

FRIDAY - SUNDAY, JUNE 12 - 14, 2009

WEEKEND JOURNAL.

EUROPE

Beyond sweet

Famous for its Aszu dessert wines,
Hungary's Tokaj region rolls out the dry whites



Art buyers browse Basel | Teen fiction's dark side

Contents

3 | Fashion

On Style: Sitting pretty

Boys in hoods

4 | Film

Morgenstern on 'Land of the Lost'

5 | Art

Browsing Basel

Collecting: The smile factor

6 | Books

Dark fiction for teens

8-9 | Cover story Wine

Beyond sweet

Famous for its Aszu dessert wines, Hungary's Tokaj region moves into dry territory



On cover: A man rolls a wine barrel at Kiralyudvar Winery in Tarcal, Hungary. Photo: Getty Images

7 | Sports

Getting women into golf

10-11 | Wine

Tools for tasting trips

A magazine for connoisseurs

12 | Food & Drink

The Gibson's western heritage

14 | Top Picks

Portraits of Swedish fame

Amis in pictures

15 | Taste

Married with writers

16 | Time Off

Our arts and culture calendar

WSJ.com

On the road again

Big-name music acts get ready for the summer concert season.
WSJ.com/Lifestyle

Don't bet on it

Gamblers love American football, but it seems the feeling isn't mutual.
WSJ.com/Sports

Drinks with Dad

A look at wine tasting events with a special focus on Father's Day.
WSJ.com/Lifestyle

WEEKEND JOURNAL

EUROPE

Craig Winneker EDITOR
Barbara Tina Fuhr DEPUTY EDITOR
Fahire Kurt ART DIRECTOR
Kathleen Van Den Broeck ASSISTANT ART DIRECTOR
Matthew Kaminski TASTE PAGE EDITOR

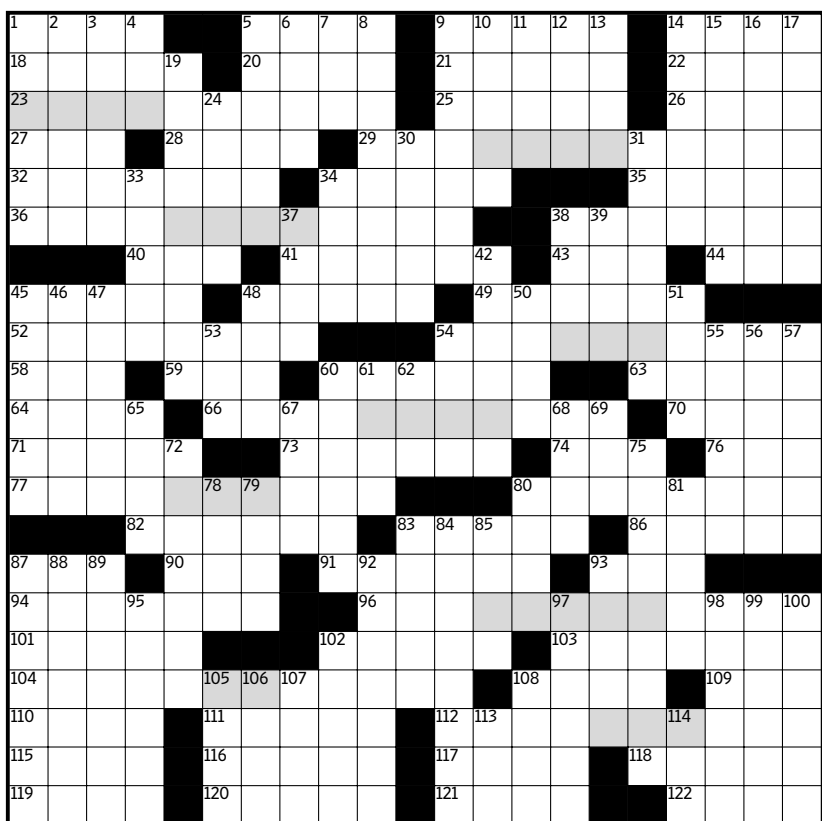
Questions or comments? Write to wsje.weekend@wsj.com. Please include your full name and address.

THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

- | | | | | | | | | | | | | | | | | | | | |
|------------------|---|-------------------------|-------------------|---------------------|--------------------------------------|--------------------------------------|---------------|----------------------------|------------|---------------------------------------|------------------------|-----------------|----------------------|--------------|--|----------------------------|-------------------------|------------------------------------|--------------------|
| 1 Camp clothing? | 23 Bronx heroes (including the first word of a Matthew Prior quote) | 25 Object of veneration | 26 Many NYC homes | 27 Significant span | 28 Another nickname for the Big Easy | 29 Game franchise with a dragon logo | 32 Small fall | 34 Gift from one's parents | 35 Set out | 36 Maintaining a constant temperature | 38 Overprotective sort | 40 Bosox legend | 41 Puts in, in a way | 43 Comprises | 44 Home of the online Encarta Encyclopedia | 45 Result of some plotting | 48 Membre de la famille | 49 "The Queen of Soul," familiarly | 52 Security worker |
|------------------|---|-------------------------|-------------------|---------------------|--------------------------------------|--------------------------------------|---------------|----------------------------|------------|---------------------------------------|------------------------|-----------------|----------------------|--------------|--|----------------------------|-------------------------|------------------------------------|--------------------|

Speaker Boxes / by Alice Long



Down

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|------------|-----------------------------|-------------|----------|-------------------|------------------------|---------------------|------------------------|----------|-----------------------------|----------------|-------------------|-------------------|----------------------------------|---------------------|--------------------|----------------------------|--------------------|------------------|--------------------------------|--|-----------------------|----------------------------|--------------------|---------------------|-------------------------------|-------------------|-------------------|------------------|------------------|-----------------|--------------------------------|----------------------------------|--------------------------------|--------------|----------------------------------|------------|-----------------------|---------------|-------------------------------|------------------------------------|-----------------------|----------|--------------------|-----------------------------|---------------------------|-------------------------|---------------------------|------------------|--------------------------|-----------------------|-------------|--------------------------|-------------------------------------|-----------------|----------|--------------------------|-------------------|------------------------------|-----------------|-------------------------|--------------------------------|------------------------|-------------------------|---------------------------|---|---------------------------|--------------------|---------------------------|-----------------------------------|---------------|
| 1 Make out | 2 Uncritically enthusiastic | 3 Unworried | 4 Fellow | 5 Tibias' termini | 6 Mother of the Titans | 7 Horatian creation | 8 Utility installation | 9 Proper | 10 Acts as lookout for, say | 11 Refrain bit | 12 Pianist Gilels | 13 Browser button | 14 Like some photos and suspects | 15 Relief for chaps | 16 Range divisions | 17 Many a Gary Cooper film | 19 Boater's cousin | 24 Vivarin rival | 30 Out of the public spotlight | 31 Comfortably familiar person, informally | 33 Subterranean vault | 34 8 on the Beaufort scale | 37 Maryland player | 38 Enjoy some Extra | 39 Inauguration Day highlight | 42 Like some nuts | 45 Makes teriyaki | 46 Critical work | 47 Vague person? | 48 Ellipse pair | 50 Animal with a speckled coat | 51 Janis's husband in the comics | 53 Half ____ (Starbucks order) | 54 Make lots | 55 "Bathers at Asnières" painter | 56 Incense | 57 96-Across, for one | 60 Like iPods | 61 Restrictive clause starter | 62 Org. that battled the Luftwaffe | 65 Nikolai's negation | 67 Tizzy | 68 Fleet from afar | 69 Angst-ridden music genre | 72 Wheaties box candidate | 75 Dismissed derisively | 78 Garden shed collection | 79 God of desire | 80 Programmer's creation | 81 Fanny pack feature | 83 Corpsman | 84 Exams of pupils, e.g. | 85 Diner where Alice and Flo worked | 87 Is attentive | 88 Cleek | 89 "Moon River" composer | 92 Latte preparer | 93 Adlai's 1956 running mate | 95 Constitution | 97 Start of a JFK quote | 98 Words from the White Rabbit | 99 64-Across, at times | 100 "My Name Is" rapper | 102 It's higher than an A | 105 Co-star of Eva, Marcia and Felicity | 106 Fertility clinic item | 107 Speeder's risk | 108 Speak with your hands | 113 "The Premature Burial" author | 114 "Uh-huh!" |
|------------|-----------------------------|-------------|----------|-------------------|------------------------|---------------------|------------------------|----------|-----------------------------|----------------|-------------------|-------------------|----------------------------------|---------------------|--------------------|----------------------------|--------------------|------------------|--------------------------------|--|-----------------------|----------------------------|--------------------|---------------------|-------------------------------|-------------------|-------------------|------------------|------------------|-----------------|--------------------------------|----------------------------------|--------------------------------|--------------|----------------------------------|------------|-----------------------|---------------|-------------------------------|------------------------------------|-----------------------|----------|--------------------|-----------------------------|---------------------------|-------------------------|---------------------------|------------------|--------------------------|-----------------------|-------------|--------------------------|-------------------------------------|-----------------|----------|--------------------------|-------------------|------------------------------|-----------------|-------------------------|--------------------------------|------------------------|-------------------------|---------------------------|---|---------------------------|--------------------|---------------------------|-----------------------------------|---------------|

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

Sitting pretty when you're hard at work

PEOPLE DON'T SIT still at work anymore. At my office, I've noticed how we all slouch to pick at our iPhones, plant our legs on desks, twist around to speak with colleagues and wiggle to tunes emanating from our headsets. Our chairs are still designed for sitting up straight, but we're doing gymnastics.

