinyl, often creatively packaged in combination with digital formats. For young people just discovering vinyl and older listeners indulging in a bit of sonic nostalgia, a record player is suddenly a trendy new piece of audio equipment. Sales of turntables increased more than 80% from 2006 to 2007 and are continuing to rise this year, according to the Consumer Electronics Association.

While LPs remain a niche product—the sales figures are minuscule compared with the amount of music sold digitally—their resurgence is notable. World-wide sales of LP records doubled in 2007 (from three million to six million units) after hitting an all-time low in 2006, according to figures from IFPI, the international recording industry trade association. Global sales of CDs dropped 12% in the same period, after having fallen 10% the previous year. In the U.S., sales of vinyl records increased 36% from 2006-2007 while CD sales dropped nearly 18%. Those figures are just for new purchases; they don't include the vast secondary market for LPs online and in used record shops.

"Last year and this year have been our busiest ever," says Kris Jones of London's Sounds of the Universe record shop, which sells more music on vinyl than on CD. "It's really crazy."

Why the sudden interest in a bulky, old-fashioned format that costs more than downloading and requires equipment most people banished to the basement long ago? Some of it is due to increased visibility in a changing marketplace. Record companies are looking for innovative ways to make people pay for music—often music they already have in another format—rather than get it free or at a reduced price over the Internet. Vinyl is one way to attract buyers with something more tangible than a computer file.

"There's a reaction against the commoditization of music" that downloading represents, says Mike Allen, a music-industry consultant and former vice president of international marketing for record company EMI Group. "With vinyl there's something that has innate value—a physical object."

LPs hitting the market in recent months have run the gamut from major acts like Coldplay and Madonna to hip new groups like Black Kids and the Hold Steady and even to in-



Sounds of the Universe record shop in London's Soho.

die bands who press a few thousand LPs and sell them at gigs. There's also a boom in vinyl editions of old albums. U2 just rereleased deluxe remastered LP versions of its classics "War" and "October." Earlier this year, Michael Jackson's 25th anniversary edition of "Thriller" hit the shelves in a vinyl edition with extra tracks.

Some artists are even rewarding buyers of their new LPs with digital versions of the music, effectively selling them the best of both worlds for one price. Major acts like Beck, Tom Petty and Wilco—as well as newer indie sensations like Fleet Foxes—have recently released albums on vinyl with free CDs or MP3

downloads included.

Radiohead's release late last year of "In Rainbows" was a watershed for the new sales strategy of value-added vinyl. The band made its new album available online and asked people to pay whatever they wanted to for it. But they also released the music in a £40 "disc-box" edition, with two vinyl records, two CDs and a thick souvenir booklet. (Like the five LPs in the special edition of Metallica's new album, "Death Magnetic," the "In Rainbows" records are made to play at 45 rpm rather than 33 1/3, allowing for higher-quality sound.) Even with the music available digitally for free, Radiohead has sold more than

60,000 discboxes.

"People want to hold something," says Mr. Jones. "They like the pictures, the artwork." So do older listeners, who remember the days when buying a new record was something special. "You forget how gigantic the artwork was, how much more interesting the albums are than CDs or downloads," says Mr. Allen. "It's a bit of a lost joy."

Sound quality also plays a role. Vinyl fanatics have always maintained that LPs sound warmer and richer than digital formats. "There has been a resurgence of vinyl among people who believe that with CDs and downloads the sound quality is not there," says IFPI's Francine Cunningham.

That was especially the case in the early days of CDs, when methods of transferring master tapes to digital formats failed to satisfy audiophiles. CD sound quality has improved greatly since then, says Mr. Allen, but there have always been people "who found digital music harsh and cold." The same is true with MP3s, which typically are saved onto players as compressed files, much smaller than the data on CDs, that sacrifice some audio quality.

There's also a novelty aspect. To a young buyer, a record is something unusual—even something you listen to from start to finish as an artistic whole rather than on shuffle play. "People have gotten tired of downloading all of a sudden," says Chris Summers, manager of London's Rough Trade Records. "Young listeners crave something new. To them, vinyl is new."

London's best vinyl

The Internet has made it easy to find almost any record anywhere. Amazon's U.S. and



The vinyl section in the HMV store on London's Oxford Street.



U.K. sites have beefed up their vinyl sections in response to increasing demand (recent top sellers include the new Metallica and classics like Pink Floyd's "Dark Side of the Moon"). eBay and the online Gemm network have created a huge virtual market for vinyl records by allowing small shops around the world to sell to anyone. Retail giants such as Best Buy, HMV and Britain's Fopp! have vinyl sections.

But the most rewarding way to shop for LPs is by flipping through the racks in a great record store, perhaps one specializing in your favorite kind of music. Plenty of small record shops have closed in recent years, but most cities still have a few. Collectors and experts favor places like Croc-o-Disc in Paris, Hard Wax in Berlin, Second Life Music in Amsterdam and Runtrunt in Stockholm.

For the best shopping, though, they head to London, where around 20 record stores are still in business, concentrated mainly in two areas, Soho and Notting Hill. Collectors go crazy in these shops, which cater to every taste from acid jazz and soulful house to punk to Afro-beat. But even casual buyers can while away hours looking through the racks.

Here, a look at a few of the city's best shops selling new releases and vintage LPs.

Side One: Soho

Today's London may seem like a city of cookie-cutter pubs and Starbucks-quaffing hedge-funders, but Berwick Street, in the heart of Soho, retains a bit of what people like to think of as swinging '60s vibe. It's the kind of place where students strike artistic poses as they sketch interesting storefronts—as sev-

eral were doing on a recent morning—and Cockney fruit-and-veg men shout out friendly hellos.

It's also the kind of place that still is home to record shops, a half dozen or so of them clustered on or near Berwick Street. A few of the area's shops have closed in recent years, but the remaining ones claim business is picking up as demand for vinyl increases. They all do business over the Internet and a few also sell CDs and DVDs.

Start at the southern end, where Music & Video Exchange and the appropriately named Vinyl Junkies are right next to each other. Music & Video Exchange is worth a brief stop—a real grab bag, with racks of used records in all genres. Vinyl Junkies (www.vinyl-junkies.com) has a more attractively arranged selection, including new releases, especially in house, disco and funk; vintage classic rock; and a wall full of 45s, perfect for DJs seeking unusual beats.

"We try to sell a bit of everything," says store clerk Dave James, "from drum-and-bass to African funk, Latin, reggae."

Like many of the shops in the area, Vinyl Junkies has several turntable-and-headphone listening stations, so you can check out potential purchases. Store employees report an uptick in business recently—especially with sales over the Internet. "A lot of people are only listening to MP3s," Mr. James says, "but there are still a lot of people who want to hold something in their hands."

Just around the corner, on Broadwick Street, is Sounds of the Universe (www.soundsoftheuniverse.com). This airy, sunlit shop features several albums from its own label, Soul Jazz records: mainly new compilations of clas-

Please turn to page W19



Sister Ray Records in Soho.

Spin control: Top turntables

AFTER A RECENT Brussels concert by the The Duke Spirit, I stood in line to buy the up-and-coming British rock band's new record, "Neptune," on vinyl. The group's lead singer, Liela Moss, was signing fans' purchases. A teenager next to me smirked as he asked, "Do you even have a record player?" I gave him a quick "Sure, dude," but was too busy getting Ms. Moss's autograph on the album cover to explain that it probably predated him.

In fact it was the same Technics belt-drive model I've had for 30 years. A month ago it was finally wearing out, and I decided to replace it. I was surprised by the range of record players still on the market—from basic models under €100 to ultra-high-end audiophile contraptions from Continuum Labs and Thorens costing €10,000 or more. Several new turntables will even convert music from vinyl records to CDs or MP3 files, though the process can be cumbersome (with some software, you have to tell the computer where tracks begin and end). Yes, a few models even have iPod docks.

One thing to keep in mind as you shop: Many of today's compact stereo systems don't have "phono" inputs, which boost the analog signal from a phonograph needle. Some new turntables will plug directly into normal "line" inputs found on most stereos, but if you buy one that can't you may need a separate preamp. And don't forget: You have to get up from the sofa to flip the record to side two.