Perhaps that is why Knoll is marketing flexibility—not to mention fidgetability—as a key feature of the new desk chair it is revealing at the NeoCon trade expo next week in Chicago. As office-furni-

On Style

CHRISTINA BINKLEY

ture makers vie to create the next Herman Miller Aeron—a chair that sets a standard for the next generation of office seating—ease of movement is a novel selling point.

The Aeron, of course, has been at the apex of office cool since 1994. A company that outfits its offices with Aerons is sending a message that it is modern, stylish and successful enough to afford them. (They can be purchased at retail for around \$600.) You find them in ad agencies and technology consulting groups—places where employees glide from one computer screen to another in ergonomic equilibrium. The Aeron even has a place in the permanent collection of the Museum of Modern Art in New York. The Aeron also established the prestige of the ergonomic office chair—something people are willing to spend hundreds or even thousands of dollars to attain.

Movement is particularly important for the youngest workers, known as Generation Y, according to Knoll, which videotaped office workers for hundreds of hours as part of its design process. “Gen Y comes with an expectation of flexibility,” says Alana Stevens, a Knoll marketing director, “and it’s influencing the workplace.”

I suspect Knoll’s pitch for its chair, which it calls the Generation by Knoll, is also tuned to the forever-young Me Generation, which happens to be of an age to sign big-company purchase requisitions. In the chair’s marketing materials, Knoll CEO Andrew Cogan says, “Generation by Knoll is all about being able to express yourself and your individuality.” That’s the Boomer motto.

For years, my colleagues and I have sat in corporate-issue Steelcase chairs. Frankly, I never gave them a second thought until Knoll offered a test-sit of the Generation chair for a few days. I once test-drove a Ferrari along Mulholland Drive in Los Angeles. It should be hard to impress me with a chair, even one that costs roughly \$1,000. (Options such as extra lumbar support can bump that up, while volume discounts can bump it down.)

Still, the Knoll is being marketed as revolutionary in the ways it supports your movements—letting you sit sideways or even backwards in it. And the offer came with my very own sitting coach named Marsha Fairburn.

Before my personal sitting session, I did some fast research into other alternative chairs. There’s a



“kneeling” chair, which includes both a seat and an inclining knee pad to brace your legs against; it made my shins sore, and it didn’t prevent me from slouching. There’s also a balance-ball chair. The upside is that it engages the abdominal muscles, so I’m working out as I work. The downside is that it’s awkward if you’re wearing a skirt.

Another chair being introduced in Chicago next week will market ease of movement, too: HumanScale’s Diffrient World chair. In what the company calls “mech-free reclining action,” the Diffrient World chair changes position with you, rather than requiring mechanical levers.

Knoll is leaving nothing to chance with its attempt to unseat the Aeron. My Generation chair came with a sort of entourage of corporate representatives. Coach Marsha, who earned her ergonomic credentials while working at the U.S. government’s Occupational Safety and Health Administration, has a day job as a Knoll western division sales manager. Her jacket matched my chair’s lemongrass green—one of eight colors that include firecracker red.

As for the chair, it’s big and loud and wide—not as sleek or



Herman Miller



Helped by sitting coach Marsha Fairburn, Christina Binkley tries a sideways position in the Generation chair (below left), which aims to unseat the Aeron (left) as the hippest office chair; far left, the Galam balance ball.

graceful as an Aeron. “It’s ugly in the way sneakers are ugly,” a colleague of mine said.

The technology inside the chair, which weighs about 17 kilograms and comes with a 10-year warranty, is only somewhat less complicated than the Ferrari I test-drove. The chair has the “Knoll Flex Back, Flex top and Flex Seat, combined with Dynamic Suspension Control,” according to the company.

Coach Marsha grabbed the back and the seat, twisting them violently while explaining that the “high-performance elastomer” used in them has never before been used in chairs. She repeated “continuous support” until I finally grasped that you can sit sideways, leaning back on the curved armrests, and be comfy.

If you sit backward, the chair back will fold over and cushion your armpits. This is a style of sitting that Knoll people refer to as “collaborative.” It is how you sit when you and your office mates are debating who will win the World Series.

I’m pretty sure I tested every possible sitting position in that chair. Criss-cross applesauce, legs-on-desk, leg draped over armrest, sideways—all were comfortable, except for “collaborative.” The seat was far too wide for me—it reminded me of riding an elephant.

Not all of this is ergonomically relevant, says Dr. Alan Hedge, a Cornell University ergonomics professor to whom I described the chair. What matters, he says, is whether the chair is comfortable and supports my back. “Unless you want the Cirque du Soleil of office chairs, those other aspects are pretty irrelevant,” he says.

Now, I’m back to my sturdy Steelcase chair, which does its job. But just as I missed that Ferrari, I missed the Generation when they took it back.

Ask Teri: When is a hoodie all-good?

BY TERI AGINS

I HAVE ALWAYS preferred wearing hoodies instead of other kinds of jackets and sport coats. This is no big deal at my job, since all the guys there are always in jeans and casual stuff. But now I am 33 and going out with women who are in dresses. My sister and my mom think that I’m getting too old for hoodies and sneakers. So what is your advice for me?

—R. L. Philadelphia

There is nothing wrong with hoodies, as long as you stick with the grown-up variations—those that resemble sportswear instead of gym clothes. And surely you have outgrown the teenage habit of wearing your hood up and shoving your hands into the pouch.

Choose slim-fitting hoodies in cotton knit, merino wool or cashmere blends in shades like heather gray, forest green or burgundy or black. Slip on a crew-

neck sweater or a nice V-neck T-shirt underneath, and leave the hoodie unzipped, pushing your sleeves up a bit. And when it gets cooler in the fall, experiment with layering. For instance: Zip up a thin hoodie, and add a high-buttoning, tweedy woollen vest and then a heavier sport coat on top. Always casually arrange the hood so that it drapes on the back of your neck and creates a nice frame around your face. Your pants should be slim-fitted, dark denim or dress slacks.

Reserve your white sneakers for sports and hanging out. If you’re not into loafers, consider other casual styles, such as short pull-on boots or slip-on walking shoes from brands like Merrell, Fitzwell, Kenneth Cole and Memphis. Your goal here is a pulled-together wardrobe that’s suitable for your informal workplace and for dates.

Email questions to ask-teri@wsj.com



Pablo Lobato

WSJ.com

Top office gear
Watch a video of Christina Binkley taking the new Generation chair for a spin at
WSJ.com/OnStyle

Will Ferrell, Anna Friel and Danny McBride in 'Land of the Lost'; below, Tao Zhao in '24 City'



Universal Pictures

Ferrell founders in fantasy 'Land'

GENERAL MOTORS may be in a class by itself when it comes to bankruptcy, but so is the aptly named "Land of the Lost." This dramatically, thematically and artistically bankrupt comic fantasy cost something in the neighborhood of \$100 million to make and isn't worth the celluloid it's printed on.

The territory of the title was originally explored in a pleasingly unpretentious 1970s children's TV series.

Film

JOE MORGENSTERN

The big-screen version borrowed the title and the general premise of three characters trapped in a prehistoric world, then got stuck in the swamps of parody. Will Ferrell is Dr. Rick Marshall, a quantum paleontologist—the first of many flip, unfunny notions—who seems to be a quantum hustler until Anna Friel's sexy Cambridge doctoral candidate, Holly, pops in from England to announce her admiration for his work. And sure enough, Rick's tachyon amplifier, an invention that looks like a castoff prop from "Back to the Future," takes them back to the time of the T-Rexes, though not before they are joined by a goofball survivalist named Will; he's played by Danny McBride with a self-delight that oscillates between unseemly and unsavory.

It's hard to exaggerate the dispiriting vacuousness of the film, which was directed by Brad Silberling from a script by Chris Henchy and Dennis McNicholas. Mr. Ferrell deploys the same straight face, flattened affect and faux-candor that has served him well in such previous features as "Blades of Glory" and "Talladega Nights: The Ballad of Ricky Bobby." But those comedies added value to the subjects being parodied; they were clever in their own right. "Land of the Lost" settles for pitifully little in the way of a plot, characterization or coherence, and seethes with contempt for its audience.

Will the audience return the compliment? That would be fitting, though young boys may gladly settle for the movie's toilet humor and



The Cinema Guild

smarmy sex gags. There isn't much else of interest, apart from galumphing dinosaurs and other digital riff-raff, plus assorted images pilfered from such eclectic sources as "2001: A Space Odyssey," "Indiana Jones," "Planet of the Apes" and "A Chorus Line." The prehistoric landscape is dotted with so many time-warpy oddments—a derelict Ferris wheel, an Art Moderne motel, tailfinned Cadillacs, a Kodak kiosk, an ice-cream truck—that Rick likens it to a "cosmic lost and found." It's more of a filmmakers' lost and found, with heavy emphasis on the lost.

'24 City'

Studs Terkel, the late chronicler of American workers and their

work, would have loved "24 City." I certainly did, and I hadn't expected to be stirred by an account of Chinese workers and their labors over the course of decades in a factory that became their whole world.

The director was Jia Zhang Ke, whose remarkable 2006 feature "Still Life" took place at the feverish moment when cities on the Yangtze River's banks were being demolished by the same people who'd lived in them so pent-up waters could flow from the Three Gorges Dam. That film used fictional characters to convey the enormity of real events, the birth-and-death rhythms of a momentous new age. The new film, shot in vivid hi-def video, is part documentary and part fiction based on interviews; it uses on-camera interviews with workers, some played by themselves and some played by actors, to evoke a past of unimaginable toil, and suffering, in the service of the Communist state.

Purists may be put off by this hybrid approach, but there's nothing more impure than a documentary that claims to be objective while selling a subtle agenda. "24 City" has no agenda, despite critics who see it as an apologia for harsh policies of the past, or a celebration of China's new industrial prowess and unbridled consumerism. Mr. Jia is an artist, one of the most interesting filmmakers working anywhere in the world, and he made his film to bear witness to a way of life while witnesses could still be found.

The stories they tell concern the lives they lived in and around Factory 420, a munitions facility, cloaked in secrecy, that once produced MiG jet fighters, among other instruments of war.

A woman recalls the agony of leaving her young son behind after losing track of him during a brief stopover on a river journey to the factory; she'd been given a job essential to national security at a time when Chiang Kai-shek was supposedly poised to invade China, and felt she had no choice but to report for the job as directed. Another woman, played by the actress Joan Chen, was so beautiful that her co-workers called her Little Flower, but her blossoming was incomplete; now she's almost 50 and lives alone in a bleak apartment.

"24 City" functions on a much smaller scale than "Still Life," but it, too, depicts life-and-death rhythms. While the interviews unfold, haunting images document the dismemberment of Factory 420, which was torn down so that a luxury high-rise apartment complex—the city within a city of the title—could be built on the same site. Most of the interview subjects are middle-aged or older, but the film ends, amid scenes of gleaming cityscapes in the new China, with a portrait of a new worker.

Her name is Su Na, she is played by Tao Zhao, the co-star of "Still Life," and she's an astonishing piece of work—bright, bold, chic, a young woman who wanted to be a model but didn't grow tall enough. She lives beyond her means, having bought a pastel-colored New Beetle to make a good impression, wears laser-bright lip gloss and holds down a job as a personal shopper, while her mother continues to work in a factory that makes telephone poles.

Yet the lessons of the arduous past have not entirely been lost on her. After visiting the telephone pole factory, Su Na came away shattered by the sight of her exhausted mother carrying inexhaustible supplies of ingots and throwing them in boxes. Now she wants to buy her parents an apartment, and says, with quiet pride, "I am the daughter of a worker."

DVD focus



Jason and the Argonauts

1963

Ray Harryhausen has created so much great stop-motion animation for so many marvelous movies that it's impossible to say which is the best, or the best-loved. This one ranks right up there, though, and who cares about workaday dinosaurs when you can have swooping Harpies, a sevenheaded Hydra and whole armies of menacing skeletons. Don Chaffey directed from a smart, distinctive script by Appolonios Rhodios, Beverley Cross and Jan Read.



Manufactured Landscapes

2006

Inspired by the work of the Canadian photographer Edward Burtynsky, "Manufactured Landscapes" starts with an eight-minute tracking shot down one aisle of a Chinese factory the size of a small town. Then it follows Mr. Burtynsky on a tour of industrial Asia in order to show—without polemics—the scale of man's activities, including China's Three Gorges Dam, and the impact they're having on our planet.



Modern Times

1936

Five years before Charlie Chaplin's sublime silent film was released, factory workers marched to the rhythms of Georges Auric's innovative score in René Clair's classic satire of mechanization, "À Nous La Liberté." One can clearly see the source of Chaplin's borrowings in Clair's work, yet understand why his star-driven film was bound to be so much more popular.

—Joe Morgenstern

At Art Basel, collectors buy carefully

BY KELLY CROW

THIS WEEK ART lovers from the around the world have descended on this small industrial city in northwestern Switzerland for Art Basel, the world's preeminent fair for contemporary art. The turnout has been as strong as ever, but seasoned collectors are spending carefully and brand-new buyers are scarce, dealers say. The fair ends Sunday.

Signs of the economic downturn were still evident: Several smaller satellite fairs like Red Dot and Bridge canceled plans to join this round because of recession fears. Zurich dealer Bruno Bischofberger is still seeking a big spender for his lone offering, Andy Warhol's "Big Retrospective Painting." The 11-meter-wide work is a highlight reel of Marilyn Monroes, Chairman Maos and soup cans and is priced at €53 million. "It's a lot for a painting," Mr. Bischofberger concedes, "but it's a lot of painting."

But dealers fearing the worst were relieved to make even a few sales. New York's Paula Cooper Gallery fared better than some, selling at least nine works for over \$500,000 combined during the fair's VIP preview on Tuesday, according to director Steve Henry.

Overall, fair-goers can expect to find plenty of monochromatic sculptures by classic artists like Donald Judd and Alexander Calder. Collectors also bought works by Matt Johnson, Sam Durant, Rudolph Stingel, Paul Klee, Giorgio Morandi and On Kawara.

Other highlights include new Old Master-style portraits by Kerry James Marshall, better known for his idyllic scenes of African-American suburbia, at the booth of New York dealer Jack Shainman. Mr. Marshall's untitled depiction of a woman holding a palette sold for \$350,000, the gallery confirmed.

Zurich gallery Hauser & Wirth, meanwhile, placed Subodh Gupta's €650,000 creamy table laden with unmovable stone cutlery, "Marble utensils on table," next to Louise Bourgeois' untitled 2006 quilt-like wall hanging, which sold for an undisclosed price. The pairing feels equally haunting and homey.

Standouts among the satellite fairs like Liste include Israeli artist Elad Lassry's untitled high-concept film, in which actor Eric Stoltz assumes the persona of a Jerome Robbins-style choreographer directing a blonde in a red unitard. (The blonde evokes Mary Martin, star of Robbins's 1955 hit, "Peter Pan.") The work at David Kordansky Gallery is priced at \$30,000.

Basel's organizers imported an extra dose of pageantry this year by paying to reproduce an updated version of "Il Tempo del Postino," an avant-garde theater hit curated by Hans Ulrich Obrist and Philippe Parreno at the Manchester International Festival two summers ago. In this so-called "visual arts opera," a group of artists including Doug Aitken and Anri Sala



Beiga



Left, Basel art browsers check out 'Music box,' an installation by Adel Abdessemed at the David Zwirner Gallery booth; above, 'Puzzleman' (2008), by Matt Johnson.

are each given up to 15 minutes on a theater stage to present a performance piece. (Mr. Aitken's segment involves speed-talking American auctioneers; Mr. Sala's segment features opera singers in geisha costumes who pass an aria between them, lip-synching whenever it's not their turn.)

"Il Tempo" coincides with Basel's 40th anniversary, but a fifth of the 3,000 tickets for the show, priced from 80-200 Swiss francs, were given to galleries at the main fair in hopes that dealers might reward top collectors with seats. Marc Spiegler, Basel's co-director with Annette Schönholzer, says the show isn't intended to divert attention from the fair's mixed sales, but he adds, "This

seemed like an apt move at a time when people need something to be excited about."

The smaller fairs and dealers who couldn't offer a theatrical perk tried other things to keep up. Design Miami and Scope moved locations this year largely to be closer to the main fair, and Liste arranged housing at steep discounts for its dealers. New York dealer Alberto Magnan found another way to save money: Instead of paying to ship his art, Mr. Magnan brought it onto his flight as carry-on luggage.

Jeff Poe, who co-owns the Los Angeles gallery Blum & Poe that represents artist Yoshimoto Nara, says he teamed up with the artist's other dealers Marianne

Boesky and Tomio Koyamoto to cover the costs of shipping one of the artist's large sculptures to exhibit in the fair's "Art Unlimited" section. The rival galleries also split the tab for an 80-person dinner at Schlüsselzunft.

At least 101 artists like Tomas Saraceno and Bruce Nauman on display at the current Venice Biennial also popped up in booths throughout the fair, possibly angling for crossover appeal. Greg Lulay, who works for New York dealer David Zwirner, says the gallery wasn't betting on Venice to help sell its "Two Heads" drawing by Mr. Nauman: "It just worked with our booth conceptually." (In the end, a Neo Rauch racetrack painting, "Etappe," caused a

greater stir because Brad Pitt came by and bought it for just under \$1 million.)

Despite the economy, plenty of American collectors showed up, including Susan and Michael Hort from New York and Craig Robins from Miami. So did major art advisers like Sandy Heller, who buys for hedge-fund manager Steve Cohen, and Philippe Ségalot, who buys for Christie's owner François Pinault.

Ohio real-estate developer Ron Pizzuti arrived with "no real intention to buy" but he wound up purchasing two paintings, including Mie Olise Kjaergaard's turreted tower scene, "Shore," for €5,900. Mr. Pizzuti says he was impressed by the quality of the fair but wasn't surprised to see dealers dangling discounts. "They don't want to lose their clients, and I don't blame them."

Can buying Impressionist art make you happy?

THE ENDURING APPEAL of Impressionist painting has proved to be its capacity to uplift the spirits of the spectator, its mood enhancing effect. Doctors and dentists around the world decorate their waiting rooms with re-

Collecting MARGARET STUDER

productions of sunlit Monets and Renoirs," writes Sotheby's senior director Philip Hook in his book "The Ultimate Trophy" (Prestel, 2009). Just how much happiness-therapy collectors are looking for will be tested this month at Impressionist and Modern Art sales in London at Christie's (June 23-24) and Sotheby's (June 24-25).

A Christie's highlight will be Claude Monet's garden scene "Au Parc Monceau" (1878), a peaceful image of a group enjoying a lovely day under the trees (£3.5 million-£4.5 million). In his book, Mr. Hook uses this image as an example of Impressionism's "anxiety-



Picasso's 'Man with a sword,' at Christie's: £5 million-£7 million.

therapy by dappled light."

Another tranquil garden scene in the sale is "La lecture au jardin" (circa 1880-82), a sensitive painting of a thoughtful young woman with a striking red hat and umbrella by Eva Gonzalès (estimate: £450,000-£650,000).

In the same sale will be Camille

Pissarro's Paris view "Le Quai Malaquais et l'Institut" (1903). The painting was acquired in 1907 by Samuel Fischer, the founder of the German company that later published the works of German greats Thomas Mann and Hermann Hesse. Driven from Berlin by the Nazis, the family settled in Vienna where the Gestapo eventually robbed it of the Pissarro and other pictures. Lost to the world, but sought tenaciously over decades by Fischer's granddaughter Gisela, now 80 years old, the Pissarro picture was restored to her in 2007 after being found in a Zurich bank vault. It is estimated at £900,000-£1.5 million.