Here, a look at four popular and widely available record players.

—Craig Winneker

Numark TT USB

A dependable, inexpensive unit perfect for someone starting a new record collection or dusting off the old one. It includes a USB connection and software for converting LPs to digital formats. (Numark's new TTi USB model adds an iPod

dock.) It also works on newer stereo systems with no phono input. "We sell loads of these," says Chris Summers, manager of London's Rough Trade record shop in Notting Hill, adding that most young buyers don't bother with the USB connection. Unlike the other turntables listed here a dust cover isn't included; the company says it will start selling one for €39 at the end of September.

€148, www.numark.com

Pro-Ject Debut III

Sleek design and simple controls distinguish this entry-level model from an Austrian manufacturer of high-end turntables. The Debut III is sold in a variety of cool colors, from fire-engine red to lime green. It requires a phono input or optional adapter to play on most recently manufactured stereos. Also, changing from 33 1/3 rpm to 45 rpm to play singles is a hassle (you have to remove the platter and change the belt from one sprocket to another, or else buy an optional speed-changing attachment).

€229, www.project-audio.com

Vestax Handy Trax

The iPod of turntables. This portable unit folds up like a clamshell, has a built-in speaker and headphone jack and can run on batteries, so it can be taken to parties and picnics. But it also has a good enough needle to use at home through hi-fi stereo systems (even ones without a phono input).

€138, www.vestax.com

Technics SL1200 MkII

The old war horse of the turntable world, a sturdy direct-drive model favored by DJs everywhere but also fine for home use—though your stereo needs a phono input. (I ended up buying an inexpensive imitation made by American Audio that cost €98; it works fine but isn't as solidly built as the Technics.)

€435, www.panasonic.com



The Pro-Ject Debut III turntable.

The Chinese Interpreter

Beijing officialdom loves to talk about how the Olympics were a chance for the world to “get to know” China. But here in Hong Kong, one man has made it his mission to provide the West with a window into greater China since long before the Olympic Games began. Meet Roland Soong.

His blog, EastSouthWestNorth, receives as many as 26 million hits a month. It's a bit like the Drudge Report, but for greater China—a news aggregator with an attitude and an out-sized influence.

The bulk of ESWN provides links to and English translations of stories in Chinese media. But it is far more than a translation site. “My goal in running the blog is neither fame nor fortune, but it is a personal attempt to bring about a social transformation,” he wrote in 2006. I ask him whether that is still true. “I want people to think,” he says. “I want for people to decide for themselves. If that is social transformation, you can say yes.”

Blogger Roland Soong brings China to the West.

“netizens,” quickly noticed that the picture was fake. But the local forestry department and provincial-level officials continued to promote the “discovery” of the rare tiger in a bid to increase tourism to the impoverished area and raise money for a nature reserve.

This may seem trivial, but for Mr. Soong, it touched on a much deeper issue: government legitimacy. “[The officials] don't recognize the impact is a loss of confidence and trust in what the government has said.”

His efforts—and an official investigation—paid off: In July, nine months after the photo was released, the photograph was declared a fake. Seven officials, including the local Communist Party Secretary, were thrown in jail, and six were reprimanded.

Mr. Soong's curiosity about the way different media cover the same event is part of what gives the site such depth. There's no clearer example than his coverage of the Taishi village elections in 2005. The controversy began when a reporter for the Guardian visited the village, and wrote that the Chinese activist accompanying him was beaten “lifeless.”

The next day, other newspapers interviewed the fixer, who was safe, at home. The outcry from Chinese citizens—particularly democracy activists, who felt their trust in Western media was broken—was immediate. “The Guardian was not responding, so I kept doing the translations,” Mr. Soong says. He went so far as to list some recommendations for the Guardian on his blog.

“Freedom of press does not exist in China today, so . . . It is up to the international media to reveal the truth of the matter,” he wrote. “[T]he myth of the power of the western media to speak the truth was ruined in the case of the Guardian. None of us want to see that happen.” Five days later, the Guardian published an editorial describing the circumstances that led to the inaccurate report and defending their journalist.

Born in Shanghai in 1949, he was taken to Hong Kong by his family when he was just four weeks old as they fled the impending Communist takeover. His mother Mae Soong worked for the Voice of America there, and his father Stephen Soong was a writer, translator and movie producer.

ESWN remains in a category of its own. Not just because of the quantity and quality of its translations, but because it is values-driven. “It does have a pretty strong personality,” Mr. Soong admits. By our account, that's a good thing.

Ms. Hook is an editorial page writer for The Wall Street Journal Asia.



Ismael Roldan

Sitting in his apartment on Ka-doorie Avenue in sweatpants and a button-down denim shirt, Mr. Soong says he tries to keep his personal views out of the site. “I don't particularly think that people will be really interested to know what I think on every issue.” Yet there are unmistakable patterns in the stories he mentions during our three-hour conversation—and in the stories that have made his blog famous. These are stories of justice, of speaking truth to power, of journalism gone awry, as well as quirky human-interest tales.

Take the story of the purported photograph of a “paper” tiger. In October 2007 a poor farmer in Shaanxi province faked a photograph of a rare near-extinct species of tiger in order to collect the reward money (\$2,900) for sighting the tigerrare animal. Chinese Internet users, or

Repairing the Ground Zero Debacle

By Alex Frangos

NEW YORK—Christopher Ward keeps two of this city's master builders close at hand in his office at the Port Authority of New York and New Jersey's headquarters on Park Avenue South. On the right of his desk is a photograph of the prolific and controversial Robert Moses. On the opposite wall is Mr. Moses's great rival and longtime Port Authority boss, Austin Tobin, best known for leading the construction of the original World Trade Center.

Mr. Ward, the agency's executive director, doesn't claim either man as his model. But he sees their portraits as an object lesson for a big part of his job—rebuilding a new World Trade Center on land the Port Authority owns.

“Here are two colossal egos that really did battle in shaping New York, and they should have been best of friends and partners because they were in some ways very similar. But because they both felt they had to get their own way, they fought desperately,” Mr. Ward says.

There have been a lot of battles at Ground Zero by New York's modern-day titans. Mayors versus governors. Architects versus architects. Developers versus Port Authority executive directors. It goes a long way in Mr. Ward's mind toward explaining how we got to a point, seven years later, that the \$15 billion (and growing) project that's meant to respond to the 9/11 attacks is so out of whack.

“The complexity of all we tried to have there is what we are struggling with. In the rush to fill that void, overburdening the site with visions, expectations and uses probably created problems, both political problems, budget and expectation problems,” he says by way of explanation. Now it's his job to sound optimistic and take the long view. “But 20 years from now, it will be just a part of New York.” It's the week before the seventh anniversary of the attacks and Mr. Ward has qualified good news. He's able to say that the national memorial to the 9/11 victims will be “available” on the 10th anniversary in 2011.

But “available” doesn't mean finished or even open, a fact that will rankle Mayor Michael Bloomberg and other impatient New Yorkers. “What the public sees most importantly in terms of the plaza, the reflecting pools and the waterfall will be available,” Mr. Ward says of the memorial's design, which centers on two voids that mimic the towers' footprints. The museum won't be completed and public access remains in question.

Critics say the complexity argument is an excuse. Developer Larry Silverstein likes to note that as a private citizen he rebuilt his 7 World Trade Center office tower while the government-owned parcels, especially 130 Liberty St.—the former Deutsche Bank building—have languished. Delays at the part of the site the Port Authority controls mean completion dates for Mr. Silverstein's other three skyscrapers will “need to be renegotiated,” Mr. Ward says, and they will miss the 2012 and 2013 completion

targets that Mr. Silverstein had agreed to in 2006. I remind Mr. Ward of Robert Caro's analysis in the “Power Broker,” his biography of Mr. Moses, that the “machinery” of democratic governments isn't very effective at large-scale development. Mr. Ward gets that point but defends the government's role.

“The machinery of government makes, for probably a lot of right reasons, everything difficult to do. . . . Does that mean things get slowed? Yeah. Does that mean we probably avoid some of the mistakes that were made earlier? I think that's for the good.”