Looking for flowers? Sotheby's will have Pierre-Auguste Renoir's "Nature morte, fleurs et fruits" (1889), an exotic burst of gladioli and lilies surrounded by succulent fruit (estimate: £1.8 million-£2.5 million).

In these sales, however, post-Impressionist modern art also contributes to the happiness theory with, for example, at Christie's, Henri Matisse's "Le pot de piv-

oines" (1920), peonies in full bloom, estimated at £2.3 million-£2.8 million.

Christie's also has German Expressionist Franz Marc's "Springende Pferde" (1910), a dynamic image of wild horses on the move (estimate: £3 million-£4 million). The painting is appearing at auction for the first time. Christie's director Giovanna Bertazzoni says collectors show a "great appetite" for works that are "fresh to the market."

Certainly the appetite for Pablo Picasso doesn't seem to have diminished. At Christie's in New York this May, Picasso took the two top spots led by his "Musketeer with a pipe" (1968), which sold for \$14.6 million. Picasso in his later years loved swashbuckling knights, who he treated in a humorous play on his own macho ego. Christie's and Sotheby's will have versions of these works leading their London sales. Both are entitled "Man with a sword," both are from 1969, and they are expected to fetch between £5 million and £8 million.

WSJ.com

Fair game
See a slideshow of works
from Art Basel
at WSJ.com/Lifestyle

It was, like, all dark and stormy

Teenage readers are gravitating toward even grimmer fiction; stories with suicide notes and death matches

BY KATIE ROIPHE

UNTIL RECENTLY, the young-adult fiction section at your local bookstore was a sea of nubile midriffs set against pink and turquoise backgrounds. Today's landscape features haunted girls staring out from dark or washed-out covers. Current young-adult best sellers include one suicide, one deadly car wreck, one life-threatening case of anorexia and one dystopian universe in which children fight to the death. Somewhere along the line our teenagers have become connoisseurs of disaster.

Jay Asher's "Thirteen Reasons Why," which is narrated by a dead girl, came out in March 2007 and remains on the bestseller list in hardcover. The book is the account of a fragile freshman named Hannah Baker who kills herself by overdosing on pills and sends audiotapes to the 13 people she holds responsible for making her miserable in the last year of her life. There may be parents who are alarmed that their 12-year-olds are reading about suicide, or librarians who want to keep the book off the shelves, but the story is clearly connecting with its audience—the book has sold over 200,000 copies, according to Nielsen BookScan.

For those young readers who find death by pill overdose inadequately gruesome, there's Gayle Forman's "If I Stay," which takes as its subject a disfiguring car wreck. The book has sold a robust 17,000 copies in its first two months on sale, and was optioned by Catherine Hardwicke, the director of the film "Twilight." The story follows an appealing cellist named Mia who goes on a drive to a bookstore with her unusually sympathetic ex-punk-rocker parents. When a truck barrels into their Buick, Mia hovers ghost-like over the scene. She sees her family's bodies crushed, then watches on as her own mangled body is bagged and rushed to the hospital. Linger- ing somewhere between this world and the next, Mia must decide whether to join her parents in the af-



Gallery Stock

terlife or go it alone in the real world. The brilliance of the book is the simplicity with which it captures the fundamental dilemma of adolescence: How does one separate from one's parents and forge an independent identity?

Of all of these adolescent confrontations with death, Suzanne Collins's "Hunger Games," which has sold over 120,000 copies since its September publication, is one of the more sophisticated. The story is set in a postapocalyptic future, in which a malign government takes one teenager from each district and pits them against each other in a televised arena until only one remains alive. The casual brutality of "Gossip Girl" and its ilk takes riveting form: the alliances formed and broken, the desperate feeling of being on one's own, the relentless competition. Every moment of the sick, macabre game is being broadcast,

and much energy is spent on the clothes and the sponsors: It is a stylish postmodern "Lost" in direct collision with "Lord of the Flies."

Perhaps the most grueling of today's crop of dark books is Laurie Halse Anderson's "Wintergirls." The author is no stranger to bleakness—her 1999 novel "Speak," about a deeply miserable girl who is raped at a party, was a National Book Award finalist. Her new book conjures the terrifying delusory inner life of a girl in a very advanced stage of anorexia. Lia starves herself in a fierce, paranoid state after her best friend dies of bulimia. While starving herself might seem an eloquent enough expression of self-hatred, Lia is also involved in cutting: In one brutal scene she sits in a darkened movie theater and carves little lines into her hip with razor blades, and later she cuts her chest with a knife as her 9-year-old

half sister walks into the room and sees her. The book is at once riveting and repulsive to read—half Sylvia Plath, half diet manual.

To understand this recent wave of desperation lit, it's useful to consider the history of books read by young adults that traffic in death and cruelty and mental illness. Think of Mary going blind in "Little House on the Prairie" or the institutionalization of Holden Caulfield in "Catcher in the Rye." Teenagers have historically shown a certain appetite for calamity; they like a little madness, sadism and disease in the books they curl up with at night.

Right now, though, the motif of impending disaster—about a job that will be lost, a house that will be foreclosed, a case of swine flu that will sweep through the nation—looms large in our culture, and it may be no coincidence that the dominant ambiance of young-adult liter-

ature should be that of the car crash about to happen.

Unsettling as it is, there is a certain amount of comfort to be gleaned from the new disaster fiction; it makes its readers feel less alone. What is striking in the response to these books is how many teenagers seem to identify with their characters, even though their experiences would seem to place them on the outer fringes of normal life.

It might appear to adults casually perusing "Wintergirls" and "Thirteen Reasons Why" that the kids and experiences within their covers are fairly uncommon and overwrought. But it seems that the extreme and unsettling situations chronicled in these books are, for many teenagers, accurate and realistic depictions of their inner lives. Your whole family may not have died in a car wreck, but it sometimes feels like they have. Everyone in the school cafeteria may not be plotting to kill you with bows and arrows, or knives, or mutant killer insects, but it feels like they are. In the theater of adolescence, with all the sturm and drang of separating from parents, with the total stress of just having to be yourself in the hallway at school, perhaps these books feel, at times, like a true and reasonable representation of daily life.

Given the grim story lines, not to mention absence of designer shoes and haircuts that readers of lighter young adult titles are accustomed to, it's easy to assume that this new batch of young-adult books peddles despair. In fact, the genre is more uplifting than the fizzy escapism that long dominated the young adult marketplace. Today's bestselling authors are careful to infuse the final scenes of these bleak explorations with an element of hope: The heroine wins the hunger games and does not die, Lia is headed toward recovery at the end of "Wintergirls," Mia decides to live at the end of "If I Stay," and Clay reaches out to another desperately unhappy girl in "Thirteen Reasons Why," in the hope of saving her from Hannah's fate.

An essayist contemplates the meaning of work

BY LAUREN MECHLING

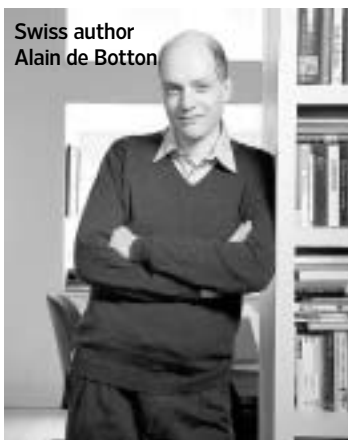
THE SWISS ESSAYIST Alain de Botton has cultivated a following by unpacking the psychological and philosophical underpinnings of our everyday lives.

His 1997 breakout book "How Proust Can Change Your Life" imparted practical lessons to be found in Marcel Proust's classic "In Search of Lost Time."

He has also written books and hosted television programs on travel, love, and architecture.

In his latest book, "The Pleasures and Sorrows of Work," he examines of the activity we spend most of our waking hours doing: our jobs.

To research this project, Mr. de Botton, who lives in London, shadowed members of various professions including an accountant, a rocket scientist, a cookie manufacturer and an inventor.



He answered our questions by email.

Q: In your book you say that people started to believe that one could find happiness in work around the 16th century,

as the Protestant worldview took shape. How would you characterize our spiritual relationship to work today?

As a society, we have put our belief in two great ideas: work and romantic love. Historically, our faith in these grew up together. We started to believe that you should marry for love at roughly the same time as we started to think that you could work not only for money, but also for self-fulfillment. These are two beautiful ideals, but they are also infinitely demanding. It is hard to go for long without hitting a crisis in one or other field—and feeling very much like a failure for doing so.

Q: A resounding number of people are starting over mid-career and changing jobs. What kind of psychic toll does

that take?

The pain is immense. When we lose a job nowadays, we are doing more than forgoing an income; we are being cut off from an identity. We can't explain any more what we do—and hence who we are.

Q: When university graduates are trying to figure out what careers to pursue, what should they ask themselves?

The process demands such a vast amount of thought that it's hard to summarize other than by saying: Take this moment in your life very, very seriously. I studied the world of career counseling and was amazed by just how casually people continue to fall into jobs. Most of us are still in jobs chosen for us by our unthinking 22-year-old selves. We speak endlessly about waste:

waste of energy, of resources, of water. But the most shameful waste is of people's talents.

Q: Why do so many people seem to want to be writers?

The writer's life is merely one of a raft of ideal lives we toy with, usually as the sun is setting during Sunday evening career crises (that's when I have mine). The fantasy takes its place alongside being an entrepreneur, an architect, a doctor, or a potter. These jobs are appealing because they are in their different ways full of "meaning." I argue in my book that this sense of meaning stems from an awareness that one has through one's work been able to either increase the pleasure or decrease the suffering of one's fellow humans—and this seems at the core of satisfying work.



Getting women into the game

HEIDI TOBIAS, a spunky 37-year-old online consultant to small businesses and nonprofit organizations, has had a longstanding interest in golf, primarily because so many people she knows play the game and love to talk about it. She had played field hockey and figured, "I can do this. I

Golf Journal JOHN PAUL NEWPORT

can bust into this old boys' club." So three years ago she signed up with a girlfriend (who unfortunately later had to bail) for a one-day, soup-to-nuts golf clinic, which included a set of clubs for her to keep.

She wasn't daunted by being the only female in the clinic. "I'm used to hanging out with guys," she said. "But I walked away saying, 'Whoa! What did you say?'" Too much information, too quickly. Moreover, she didn't know any other beginners, in particular female beginners, with whom to pursue the game further. Her only subsequent golf activity was a round with her fiancé during which, as a joke, she played a few holes with a sign pinned to her back that read, "Play through. She's new."

Two weeks ago, however, she and another girlfriend attended a more laid-back golf clinic for women, topped off by a wine tasting, that has rekindled her excitement about the game. "We had a great time. There wasn't any big agenda except just to have fun and hit some balls and do a little networking." She and several other women from the event have already arranged to take a series of follow-up lessons together.

The event was sponsored by Women On Course, a three-year-old organization that takes a subtly different approach to connecting women with golf than do more traditional programs. The emphasis is on what founder Donna Hoffman calls



Top, Jay Kennedy teaches Pam Lueders in a bunker at a Women's Golf Month event in Kansas City, Mo. Above, Julie Scriven and her daughter Chelsea, 17.

the "golf lifestyle" rather than on instruction or the benefits of using golf as a business tool. This orientation coincides with a growing recognition that the golf industry's efforts to attract and retain women players have not been very successful. The number of female golfers has remained flat in recent years, around 23% of all golfers, while the percentage of rounds played by women over 18 has actually fallen, to 15% from 18% a few years ago, according to National Golf Foundation figures.

Nancy Berkley, a leading consultant and writer on women's golf issues, believes the game has been pitching itself to women in the wrong way. "It's a 99% male-dominated industry, to start with," she said. "And the emphasis has always been on selling products, mostly to men, more than on marketing the game itself. You can't scold the companies. It's worked for their bottom lines, because most golfers are men. But if you want to attract more women players, golf has to deliver a message that resonates better with women."

That message, in her view, would focus on golf's health benefits and the sense of physical well-being it

engenders, as well as on its social and emotional satisfactions. "Golf is such a great game for women. Nothing beats being outdoors with good friends on beautiful day. But women aren't hearing that," she said.

Ms. Berkley, a longtime devotee of the game and chairman of the golf committee at her club in Florida, recognizes that many women are competitive about golf in the way men more typically are. "But most women in my experience aren't looking for intense competition in the two to four hours they may have free. They're looking for something else, something that has more personal meaning."

Ms. Hoffman, a 50-year-old former TV producer who lives near Washington, arrived at roughly the same place through personal experience. A self-described "single mom" golf widow in her first marriage, she got hooked on the game after taking a golf trip with her second husband, a three-handicapper. "A lot of women never consider golf because they don't understand its benefits," she said. They schedule lunch dates, join book clubs and go to yoga classes and job-related networking events because they enjoy the con-

tact with other women and believe they are getting something substantive from the experiences. "But golf offers the same things, if they only knew it. The most important thing at our events is being with other women, not the golf itself. The golf is something for them to bond around and have fun together with and use to de-stress."

Of the 55 women at the Women on Course event, 14 were "never-ever" beginners who first received some basic information about the rules and etiquette of golf (importantly including advice on what to wear) and then a bit of instruction. "It's way harder than it looks," said Allison Queensborough, a 29-year-old working mother of two who was in the beginner's group. "But the teachers were great. They took their time and when we went out to hit balls, I felt very comfortable. It was really fun." So was the extended wine-and-cheese portion of the festivities afterward. Ms. Queensborough and some friends from the event plan on following up with lessons, probably twice a month. A year from now, she said, she hopes they will have improved enough to play occasional nine-hole rounds. "This is going to be something for me, Mommy time, away from the kids and my husband," she said.

The oldest women's-golf group, the 18,000-member Executive Women's Golf Association, is evolving in the same direction. As part of a re-branding this year, it changed its vision statement from "The premier force promoting women's golf" to the more touchy-feely "Enriching the lives of women through the game of golf."

For all the golf industry's good intentions, the biggest barrier now to women's involvement is probably the same as it's always been: the general sense of intimidation and outsider-ness that women experience at many, but by no means all, golf facilities. But that's a topic for another column.

Books for Father's Day



Jenkins at the Majors: Sixty Years of the World's Best Golf Writing, From Hogan to Tiger

By Dan Jenkins

No one has attended more majors than Dan Jenkins—197 of them. Luckily, no one is funnier or more knowledgeable about golf than he is, either. This selection of dispatches from Sports Illustrated, Golf Digest and Texas newspapers has a you-are-there quality.



Golf: The Art of the Mental Game. 100 Classic Golf Tips

By Joseph Parent

This little tome, the same form factor as "Harvey Penick's Little Red Book," has much the same charm. Dr. Parent, the author of "Zen Golf," has coached several Tour pros, including Vijay Singh and Cristie Kerr, in the black arts of the mental game. Here he offers nuggets of wisdom on fear, confidence, visualization, tempo and other topics.



A Course Called Ireland: A Long Walk in Search of a Country, a Pint, and the Next Tee

By Tom Coyne

Witty and winning, if occasionally windy, Tom Coyne's account of his epic loop around Ireland is a joy from start to finish. Toting a backpack and clubs, he plays 56 glorious links courses in four months while trekking 1,600 kilometers.

—John Paul Newport

Tasting notes

Here are wines from some of the Tokaj region's top dry-wine estates.

Szepsy, Tokaji Furmint, Szent Tamas, 2006
€42

Apple blossom and pear fruit with subtle mineral notes and a full-bodied, creamy texture. Great acidity and minerality, with excellent balance and depth and a long finish.

www.szepsy.hu

Szepsy, Furmint, 2006
€16

A blend of Furmint grapes from various parcels of the Szepsy estate, this wine gives fragrant melon-type fruit with good weight but less concentration, minerality, and a less generous finish.

www.szepsy.hu

Disznoko, Tokaji Dry Furmint, 2006
€14

Citrus fruit and flinty aromas that come through well on the palate. Acidity is vibrant; nice finish. Perfect on its own or with light fish dishes.

www.disznoko.hu

Dobogo, Szerelmi Furmint, 2007
€16

Citrus and dried apricot fruit, with hints of nuttiness. Subtle oak notes stay in the background of the wine. All the components come together nicely; great length.

www.dobogo.hu

Château Pajzos, Tokaji Furmint, Antaloczy Cellars, 2007
€7-€9

Scented stone-fruit aromas like peach. Nice texture, weight, and minerality on palate. Finishes clean and fairly long.

www.pajzos.com

Grof Degenfeld, Tokaji Furmint 2007
€4-€7

Meyer lemon fruit and light floral bouquet. Lighter in body than some other Furmint I tried, with a decent finish. A good value food-wine.

grofdegenfeld.com

Patricius, Tokaji Furmint, 2007
€11-€15

Ripe apple and citrus aromas; mouthfilling with vibrant minerality that delivers a lingering finish. An example of what good dry Furmint can do.

www.patricius.hu

Oremus, Mandolas, Tokaji Furmint, 2004
€12

Pear and ripe apple, slight hints of hay on the nose; pleasant minerality and acidity; nicely balanced wine.

www.tokajoremus.com

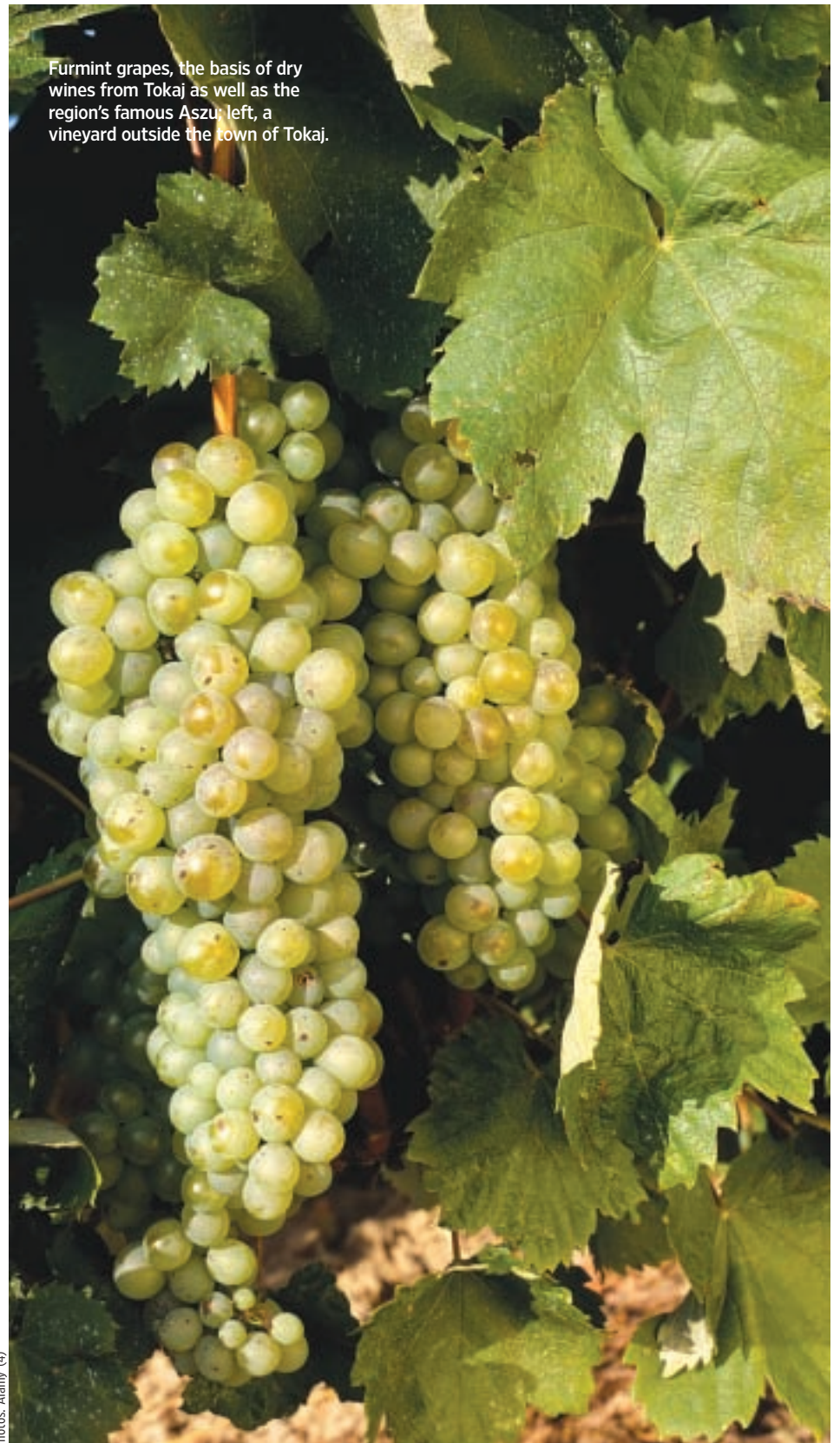
Royal Tokaji, Furmint, Dry Tokaji Wine, 2007
€9-€11