* * *

Mr. Ward, 53, is the fourth executive director of the Port Authority in the seven years since al Qaeda destroyed its signature asset. For him, it's a homecoming. He worked at the Port Authority from 1997 to 2002 as an executive, and was working there when the Twin Towers fell and the agency's leader at the time, Neil Levin, perished.



The plaza, waterfall and the reflecting pools will be ‘available’ in 2011, but other parts of the memorial may need more time.

The Port Authority is a powerful actor in the building of New York. The agency has a \$5.9 billion annual budget, including its capital projects, and received about \$2 billion of federal aid doled out after the 9/11 attacks for rebuilding. Most of its money comes from tolls at the bridges and tunnels it constructed decades ago.

Even before Mr. Ward arrived back at the Port Authority in May, he knew the World Trade Center project was in a state of dysfunction. But what he did next was by some measures bold. He tore up the schedule and budget and called the existing plan “unrealistic.” The official denouement occurred on July 1, when Mr. Ward declared that things were so messed up that he couldn't produce a new schedule and budget until the end of September. He identified 15 points that needed to be addressed to make the project work.

Two-and-a-half months later, his scrutiny has seen the number of points grow. “Fifteen becomes another 15 and another 15, and by the time you're done you've peeled back the onion to a considerable degree,” he says. “I actually feel good about where we are,” he adds, though he warns of “trade-offs”—design changes, delays and cost overruns, among them—when his official report is unveiled Sept. 29. “Make no illusions, ‘save a lot of money’ is not in the future for Ground Zero.”

The hurdles include figuring out how to finally dismantle the shrouded remains of 130 Liberty St., a skyscraper damaged on 9/11 whose travails since then have become the dark symbol of everything that's wrong with restoring the World Trade Center.

The black monolith was meant to come down back in 2004 to make way for a critical under-

ground vehicle security center and a new office tower. After years of fights between insurance companies and environmental regulators, and then the discovery of 9/11 remains five years after the attack, the building suffered a tragic blaze in 2007 that killed two firemen.

“The rational mind goes, ‘I'm going to go in there and analyze this and I'm going to fix it,’” Mr. Ward says. Alas, for a project he likens to “Japanese origami,” solutions aren't easy. Mr. Ward now hopes to see 130 Liberty down by mid-2009. But at the heart of the Trade Center conundrum is Spanish architect Santiago Calatrava's ambitious and expensive birdlike transit hall. One billion dollars over its original \$2 billion budget, the hall is inextricably linked to all the other buildings on the site. Delays there ripple to the memorial and Mr. Silverstein's buildings.

Mr. Calatrava aired his frustration at the cutbacks that do away with the vaulted under-

ground passages in the transit hub and adjacent shopping mall. He told The New Yorker recently: “If they want to have an ordinary underground station and a shopping mall, they will have it. They will get the full measure of their personality. I do not say that New York will get the station it deserves, but it will get the station it wants.”

Mr. Ward jabs back. “Gently put, he's a man of clear vision who at times sees his vision as the one that must be realized without recognizing that there are the practical realities of time, money and cost.” Still, Mr. Ward defends his predecessors' quest for great architecture. “I heard that argument that somehow this was the Port Authority's temple or cathedral to marry or match or even surpass the memorial.” He sees it as an attempt to answer this question: “Will the architecture of lower Manhattan bring the sense of grandeur the way the Twin Towers did?”

It's an understandable aim for an agency that built what were then the tallest buildings in the world, only to be left homeless after 9/11. But won't the new office towers be the architectural monument? “Let's not make the same mistake as Pennsylvania Station, when we tore down the old one and built the rat hole we have now,” Mr. Ward says. Speaking of Penn Station, Mr. Ward notes that his agency is ready to take a leadership role in the long-delayed transformation of a Midtown post office into a majestic new train station. (The Port Authority is flush from a recently approved toll increase at its bridges and tunnels.)

It's an architectural atonement 45 years after the destruction of the original Pennsylvania Station. “You can make a compelling case . . . when all is said and done, it will transform Manhattan more than Ground Zero will,” Mr. Ward says. The World Trade Center is “more of a restorative project than a transformative one. It's critical, obviously. You couldn't leave the void and not deal with it.”

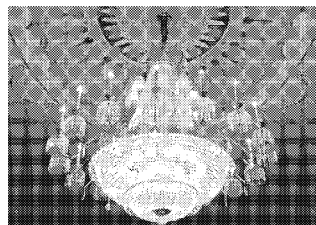
Mr. Frangos is a staff reporter in the Journal's New York bureau.



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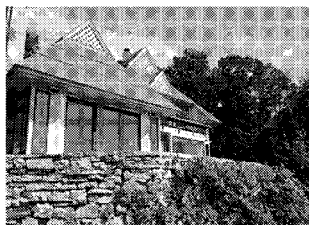
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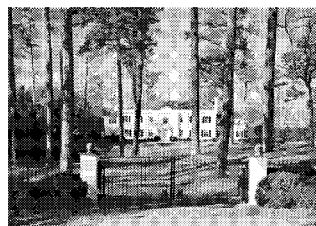
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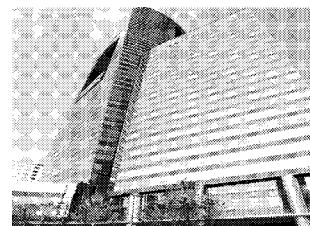
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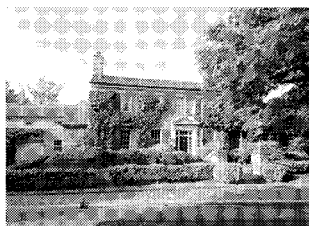
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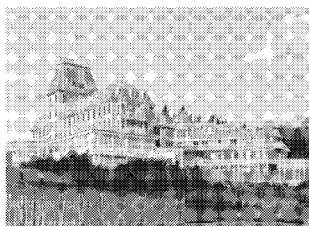
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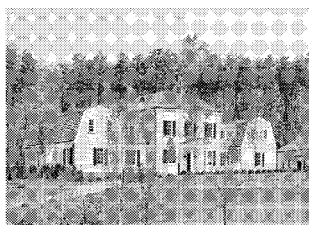
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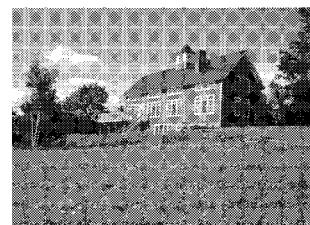
CHARLOTTESVILLE, VA



Early Virginian style mini-estate created by David Easton and George Carter. Additional homestyles available amongst acres of your private vineyards. Produce your own world-class wines & champagnes. \$6,800,000. Michael Rankin.

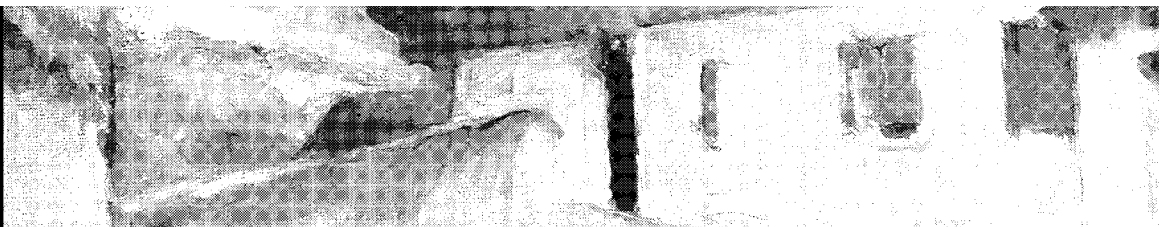
TTR Sotheby's International Realty
202.271.3344 | ttrsir.com

ROYALTON, VT



"Barn style" post and beam residence with dramatic living spaces accented by fieldstone, granite, white pine, red/yellow birch. Stonewalls, trails lace the land. Offered with 30± acres or 70± acres. Price upon request.