Citrus and ripe red apple bouquet; nice weight and a wet pebble minerality. Refreshing on its own or with food, good value.

www.royal-tokaji.com

—Spencer Swartz

Beyond Sweet



Furmint grapes, the basis of dry wines from Tokaj as well as the region's famous Aszu; left, a vineyard outside the town of Tokaj.

BY SPENCER SWARTZ

Tokaj, Hungary

IN 2000, ISTVAN SZEPSY, regarded by many of his peers as Hungary's top winemaker, bucked tradition and helped start a new chapter in his country's long viticultural history: He made a top quality dry white wine.

It was quite a change from the luscious, sweet wine that has been made in this corner of northeast Hungary for hundreds of years. Tokaji Aszu, an ethereal, honeyed nectar, has given the region, about a two-and-a-half hour drive from Budapest, a special place in the wine world since at least the 17th century. It is considered one of the world's top sweet wines, sometimes fetching hundreds of dollars a bottle.

Mr. Szepsy's family has been producing Aszu for around 500 years, so his first dry wine nine years ago was especially noteworthy. People who tasted it at the time say the full-bodied white wine had focused pear and red-apple fruit flavors and a vibrant minerality and acidity that was balanced and refreshed the palate.

"I was surprised by how the wine turned out," says Mr. Szepsy, now 58 years old, in an interview in one of his family's cellars in Mád, a quiet village where it's not unusual to see a horse-drawn cart carrying farming products down the street. "It was a very important vintage for me. We focused on quality and got it."

Today, nearly a decade after Mr. Szepsy's

Photos: Alamy (4)



Clockwise from above left: the Disznoko winery; István Szepsy in his vineyard; Disznoko's Laszlo Meszaros in his winery's tasting room. Below, a bottle of Dobogo's Furmint 2006.

breakthrough, this region is home to a growing number of estates—around 20 or so out of nearly 600 wineries in Tokaj—producing good quality dry white wines. These dry wines are increasingly exported to places like the U.S. and Japan and are appearing on wine lists in high-end restaurants in London and elsewhere.

"[Szepsy] helped show that Tokaj can produce good dry wine, in addition to our sweet wines," says Peter Molnar, general manager of Patricius, which started making a dry wine from the Furmint grape in 2005 after years of producing only Aszu and other sweet wines.

The revolution happened almost by accident. As Mr. Szepsy recalls, he was expecting a sufficient number of super-ripe grapes in 2000 to produce a particular Tokaji Aszu sweet wine. But many of the Furmint grapes, the most planted varietal in Tokaj, ripened more suitably for a dry, full-bodied white wine vinified with little to no sweetness, so that's the style Mr. Szepsy pursued.

He threw out a lot grapes that he thought weren't fit for the wine and he used some techniques, such as aging the wine in new oak barrels, that went against centuries of Tokaj tradition.

Even more surprisingly, Mr. Szepsy and his American partner at the time charged around €30 a bottle for the wine when it was released for sale in 2002, more than anyone had seen for a Tokaji dry wine. It sold out at home and abroad in less than six months. Mr. Szepsy had shown that Hungary was capable of producing a quality dry wine, and that consumers were willing to pay for it.

Mr. Szepsy produced the 2000 vintage while serving as winemaker, manager and minority owner of Kiralyudvar, an estate he left in 2006. He started his own label in 2003 and now offers around 10 different dry wines priced from around €12 up to around €38. Dry wine now accounts for nearly 60% of his sales.

Part of the allure of the dry Tokaji wines is the Furmint grape, which covers about 60% of the region's vineyard soils but is little grown—or known—outside of Hungary. With the weight and texture of a Chardonnay, the pear, apple and peach fruit of Chenin Blanc and

Famous for its Aszu dessert wines, Hungary's Tokaj region makes a move into top-quality dry territory

the acidity and minerality of a Riesling or Pinot Grigio, Furmint can deliver a solid drinking experience in a range of styles—if made with good grapes in relatively low yields by a disciplined winemaker.

Furmint pairs well with a variety of fish and white meat dishes and is also popular as an aperitif.

"People want new things to try and they want authenticity, wine with a sense of place. Furmint does that. It has been grown with our volcanic soils for hundreds of years," says 38-year-old Attila Domokos, winemaker at Dobogo Vineyard and Cellars in central Tokaj.

Budding success in the dry category beckons at this 140-year old estate, which produced its first dry Furmint in 2003. The winery billed its 2004 Furmint as "I am not a Chardonnay." Dry wine now represents almost 60% of Dobogo's total sales, about twice the level five years ago.

To be sure, other factors have driven dry Furmint's ascent in quality. Foreign investment and know-how came to the Tokaj region after the Hun-

garian wine industry was privatized in the early 1990s. That followed nearly 50 years of communist rule that emphasized quantity, not quality, and resulted in the dilapidation of many vineyards. Outside investment has encouraged new thinking about dry wine-making and grape-growing techniques, like rigorous pruning to encourage vines to yield fewer smaller size berries with more concentrated flavor.

Estates intent on quality are also gaining better knowledge about which small plots of land within their expansive vineyards yield the best quality grapes for dry wine—a process that has taken centuries to figure out for the grapes that go into Tokaj's Aszu wine. Producers increasingly target the sloped, well-drained hillsides above Tokaj's fogline that get more direct sunlight for grapes for making dry wines.

Dwindling sweet-wine sales globally, including those of Aszu wine, in recent years are also concentrating minds and reinforcing strategies to make a good dry wine.

"The sweet market has changed over the past two decades," says Ronan Laborde, chief executive of Bordeaux's Château Clinet, which owns Tokaji producers Château Pajzos and Château Megyer. "We've had to diversify into dry but we want to make good quality dry. Our customers in foreign markets are more demanding than in years past."

Pajzos has a handful of different 100% dry Furmint wines today with different styles and aimed at different markets. Varying from medium-bodied wines flecked with hints of citrus and vibrant acidity to weightier wines, Pajzos' dry offerings are excellent value and usually priced under \$15 a bottle.

Some of the most well known estates in the region are now foreign-owned, mostly by French investors, though the market

leader in terms of overall sales is British-owned Royal Tokaji, founded in 1989.

French insurance giant AXA Millésimes, owner of several prime wine estates including Bordeaux's Château Pichon-Longueville, snapped up Tokaj's famed Disznoko estate in the early days after privatization.

Aszu remains the Tokaj region's focus, and is a national icon of sorts (the wine is even mentioned in Hungary's national anthem). But Aszu production costs—several times higher than those of dry wine because of the laborious work involved—have soared well above inflation in recent years. More wine estates have cropped up since the industry's privatization and all are chasing a limited supply of skilled labor and other resources, boosting expenses and hurting profit margins.

The global economic recession also isn't helping. Hungary's economy could slump by up to 6% in 2009 and the government plans to raise value-added taxes. That doesn't bode well in the near-term for wine producers, many of whom are already seeing shrinking sales in Hungary, their most important market. The impact on producers' profitability may yet hurt future wine production.

Besides the economic situation, other factors will make finding quality dry Tokaj wines a challenge. For one, there are still substantial quality issues with many grape growers and wine producers. Tokaj has an excessive number of grape growers, around 13,000, focused on producing as many grapes as possible to make a living. They sell their sub-standard quality grapes to many vintners who turn it into a rosey wine.

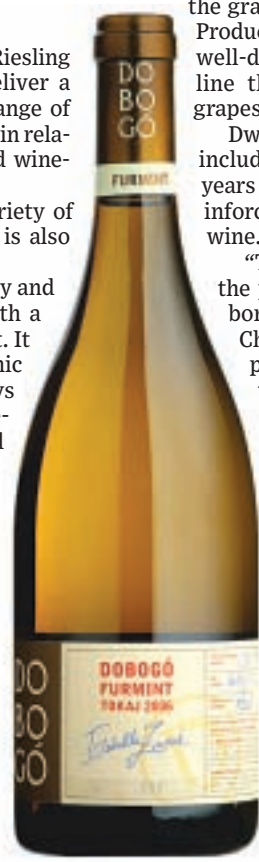
So knowing estate names is important for consumers when hunting for a Tokaji dry wine. There is a lot of it that can be excessively tart with too much acidity and not enough fruit, though much of that wine isn't exported.