Williamson Group Sotheby's International Realty
802.457.2000 | williamson-group.com

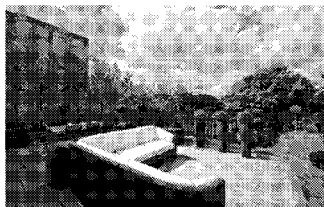


SELECTED PROPERTIES

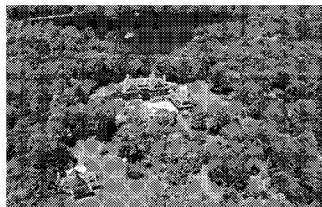
Local Experts Worldwide



LONDON, ENGLAND W1 Harley Street: Exceptional family house steeped in history. Nightingale house boasts 6,000+ sq. ft., 4-5 bedrooms. Roof terrace, parking. Freehold. £12,000,000. WEB: WJ0121559. London Brokerage, S. Allen, +44.207.495.9584



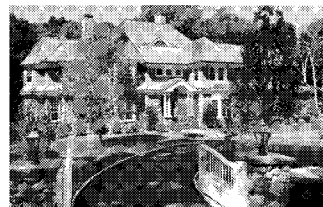
LONDON, ENGLAND W11 Holland Park: Immaculate second-floor apartment, comprehensively refurbished. Stylish, well-arranged accommodation. Share of freehold. £3,250,000. WEB: WJ0121570. London Brokerage, Peter Bevan, +44.207.495.9586



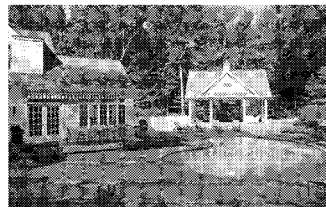
GREENWICH, CT Conyers Farm Lakefront Estate: 22 lush acres surround a 25-room shingle-style home and guest house. \$28,000,000. WEB: WJ0064212. Greenwich Brokerage, Helene Barre, Madeleine Walker, 203.869.4343



GREENWICH, CT Round Hill: Romantic 6+ acres. Stately stucco residence. Superb 1930s-era craftsmanship. Fabulous terraces, pool. 5 bedroom suites with luxurious master. \$6,750,000. WEB: WJ0063291. Greenwich Brokerage, Barbara Daly, 203.869.4343



GREENWICH, CT Zaccheus Mead: New magnificent 15,000 sq. ft. stone-and-shingle home. 2 park-like acres. 6 bedrooms, 8+ baths. Pool site. \$7,995,000. WEB: WJ0063984. Greenwich Brokerage, Patte Nusbaum, 203.869.4343



GREENWICH, CT Paradise, Mid-Country: Casual sophistication. 5 bedrooms, 8 full and 2 half baths. 1st-floor master. Pool, cabana. 2.12 acres. \$3,995,000. WEB: WJ0371648. Old Greenwich Brokerage, Evangela Brock Dali, 203.637.9333



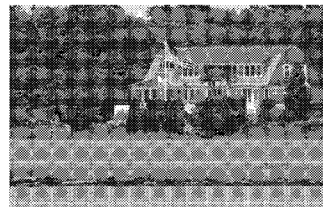
SOUTH KENT, CT Silo in the Stars: Chic contemporary with open floor plan, situated on 5.38 acres, featuring terraces and views. \$2,650,000. WEB: WJ1030111. Litchfield County Brokerage, Judy Perkins, 860.927.7726



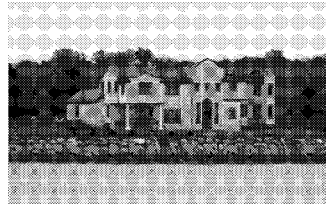
ROXBURY, CT Painter Hill Meadow: Donald Billinkoff-designed home including a stable, studio, and orchard, situated on 4 acres. \$2,100,000. WEB: WJ0153100. Litchfield County Brokerage, Karen Silk, 860.868.6916



OSTERVILLE, CAPE COD, MA Stellar Views: Dock, infinity pool, spectacular design, theater, elevator, and smart house in a private setting. \$14,300,000. WEB: WJ0401801. Cape Cod Osterville Brokerage, 508.428.9115



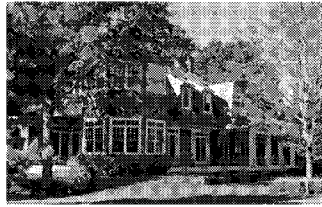
POCASSET, CAPE COD, MA Spectacular Cape Cod Living: Premier property on Wing's Neck. South-facing bay views. Private pool. \$4,500,000. WEB: WJ0840136. Cape Cod Falmouth Brokerage, 508.548.2522



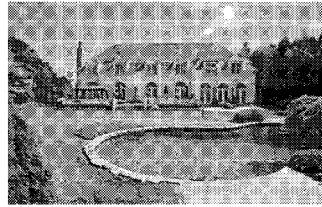
BOURNE, CAPE COD, MA Waterfront Villa: Landmark villa set on a 3-acre peninsula with amazing water views and beach. Dock. Private and unique. \$2,400,000. WEB: WJ0521256. Cape Cod Sandwich Brokerage, 508.888.6262



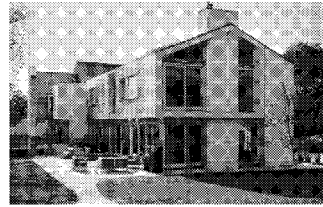
CHATHAM, CAPE COD, MA Antique Inn: Gracious 1839 whaling captain's home near Chatham center and harbor. 9 bedrooms, 10 baths, and lovely grounds. \$1,995,000. WEB: WJ0950019. Cape Cod Chatham Brokerage, 508.945.5595



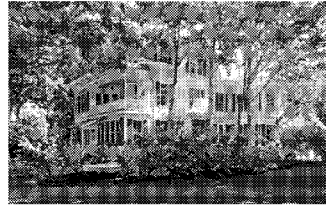
EAST HAMPTON, NY Village: 1.9-acre compound in heart of estate district. 6 bedrooms. Open plan layout. Pool, tennis court, guest house. \$15,900,000. WEB: WJ0043948. East Hampton Brokerage, John Gicking, 631.324.6000 Ext. 8450



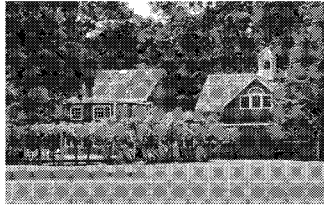
SOUTHAMPTON, NY Gin Lane, New to Market: Normandy-style. Lush acre, pool, pool house. Sold with all classic furnishings. \$13,500,000. WEB: WJ0054143. Southampton Brokerage, Joan Abrahams, Wendy Burnett, 631.283.0600 Exts. 44134



SAGAPONACK, NY Sunset Hill: Modern green home. Classic Hamptons farmhouse meets chic Manhattan modern, near ocean beaches. Pool. \$11,900,000. WEB: WJ0043879. East Hampton Brokerage, Rylan Jacka, 631.324.6000 Ext. 8475



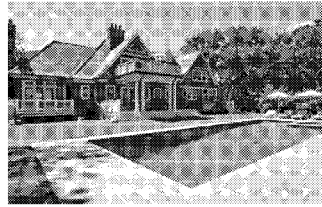
SOUTHAMPTON, NY Estate Section: Circa-1840s Victorian designed for grand-scale entertaining. 10 bedrooms. 5 full baths. Close to ocean beaches. \$6,950,000. WEB: WJ0052864. Southampton Brokerage, Ann Marie Deane, Harald Grant, Exts. 22113



EAST HAMPTON, NY Accabonac Harbor: 10-acre waterfront, impeccably maintained, restored. \$6,450,000. WEB: WJ0054145. Southampton Brokerage, Deborah Srb, 631.283.0600 Ext. 26, East Hampton Brokerage, L. Bass, 631.324.6000



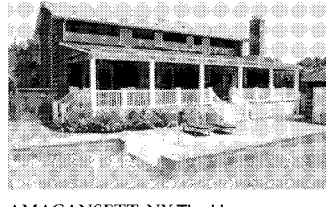
BRIDGEHAMPTON, NY New South of Highway: Close to ocean beaches, grand new 10,000± sq. ft. estate on 1.2± acres. 6 bedrooms, 7½ baths. \$6,250,000. WEB: WJ0034423. Bridgehampton Brokerage, Faye Weisberg, 631.537.6000 Ext. 38



BRIDGEHAMPTON, NY Stately New Custom Traditional: Professional interior design. 4.6± acres. 8,300± sq. ft., pool, spa, tennis. \$4,995,000 (furnished). WEB: WJ0034669. Bridgehampton Brokerage, Cindy Shea, 631.537.6000 Ext. 25



WATER MILL, NY South of the Highway: New to market. 3,000 sq. ft. English-style cottage with beautiful landscaping. 4 bedrooms, 3½ baths. \$3,395,000. WEB: WJ0054149. Southampton Brokerage, Harald Grant, 631.283.0600 Ext. 13



AMAGANSETT, NY The Hamptons: Near ocean beaches, 3,600 sq. ft. house. 5 bedrooms, 4 baths, fully landscaped pool. \$3,250,000. WEB: WJ0043933. East Hampton Brokerage, Leslie Reingold, 631.324.6000 Ext. 8456



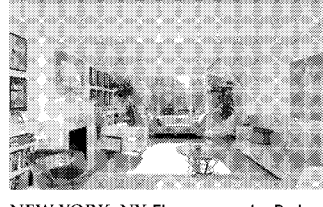
NEW YORK, NY 33 East 63rd Street: Gorgeously renovated 20'-wide limestone. Beautiful garden, elevator, 5 bedrooms. \$20,000,000. WEB: WJ0016018. East Side Manhattan Brokerage, R. Erickson, 212.606.7612, L. Summers, 212.606.7789



NEW YORK, NY Superbly Located in Heart of Tribeca: Chic 4-bedroom, 4-bath with 26 oversized windows. Full-service condo. Doorman. \$9,500,000. WEB: WJ0134393. Downtown Manhattan Brokerage, K. Copley, R. Zanetti, 212.431.2469



NEW YORK, NY 923 Fifth Ave: Sunny 2,600± sq. ft. duplex. 7 rooms, wraparound terrace. Central Park views. \$6,250,000. WEB: WJ0015841. East Side Manhattan Brokerage, Meredith Smith, 212.606.7683, Leah Thompson, 212.606.7724



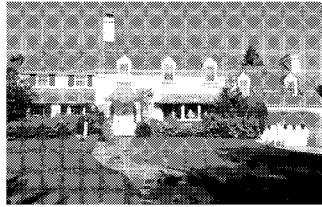
NEW YORK, NY Elegance on the Park: Classic-7 prewar overlooking Gramercy Park. 3 bedrooms plus maid's room in an established white-glove co-op. \$4,900,000. WEB: WJ0134157. Downtown Manhattan Brokerage, Meg Siegel, 212.431.2451



NEW YORK, NY 164 East 72nd Street: 5-room jewel in mint condition. 3 bedrooms, 2 baths. Treestop views enhance this wonderful property or pied-a-terre. \$2,700,000. WEB: WJ0016039. East Side Manhattan Brokerage, Patricia Patterson, 212.606.7740



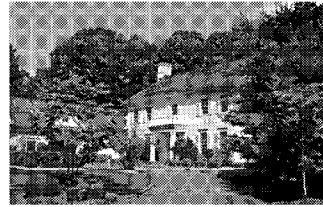
IRVINGTON, NY Italianate Villa: Approximately 14,000 sq. ft. residence on 4.78 acres overlooking the Hudson River. Carriage house, pool and elegant garden area. \$14,250,000. WEB: WJ0711423. Chappaqua Brokerage, 914.238.2641



MAMARONECK, NY Exquisite Waterfront: Elegantly renovated with 280' pier and dock, breathtaking views, 5 bedrooms, pool with cabana. Magazine award winner. \$6,750,000. WEB: WJ0682116. Larchmont Brokerage, 914.833.8422



BEDFORD CORNERS, NY Living in Luxury: Top-of-the-line amenities in this 6-bedroom estate on 5.2 acres. Custom craftsmanship. Gated community. \$6,400,000. WEB: WJ0721273. Katonah Brokerage, 914.767.9651



ARMONK, NY Sophisticated Living: Stately 1995 Colonial-style residence in Conyers Farm on 11+ acres. 6 bedrooms, 6 full and 2 half baths. 5 fireplaces. \$5,950,000. WEB: WJ0701201. Chappaqua Brokerage, 914.238.2641

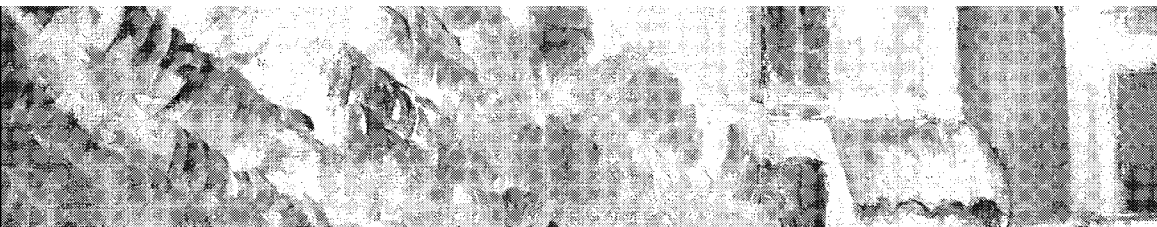
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SELECTED PROPERTIES

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CHAPPAQUA, NY Country Estate: Set on 22+ acres is this exquisite Tuscan Arts and Crafts-style home with pond, pool, tennis, spa, and guest cottage. \$4,900,000. WEB: VJ0721090. *Katonah Brokerage, 914.767.9651*



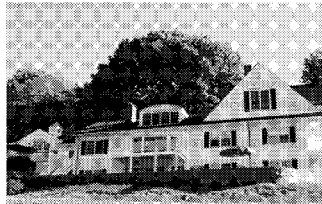
SCARSDALE, NY Exquisite New Home: Stunning stone and shingle Colonial-style residence on level 0.96 acre. 7 bedrooms, 6 1/2 baths. Room for pool and cabana. \$3,999,000. WEB: VJ0662401. *Scarsdale Brokerage, 914.713.2126*



BRONXVILLE, PO/YONKERS, NY Exceptional Living: Stunning 6,051 sq. ft. home with 7 bedrooms, 5 full baths, and 5 fireplaces. Lush gardens and sensational pool. \$3,675,000. WEB: VJ0662319. *Scarsdale Brokerage, 914.713.2126*



IRVINGTON, NY Spectacular Private Retreat: Unique and sophisticated Mediterranean-style villa on 7 acres with interior courtyard and pool. 30 minutes to NYC. \$3,650,000. WEB: VJ0681928. *Larchmont Brokerage, 914.833.8422*



MT. KISCO, PO/CHAPPAQUA, NY Hilltop Views: This exceptional residence has 5 bedrooms and 4 full and 2 half baths. Located in prestigious Lawrence Farms East. \$2,899,000. WEB: VJ0711408. *Chappaqua Brokerage, 914.238.2641*



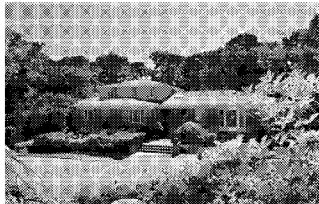
BEDFORD CORNERS, NY Custom Designed: Quality Colonial-style with unmatched sophistication and breathtaking views of 4.6 landscaped acres with bridges and ponds. \$2,549,999. WEB: VJ0721288. *Katonah Brokerage, 914.767.9651*



NEW ROCHELLE, NY Waterfront Living: Water views from almost every room in this new 4,600 sq. ft., 4-bedroom home in a gated community with private beach. \$2,495,000. WEB: VJ0682008. *Larchmont Brokerage, 914.833.8422*



RYE, PO/HARRISON, NY Stately 1928 English Tudor-Style: Magnificent home. Country-style living. Beautifully updated 4-bedroom, 4 1/2-bath on 1.19 acres. Hardwood floors. \$2,495,000. WEB: VJ0651820. *Rye Brokerage, 914.967.4600*