Paul Hobbs of the eponymous and well-regarded Sonoma, California, winery has been consulting in Tokaj the past five years at Arvay & Co., a producer of growing quality. He's seen the good results from the more disciplined winemakers, but says the area has a ways to go before more estates are making better quality dry wine.

"There are still many issues. Some [estates] are underfunded. Cellar hygiene and keeping equipment very clean is an issue, for example," says Mr. Hobbs.

In addition, Tokaj has just 6,000 hectares of total planted vineyards, just a fraction of many other wine regions. The small number of Tokaji estates producing quality dry wine do so in tiny quantities. Mr. Szepsy, Hungary's top winemaker, produces just 35,000 bottles of dry wine annually.

Another 4,000 hectares could be legally planted in Tokaj but many estates don't have sufficient skilled labor or access to outside financing to expand their operations.



Vacationing in the vineyards

A trip to a wine region is a fun, inexpensive summer option; a look at some of the best Web sites

WITH MONEY TIGHT, here's a suggestion for a cost-effective summer trip: Visit a wine region.

Chances are there's a wine trail within easy driving distance of your home. But even a trip to a faraway region can be a good deal. They tend to be in rural areas (wineries are farms, after all), which are often cheaper to visit than cities. The nearby restaur-

Tastings

DOROTHY J. GAITER
AND JOHN BRECHER

rants are often delicious because they feature local products. The people are friendly. The scenery is free. And the entertainment—the tasting itself—is downright cheap.

Wine regions all over the world now offer official Web sites that make planning a trip easier than ever. We've been spending the past few weeks studying them and identifying some of the best. We were looking for sites that are fun to use, offered good maps, gave us a sense of place, allowed us to dig deep for information and made it easy to plan a visit. More than anything, we were looking for sites that made us want to drop everything and go. Call it wine-derlust.

In each case below, we have focused our comments on one especially good aspect of the site. In some cases, other sites offer that same thing, but, taken together, these will give you an idea what some fine wine Web sites are doing these days to try to attract your tourism dollars.

washingtonwine.org

This Web site, for the burgeoning wine industry of Washington state, has it all: good maps, drool-worthy photographs and plenty of information about the wineries, even including current weather conditions. Our favorite part of the site is "My Tour," where you can design your trip based on all sorts of criteria. You can decide, for instance, that you only want to visit wineries in the Walla Walla area that make Gewürztraminer and, miraculously, a map appears. The newest American Viticultural Area is in Washington: Lake Chelan, which has 15 wineries.

www.vins-rhone.com

The Rhône Valley of France is so big and diverse that it seems overwhelming, but this site makes everything clear. It has great lists of wineries and good information on restaurants and lodging, too. It's clear, informative and fun. The best part is "the charter of quality." Click on the "Wine Tourism" tab and you will find it explained. The wineries are rated on a scale from 1 to 3, with specific rules. So, say, a Grade 1 winery has a bathroom, Grade 2 takes credit cards and Grade 3 has someone who speaks English. (There are 135 Grade 3 wineries.) Then you can plan a trip based on each grade. (There is also a second official tourism site: vins-rhone-tourisme.com.)



illinoiswine.com

This is a fine site to remind you that there really is a winery next-door these days, pretty much wherever you live. Because most people probably aren't very familiar with the state of Illinois's 70 wineries, this site keeps it simple, with a clean, easy-to-use format that gives an excellent introduction to Illinois wine and includes all sorts of fun facts (Illinois was the fourth largest wine producing U.S. state in 1900). Go to the "Visit a Winery" tab and then search by region or wine trail. Click on a winery and the site takes you directly to a useful map. This is a well-conceived, easy site. It makes clever use of Twitter and Facebook, too.

pasowine.com

This site, for the Paso Robles region of California, is particularly alive and fun. The home page just about vibrates with the excitement of the area and offers all sorts of great teasers—who wouldn't want to read more about the Winemakers' Cookoff? Here's our favorite part: Click on the "AVA Map" tab. From there, you can easily find a vineyard, a vari-

etal or a tasting room. Then click on a winery and you can find an entire winery profile, including every variety the vineyard grows and how much of it, along with a "Virtual Earth" map to get a better sense of where the vineyards are located.

virginiawines.org

Here's something simple that we like a lot: Right on the home page there's a big round target that says "Download winery guide," which takes you to very good maps of every wine region in the state. The regions are clearly defined and explained. Our favorite part of the site is the events calendar. It's hard to spend any time looking at these without getting excited about visiting. In fact, there are so many things happening that the events calendar itself is searchable by region, date and "event options," such as child-friendly and pet-friendly. There's a new wine trail called the General's Wine & History Trail, perfect for wine-loving history buffs.

oregonwine.org

This site has some of the deepest, most interesting information

of any wine region—wine geeks could make a whole day of exploring just the site. ("Of the 72 grape varieties planted throughout the state, winemakers have particular focus on 15. In fact, these 15 make up 97% of Oregon's acreage.") The "Oregon Wine Explorer" allows you to plan a trip based not just on the wineries of a region, but also has a searchable database of restaurants and hotels, too. Depending on where you live, you can also order Oregon wine from this site.

wineriesofniagaraonthelake.com

This is a lovely site that really does make it clear how easy it would be to visit this region of 21 wineries. There is particularly readable information about each winery. Our favorite part: Click on the "Tour and Taste" tab and find predetermined itineraries, complete with map. For example, click on "A Reason to Riesling" and find a tour of several close-together wineries that love Riesling. The St. David's Bench itinerary includes Niagara College Teaching Winery, which offers a tour of the teaching facility and a tasting. It makes Dean's List Cabernet Franc Icewine.

Tasting tips

We have written extensively about how to make the most of a visit to a wine region and to tasting rooms. To see some of our previous articles, go to guides.wsj.com/wine. Here are some of our tips, in brief:

- Find an area with a critical mass of wineries, such as a wine trail.
- Avoid weekends if possible. In any event, start early in the day, before the crowds.
- Have a designated driver, but still taste in moderation.
- Focus on the smaller wineries you've never heard of.
- If there is a bus or a limo in the parking lot, go somewhere else and come back later.
- Be prepared to pay for a tasting, but, if you're a couple, don't be embarrassed to share one.
- Try wines that are new to you. But also ask what the winery is especially proud of and try that. Some wines are sold only at the winery.
- Don't be shy about taking a sip and pouring out the rest. That's why the buckets are there. Otherwise, you will drink too much of too many different wines and not feel very good after a while.
- Have plenty of water and plan to stop to eat. Picnics at wineries are always nice and you'll need sustenance if you taste.
- Don't cook your lovely new wines in a hot car.
- Resist the hard sell on wine clubs. Wine clubs can be great, but remember that someone, who is often getting a commission, is putting the arm on you when you are in a vulnerable position.

uncorkyork.com

We especially like this site because it proves that a wine region doesn't have to be big or famous to have a fine visitor site. This site for the 12 wineries in the York, Lancaster, Gettysburg and Harrisburg areas of Pennsylvania is vibrant and fun, with excellent, easy-to-use maps. Print out one nicely concise PDF map and you're ready to go. We especially like how the site features packages and discounts right on the home page, allowing us to wrap up all of our travel details together—and get a good deal, too. There are also plenty of factory tours in the region, so if the kids get bored, you can promise to drop into someplace that makes something more interesting than wine—say, potato chips or chocolate.

—Melanie Grayce West
contributed to this column.

WSJ.com

Touring and tasting
See the new wine how-to guide at guides.wsj.com/wine. Watch John and Dottie talk about visiting wine regions at WSJ.com/Tastings

Wine magazine seeks discerning palates

BY BRIGID GRAUMAN

Special to *The Wall Street Journal*

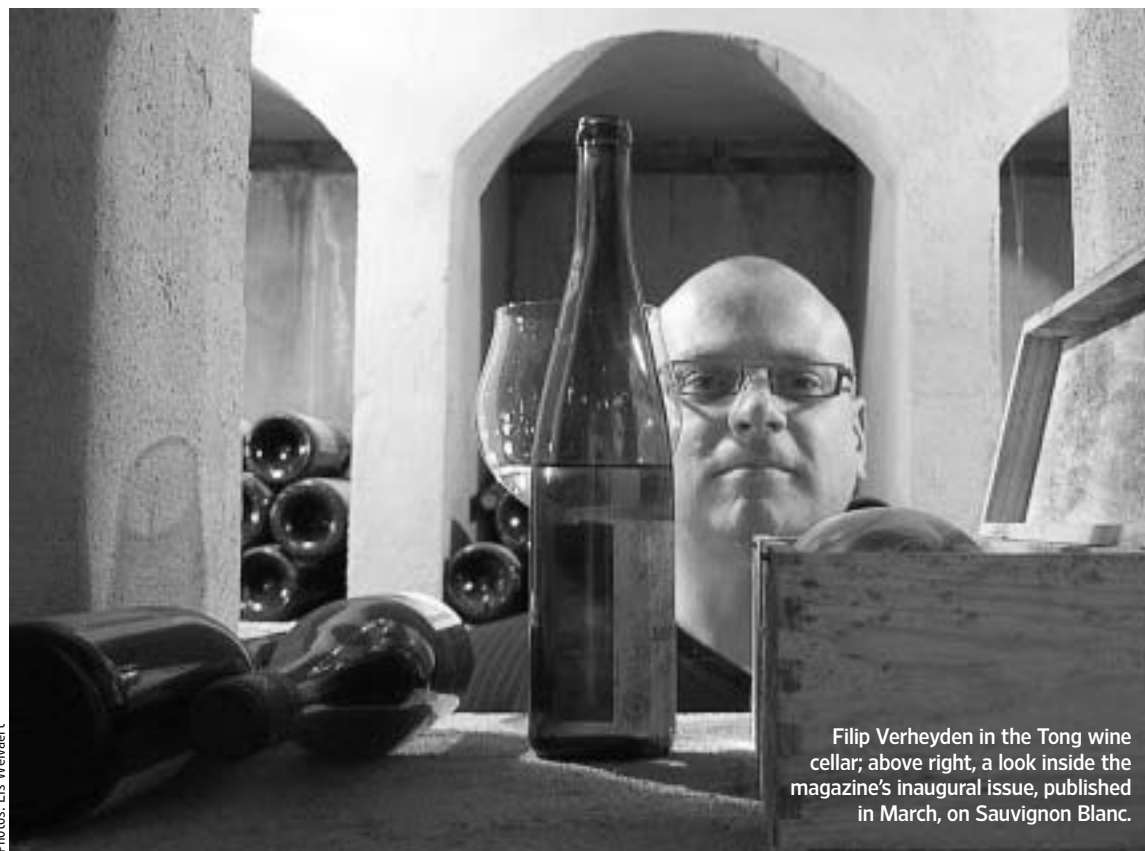
BELGIUM HAS A FEW vineyards, but its real wine treasure is found in its cellars. This is a country where people take good wine very seriously, but where they also keep an open mind on the subject. With no real wine industry to defend, Belgians, unlike the French, have always appreciated wines from around the world.