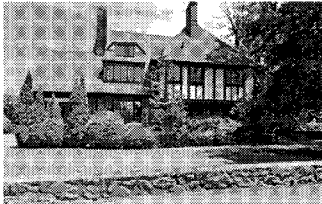
HARRISON, NY Dramatic Contemporary: Sterling Ridge. Beautiful 1-acre private setting, pool, fabulous potential to renovate or build new. \$1,995,000. WEB: VJ0652049. *Rye Brokerage, 914.967.4600*



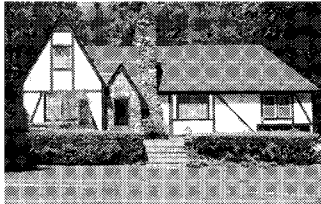
SCARSDALE, NY Center-Hall Colonial-Style: 3,885 sq. ft., 4 bedrooms, 4 baths. This beautiful home displays superb craftsmanship. Great for entertaining. \$1,950,000. WEB: VJ0662276. *Scarsdale Brokerage, 914.713.2126*



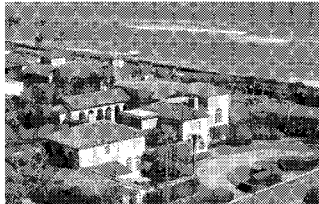
LARCHMONT, NY Larchmont Manor: Spacious 1883 Victorian with gracious layout and high ceilings. Located one block from Manor Park and Beach. \$1,799,999. WEB: VJ0681992. *Larchmont Brokerage, 914.833.8422*



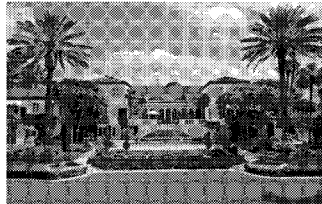
RYE, NY Waterfront: Set on a private road. Gourmet kitchen, master suite with luxurious bath, rooms opening to stone terrace and water. Ample room for pool/pool house. \$5,999,000. WEB: VJ0652136. *Rye Brokerage, 914.967.4600*



RYE BROOK, NY Within an Estate Area: This exceptional, spacious home opens to a circular drive. 5 bedrooms, 3 baths, in-law suite, custom details, secluded backyard. \$1,219,000. WEB: VJ0652101. *Rye Brokerage, 914.967.4600*



PALM BEACH, FL Landmark Oceanfront: 1921 villa designed by Marion Sims Wyeth. 10,000+ sq. ft., 7 bedrooms. Pool. \$20,000,000. WEB: VJ0074361. *Palm Beach Brokerage, M. Schaefer, 561.252.6004, C. Condon, 561.301.2211*



PALM BEACH, FL Classic Mediterranean-Style Estate: Exquisite, masterfully restored 1920s Wyeth-designed grand villa and guest house. 6 bedrooms. Pool. \$15,500,000. WEB: VJ0074536. *Palm Beach Brokerage, Cristina Condon, 561.301.2211*



PALM BEACH, FL Landmarked 1931 John Volk Mediterranean-Style Villa: Renovated in 1998. 4 bedrooms, 4 full and 2 half baths. \$8,500,000. WEB: VJ0074644. *Palm Beach Brokerage, Cristina Condon, 561.301.2211, Carole Koepfel, 561.310.0019*



PALM BEACH, FL Beautifully Renovated Ocean Block Home: Regency style. Grand master suite, 2 guest bedrooms, 7 1/2 baths, new gourmet kitchen. New guest house. \$7,890,000. WEB: VJ0074503. *Palm Beach Brokerage, Mary Boykin, 561.379.3767*



PALM BEACH, FL London-Style Triplex: Trump Plaza. Gorgeous, rare one-of-a-kind triplex. 16' ceilings, exquisite architectural detail. Tropical waterfront views, terrace. \$2,750,000. WEB: VJ0074634. *Palm Beach Brokerage, Baylie Rosenberg, 561.685.1100*



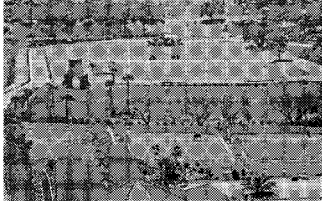
JACKSON HOLE, WY Commercial Development Opportunity: Excellent location in the gateway to the Town of Jackson. \$8,375,000. WEB: VJ0147581. *Jackson Hole Brokerage, Michael S. Pruett, 307.413.2700*



JACKSON HOLE, WY At the Base of the Ski Area and New Tom Fazio Golf Course: Custom millwork, doors, and cabinetry. Granite and marble baths. \$4,865,000. WEB: VJ0147645. *Jackson Hole Brokerage, Dave Spackman, 307.739.8132*



JACKSON HOLE, WY Turnkey Rental Property: Strong monthly income with great development potential. Fully furnished and ready for a new owner. \$2,300,000. WEB: VJ0147570. *Jackson Hole Brokerage, Michael S. Pruett, 307.413.2700*



LOS ANGELES, CA Hummingbird Nest Ranch: 123-acre world-class equestrian estate with beautiful Mission Revival mansion. \$75,000,000. WEB: VJ0024891. *Beverly Hills Brokerage, Drew Mandile, Brooke Knapp, 310.786.18033*



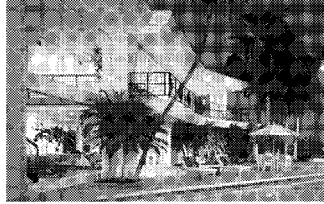
LOS ANGELES, CA Cecil B. DeMille Estate: Rare, historic Hollywood landmark on 2 acres. 11,000+ sq. ft. Restored with incredible attention to detail. \$23,950,000. WEB: VJ0305034. *Sunset Strip Brokerage, Brett Lawyer, 310.888.3808*



STUDIO CITY, CA Spectacular Italian Renaissance-Style Villa: Celebrity enclave. Perfect for entertaining. 6 bedrooms, pool, expansive patios. \$9,995,000. WEB: VJ0305022. *Sunset Strip Brokerage, Tracey D. Clarke, 310.888.3828*



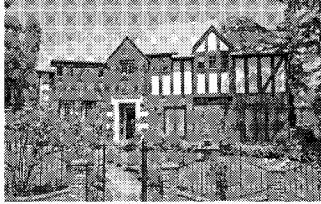
LAKE SHERWOOD, CA Three Parcels Totaling 91± Acres: Next to Sherwood Country Club with cabin and screening room. Movie and TV location. \$7,900,000. WEB: VJ0422366. *Westlake Village Brokerage, Tony DeFranco, 310.425.5509*



SUNSET STRIP, CA Dramatic Views: Captured from contemporary with 3 bedrooms, 5 baths, pool, 4-car garage, and room to expand. \$7,900,000. WEB: VJ0305219. *Sunset Strip Brokerage, Russ Filice, 310.780.2877*



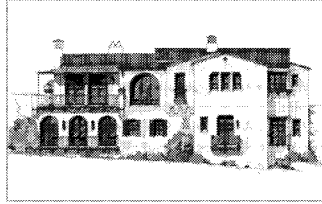
TOLUCA LAKE, CA Gated Estate on 1+ Acre Lot: Near Hollywood and Burbank airport. 6 bedrooms, 8 1/2 baths, pool house, spa, tennis. \$7,800,000. WEB: VJ0274310. *Pasadena Brokerage, Tamara Sheldon, 626.396.3944*



LOS FELIZ, CA First Time on Market in 50 Years: Gated 3-story English Tudor-style. 5 bedrooms, 4 1/2 baths, library, formal dining room, 18,300± sq. ft. lot. \$3,399,000. WEB: VJ0283364. *Los Feliz Brokerage, Rosemary Low, 323.660.5885*



LOS ANGELES, CA Sun Filled: Spacious 3-bedroom-plus-office, 2-story home near beaches and blocks from shops, restaurants, award-winning schools, parks. \$2,245,000. WEB: VJ0342185. *Pacific Palisades Brokerage, Josie Tong, 310.779.8776*



SANTA MONICA, CA Ocean-View Spanish-Style Villa: Masterpiece created by designer Kevin Clark and featuring 3 bedrooms and 2 1/2 baths. WEB: VJ0312226. *Santa Monica Brokerage, George James, 310.283.8877*

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Manhattan's East Side

GRAND & GLORIOUS RESIDENCE
5th Ave/E 80s. Duplex in prewar Co-op. Gracious drawing room, formal dining room & library. 8 bedroom/8 baths, double staff room & laundry room. 4 wood burning fireplaces. High ceilings. Curved staircase. Central air conditioning. Co-exclusive. \$39.9M **WEB# 1296379**
Sharon E. Baum 212.836.1036

SLEEK & SOPHISTICATED
Park Ave/E 60s. Triple mint designer gut renovation. 14 into 12 rooms. 4-5 bedrooms/4.5 baths, living room/formal dining room/library, small terrace. Best fixtures/finishes throughout. High floor, postwar Co-op. \$8.5M **WEB# 1129647**
Sharon E. Baum 212.836.1036

GRAND LANDMARK BUILDING
E 60s. 9 room duplex. 3,200 SF+/-, studio living room with 20' soaring ceiling; epic library; formal dining room; 2 fireplaces and chef's kitchen, 3 bedrooms. Traditional style & wonderful condition. North, south, east, and west exposures. \$8M **WEB# 1360042**
Marjory Berkowitz 212.836.1013

OWN THE SKY
E 58th St. High floor, full floor. Private elevator landing opens to incredible 360° Manhattan vistas. This sprawling 4,200 SF+/- home is best for entertaining & family living. \$6.25M **WEB# 686743**
Dalia Newman 212.875.2816
Sharone Shatz 212.875.2801

PREWAR GRANDEUR
E 70s. Extraordinary renovation in a white glove full service building. 2 bedroom/2.5 bath, living room with 16' ceilings, formal dining room, home office, wood burning fireplace, oversized eat-in kitchen, washer/dryer, central air conditioning. \$6.1M **WEB# 1166114**
Abby Levine 212.836.1011
Dennis Mangone 212-605-9200

EAST 50'S DUPLEX CONDO
E 50s. 4 bedroom/4.5 bath. 3,900 SF+/-, triple mint. Great deal. Townhouse living with loft feel. Extensive customization & decoration. Copious closets. Gas fireplace. Washer/dryer. Truly magnificent. \$5.5M **WEB# 1221773**
Patricia Cliff 212.836.1063

PARK AVENUE
Park Ave. 7 room home in a full service prewar Co-op. Grand entertaining rooms, 3 bedrooms, including a master with views of Park Avenue and the Reservoir. \$4.95M **WEB# 1232526**
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East End Ave/E 88th St. 3,500 SF+/- of mint space with sweeping views of Gracie Mansion and Carl Schurz Park. 4 bedroom/4.5 bath with an extraordinary kitchen. North, south, and east exposures. \$4.4M **WEB# 1273472**
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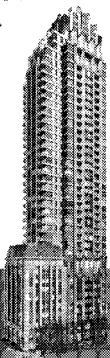


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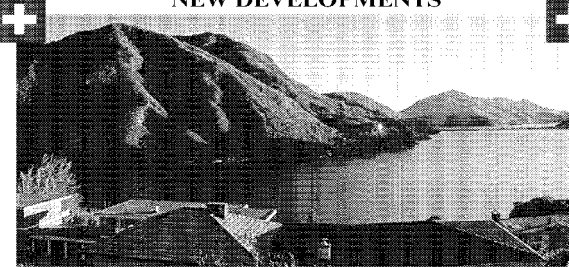
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The vinyl revolution

Continued from page W11
 sic funk and world beat tracks from around the world.

The store also sells CDs but is doing more business in vinyl. Mr. Jones points out that with some types of music, like dubstep (a bass-heavy dance genre popular in London, in which tracks are sometimes mixed and arranged on the fly by DJs), many groups release their albums on vinyl only. "Over the last five years vinyl has done nothing but go up," says Mr. Jones. "I really do think there is a future for vinyl."

Back on Berwick Street are two other shops worth visiting. Revival Records (www.revivalrecords.uk.com) buys and sells rock and pop classics. It's strictly a used-record shop, with everything from dusty obscurities for around £2 to hard-to-find classics for £50 and up. You can also find the occasional new release. A mint-condition copy of The Hold Steady's "Stay Positive" was recently on sale for £12, compared with £16 at HMV.

Like most of the record shops in the area, Revival stocks its racks with empty album covers; the records themselves are kept behind the counter. It's like a library with a colorful card catalog: Ask a clerk to bring you the music, which you can inspect for scratches or even spin on one of the turntables before buying. Revival's selection is nicely eclectic. On a recent visit, I picked up Ry Cooder's self-titled solo debut, and Kraftwerk's "The Man-Machine."

For more new releases, head a few doors up the street to Sister Ray Records (www.sisterray.co.uk), which has a more modern record-shop feel—with CDs and DVDs on sale as you enter and thumping music on the stereo. But the selection of vinyl in the back of the store is extensive and fun to browse: everything from classic jazz (Miles Davis, "Kind of Blue") to pop (new releases from Madonna and Paul Weller) to dubstep (The Bug, "London Zoo").

Side Two: Notting Hill

Portobello Road in Notting Hill is one of London's most popular shopping areas, a mecca for people looking to buy everything from vintage clothing to antique jewelry. It's also a target-rich environment for vinyl lovers, with a half dozen record shops all within a few blocks of each other in addition to the several used-record vendors who set up shop along the street market held every Saturday.

Rough Trade (www.roughtrade.com), located on a side street, is usually the first stop in the area for record collectors. Originally affiliated with the record label of the same name, which in the 1980s released albums by the Smiths, Aztec Camera and a host of postpunk bands, the shop is now a separate entity but has a reputation for a good selection and knowledgeable staff.

New vinyl releases and CDs are upstairs, and used records—everything from junk to collectible rarities—are in the basement. The records are organized in clever categories. Some groups, like the Beatles and the Stones, get their own shelves, but other albums are grouped by interest: "UK Seventies Prog," "Celtic Folk," "Texas New Country." There are a lot of rarities and dance remixes, "things you just can't find on a download," says Mr.



Bill Allerton (right) and a customer at **Stand Out Records** in Notting Hill.

Ipo Musto for The Wall Street Journal

Summers.

Browsing the racks one recent morning is Swedish musician Idris Aly Omar, 27 years old, who is visiting London with his parents and hitting all the record shops in Notting Hill. "It started in the '90s, with hip hop," says Mr. Omar, who has amassed about 4,000 records since he started buying vinyl as a teenager. "I was looking for samples. But then you get interested in different types of music. I like the rarity of it. There are a lot of records that aren't available on CD or digital."

(Rough Trade's new store just off Brick Lane in London's East End supersedes the indie-record-shop concept, with books and CDs and a long row of turntable listening stations. It also adds such contemporary touches as a coffee-and-juice bar, lounge seating and free Wi-Fi. There are near daily in-store performances by bands.)

Tucked away on Blenheim Crescent, a few steps off Portobello Road, Minus Zero Records (www.minuszerorecords.com) is two shops in one: Minus Zero owner Bill Forsyth is on the left as you enter; Stand Out records owner Bill Allerton is on the right. They both stock an amusingly bizarre mishmash of 1960s and '70s psychedelia, folk oddities and old-school British punk—everything from classic Dylan and Stones to really weird stuff, such as a recording of Kurt Vonnegut reading "Breakfast of Champions." Even more fun to browse than the records are the old magazines, postcards and concert posters.

Further up Portobello Road, Honest Jon's (www.honestjons.com) specializes in soul, world beats and jazz. The shop has joined with rock musician Damon Albarn to found the record label of the same name, which releases eclectic African and Asian music and archival compilations, such as the newly issued "Give Me Love: Songs Of The Brokenhearted—Baghdad, 1925-1929," a collection of early 78-rpm recordings of Middle Eastern music.

Another shop, Sounds, on the main Portobello drag, has a cramped back room with used LPs but is worth poking your head into if you're looking for something special in the classic-rock genre.

Back at Intoxica Records (www.intoxica.co.uk) on Portobello Road, Mr. Gebologlu has paid for the Smiths record and is heading out. It's music he already has, but he wants it on vinyl, too. "I downloaded it, but I also want to buy it," he says. Downloading without paying "is not good for the artists. It's stealing."

Intoxica sales associate Debbie Smith says the shop has struggled to stay in business in the digital era but is doing better now. "Vinyl, as an artifact, is coming back. Young people have never known vinyl—they have no concept of it—so it's a cool thing for them. They're discovering that it sounds so much better than downloads. You can't collect MP3s."

Arbitrage



Bose SoundDock portable digital music system

| City | Local currency | € |
|-----------|----------------|------|
| Tokyo | ¥46,200 | €303 |
| New York | \$432 | €306 |
| Hong Kong | HK\$3,980 | €361 |
| London | £300 | €374 |
| Frankfurt | €398 | €398 |
| Paris | €399 | €399 |
| Brussels | €400 | €400 |

Note: In gloss black; iPod not included. Prices, including taxes, as provided by retailers in each city, averaged and converted into euros.

WSJ.com

Hot tracks
 See more images and get address info for London's record stores at WSJ.com/Europe

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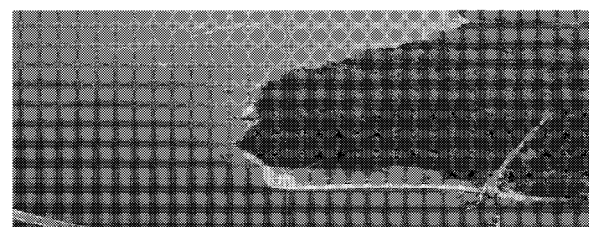
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time off

Amsterdam

art

"Welcoming the Stedelijk Museum: Malevich" exhibits 16 paintings by Russian artist Kazimir Malevich (1879-1935), illustrating his evolution from an Impressionist style to the geometrically abstract "Suprematism."

Van Gogh Museum
Until Nov. 9
☎ 31-20-5705-200
www.vangoghmuseum.nl

Antwerp

fashion

"Maison Martin Margiela '20,' The Exhibition" celebrates 20 years of fashion house Martin Margiela, known for its deconstructivist approach and use of second-hand materials.

ModeMuseum Provincie
Antwerpen
Until Feb. 8
☎ 32-3-4702-770
www.momu.be

Berlin

art

"Ayse Erkmen—Travel Companions" shows sculptures and film work by Turkish-born conceptual artist Ayse Erkmen (born 1949).

Hamburger Bahnhof, Museum für Gegenwart—Berlin
Until Jan. 11
☎ 49-30-3978-3439
www.smb.spk-berlin.de

art

"The Art of Stones—Celebrating 15 Years of the German Suseki Society" shows a collection of Suseki stones, which according to Japanese tradition are selected because of their pleasing shapes, formed through natural forces.

Museum of Asian Art
Until Oct. 12
☎ 49-30-8301-438
www.smb.spk-berlin.de

Bonn

sport

"Women at Olympia" shows works by 36 female artists, including installations, paintings, photography, sculptures and video art, following the development of female participation at the Olympics and Paralympics since 1896, when no women were allowed to compete.

Frauenmuseum
Until Nov. 9
☎ 49-228-6913-44
www.frauenmuseum.de

music

"International Beethovenfest Bonn 2008" presents 60 concerts exploring the political legacy of Beethoven's music.

Until Sept. 28
☎ 49-228-2010-345
www.beethovenfest-bonn.de

Brussels

design

"Design September" is the first Brussels Design Festival, covering furniture, industrial, graphic and landscape design.

Until Sept. 30
☎ 32-2-3493-595
www.designseptember.be

Dublin

performing arts

"Dublin Fringe Festival 2008" presents more than 100 performances, includ-



Private collection, Jay Jopling/Cube

'There's a lot of Money in Chairs,' 1994, by Tracey Emin, on view in Edinburgh.

ing contemporary theater, dance, live art, mixed media and music.

Dublin Fringe Festival
Until Sept. 21
☎ 353-1-8171-677
www.fringefest.com

Edinburgh

art

"Tracey Emin—20 Years" is a retrospective of the controversial British artist, whose works—appliquéd blankets, paintings, sculptures, films, drawings and prints—focus on her difficult childhood and teenage years.

Scottish National Gallery of Modern Art
Until Nov. 9
☎ 44-1316-2462-00
www.nationalgalleries.org

art

"Exhibiting Surrealism—The International Surrealist Exhibition, London 1936" re-examines the famous event, where works by Dalí, Miró and Ernst dazzled the British public.

The Dean Gallery, Paolozzi Gift
Sept. 13-Nov. 9
☎ 44-1316-2462-00
www.nationalgalleries.org

Frankfurt

art

"Access to Israel II—Israeli Contempo-

rary Art" shows contemporary photography and film focused on the country's domestic circumstances.

Jüdisches Museum
Until Nov. 16
☎ 49-69-2123-5000
www.juedischesmuseum.de

Ghent

design

"Design from Fifties & Sixties" includes work from Italy, Scandinavia and the U.S. created in the 1950s and '60s by such designers as Arne Jacobsen, Charles and Ray Eames, Eero Aarnio, Tapio Wirkkala, Gio Ponti and Harry Bertoia.

Design Museum Gent



Willi St. Leger

Georgina McKeivitt and Jacinta Sheerin in 'Before Colour,' in Dublin.

Until Oct. 12

☎ 32-9-2679-999
design.museum.gent.be

Hannover

art

"Desired Men—Dress Codes that Promise the World" exhibits paintings that visualize male dress codes from the 17th to 19th century.

Niedersächsisches Landesmuseum
Until Nov. 30
☎ 49-511-9807-686
www.landesmuseum-hannover.niedersachsen.de

Helsinki

decorative art

"The Fascination of Porcelain—Russian Porcelain from the Collections of the National Museum of Finland" exhibits Russian porcelain objects from the 18th century to the Soviet era.

National Museum of Finland
Until Dec. 31
☎ 358-9-4050-9544
www.nba.fi/en/nmf

London

history

"Beside the Seaside: Snapshots of British Coastal Life, 1880-1950" shows photographs, posters and seaside memorabilia examining both working

life and early tourism along the British coast from 1880-1950.

National Maritime Museum
Sept. 17-April 13
☎ 44-20-8858-4422
www.nmm.ac.uk

art

"Zen Calligraphy and Painting by Yamaoka Tesshu" includes 22 hanging scrolls of Zen calligraphy by Japanese statesman Yamaoka Tesshu and his contemporaries Katsu Kaishu and Takahashi Deishu.

Victoria and Albert Museum
Until Dec. 14
☎ 44-20-7942-200-0
www.vam.ac.uk

Munich

art

"Traces of the Spiritual" brings together 350 major works including paintings, sculptures, installations and videos exploring the spiritual aspect of 20th century art.

Haus der Kunst
Sept. 19-Jan. 11
☎ 49-89-2112-7113
www.hausderkunst.de

art

"Walt Disney's Wonderful World and its Roots in European Art" juxtaposes original drawings, paintings, figure models and film clips produced by the early Walt Disney Studio with art by German Romantics, French Symbolists, Victorians and Surrealists.

Kunsthalle der Hypo-Kulturstiftung
Sept. 19-Feb. 15
☎ 49-89-2244-12
www.hypo-kunsthalle.de

Oslo

art

"Andy Warhol by Andy Warhol" illuminates the artist's personal connection to themes such as icons, the consumer society, politics, religion and the self.

Astrup Fearnley Museum of Modern Art
Sept. 13-Dec. 14
☎ 47-2293-6060
www.af-moma.no

Venice

architecture

"Marcello Morandini—Arte, Architettura, Design" shows more than 60 pieces of art, architecture and design created by Marcello Morandini from 1978-2008.

Ca' Pesaro, Galleria d'Arte Moderna
Until Nov. 16
☎ 39-0417-21127
www.museciviviceneziani.it

Vienna

books

"Libraries of the Late Antiquity: Reading and Living in Egyptian Monasteries" shows manuscripts from monasteries in ancient Egypt.

Papyrusmuseum
Until Nov. 14
☎ 43-1-5341-0 cq
www.onb.ac.at

Source: ArtBase Global Arts News Service, WSJE research.

WSJ.com

What's on

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