Flemish food and wine critic Filip Verheyden has transformed his passion for wine into an ambitious new project: a stylish English-language magazine for and by wine insiders—from expert tasters and winemakers to historians and sociologists. Although it is accessible to neophytes, *Tong* is mainly for wine geeks. Each quarterly issue focuses on a different subject. The first issue, published in March, was dedicated to Sauvignon Blanc. The second, out at the end of June, concentrates on the notion of terroir—the idea that a wine’s flavor is determined by a specific area’s soil, climate and geology. The magazine, which aims for a pan-European audience, accepts no advertising; each issue costs €28 and a four-issue annual subscription is €100.

Before launching *Tong*, Mr. Verheyden, 38 years old, worked as a chef, food writer and publisher of cookbooks. His book “The Basics,” a small black volume containing 150 recipes everyone should know, has sold 250,000 copies worldwide.

Mr. Verheyden, who keeps bees at his home in Ghent and has a Ph.D in Flemish and Dutch poetry, says he chose to be a writer because he wanted to know the truth about food and didn’t trust what other people wrote. We met on a spring day in Brussels.

Q: Isn’t a recession a dangerous time to launch a magazine?



Photos: Els Wehert

Filip Verheyden in the Tong wine cellar; above right, a look inside the magazine’s inaugural issue, published in March, on Sauvignon Blanc.



whether you buy a bottle for €5 or €5,000. The science of wine introduced in the mid-1980s has had a direct impact on quality. A lot still remains to be discovered, but among major advances is the revolutionary technique of fermenting wines at low temperatures to retain freshness and varietal fruitiness.

Q: Where do you see the world-wide wine industry going?

The move towards purer products is linked to global warming. There will be an increased interest in cool wine-growing regions. In Chile, they used to produce wines in the hothouse-like central valley between a small coastal mountain range and the Andes. It was always considered a viticultural paradise, but the results were flat, very alcoholic wines. Now they’ve moved to higher places in the Andes where they can grow fresher grapes that lead to fresher wines.

Q: Can there be an objective definition of a great wine?

Anyone can learn to taste wine. When I was a student, I worked as a garbage man during the holidays. It was the best time of my life. I ran 15 kilometers and dealt with 30 tons of garbage every day, it was sunny, we were outdoors, I drank and spotted the pretty girls. Give any of my co-workers the time and the money, and they could have developed an elaborate palate. It’s just a question of being in the right environment.

I don’t think so. Unbridled consumerism is on the way out. People are sick of information overload. It’s there at the click of a button, but you don’t know if it’s trustworthy—you have to find that out for yourself. I’m convinced that if you start something new and creative in a recession, it’ll stand out. *Tong* is very much a niche product.

Q: Yes, *Tong*, what about that name?

Tong means tongue in Flemish. It all started with a photograph of red wine in a tilted glass that had taken the shape of a tongue. I loved it. It evoked talking about wine and tasting it, it was sexy and rebellious like the Rolling

Stones’ tongue logo. In the end, I didn’t use the picture but I kept the name. Wine is an international product, and English is the medium for talking about wine, but I didn’t want an English-sounding name.

Q: What makes *Tong* different from *Wine Spectator* or *Decanter*, for instance?

There’s a playful, organic, almost biological concept behind the magazine. Everything is linked, from the paper and the font to the photographs. The paper we used for the launch issue on Sauvignon Blanc, for instance, is smooth and hard, but for the issue on terroir, I’m using a grainier, thicker paper. Each magazine

must be a print version of the wine variety.

Q: What do you think consumers most want from a wine?

They want it to be straightforward and recognizable. Tastes have moved away from overwhelmingly abundant, hugely aromatic wines. The future of wine over the next five to ten years is honest, authentic products. Tasting wine is about primary feelings. In gastronomy, the trend is back to basics and away from molecular cuisine.

Q: Is wine a luxury or a necessity?

Wine has greatly improved over the last 20 years or so,

Arbitrage



The price of a martini

City	Local currency	€
Frankfurt	€8	€8
Hong Kong	HK\$96	€9
London	£9	€10
New York	\$16	€11
Paris	€12	€12
Brussels	€14	€14
Rome	€15	€15

Note: From a hotel bar; prices, including taxes, as provided by hotels in each city, averaged and converted into euros.

Wine Notes: Time in a bottle

BY DOROTHY J. GAITER AND JOHN BRECHER

WE OFTEN SAY that most wines are made to drink young, and that is true. Especially because many wine stores do not keep their merchandise in pristine condition, you generally want to look for the youngest vintage you can find of most wines on the shelves. But it’s so important to stop every once in a while to make this point: There’s nothing like a fine wine that has been aged well. To understand what all the fuss is about when it comes to wine, it’s so fundamental to taste older stuff from time to time.

Years ago, long before we wrote about wine, we collected Bordeaux from the outstanding vintage of 1989. We’re happy to say we still have some. There have been a few outstanding vintages in our adult years, but 1989 has been special for us, and not just because our daughter Media was born that year. We collected 1982 as well, for in-

stance, but we found that the wines from that vintage were hard as a rock for many years, then were gorgeous and then seemed to go downhill quickly. But the 1989 Bordeaux we have opened have been consistently pleasurable.

In 1992, we bought a magnum of 1989 Château Meyney, a Saint-Estèphe that we’ve always liked for its class and value, for \$39.99. We rarely have an opportunity to open a magnum. Not only that, but ever since we started writing our column in 1998, the opportunities for us to pop open our own stuff have dwindled. So the magnum sat. We looked at it many times in the wine closet, but always decided the time wasn’t right—until this Mother’s Day. Our daughters were both home from college, Dottie was making her welcome-home-girls brisket, the weather was beautiful and John decided we should celebrate with that bottle.

We opened it at 5 p.m., not



Steve Wacksman

sure what we’d find. The first taste was amazing—almost unctuous in its richness in the front of the mouth, but with a kind of relaxed earthiness at the core that left a long, almost sweet-black-earth and sandalwood finish, very dry and very real. It had hints of tobacco, chocolate, a pinch of basil and ripe, purple plums that stayed with it in changing proportions until the last sip, five hours later. John felt the wine was a little too soft on the finish after a while and

perhaps had been better a couple of years ago; Dottie disagreed, pronouncing it perfect. In any case, there was no denying that the soft, come-hither tannins were fully romantic.

The big difference between young wines and older wines is that young wines show you everything they’ve got; older wines are more subtle, more complex. Older wines are soulful because so much of their pleasure is what you bring to them. We’d guess every great piece of art looks different to every person who experiences it because everyone brings something personal to it; fine older wine is the same. Not only that, but every bottle is special because, in fact, no two bottles of fine wine really do taste exactly the same. The knowledge that what we are drinking is unique is part of the charm. But even that, ultimately, only takes us so far. In the long run, a fine older wine really has to taste good. And, man, that Meyney was delicious.

How the West was won over by a cocktail

ROGER ANGELL, the editor and sportswriter at the *New Yorker* magazine, has traveled in cosmopolitan circles that care about cocktails. In his memoir "Let Me Finish," Mr. Angell muses about how he and his friends used to obsess over the making of their postwar Martinis: "Preciousness almost engulfed us, back then." Those were the days when vermouth was meted out with eyedroppers or even dispensed from little silver oil cans made by Tiffany & Co. "Serious debates were mounted about the cool, urban superiority of the Gibson," Mr. Angell writes, "a martini with an onion in it" as opposed to the classic olive garnish. I am wholly in agreement that the Gibson has a certain urban chic to it, but the remarkable thing is that the urbanity in question derives not from Gotham, Chicago, or any other city east of the Mississippi. No, the Gibson is a distinctly Western cocktail.

The place to find Gibsons was San Francisco. M.F.K. Fisher wrote in her essential 1957 *Gourmet* Magazine essay on cocktails, "Martini-Zheen Anyone?" The closer one got to Europe, in those days, the more vermouth one got in one's Martini. To get the driest



Dylan Cross for The Wall Street Journal

Gibson
60 ml gin
7 ml dry vermouth

Stir with plenty of ice and strain into a stemmed cocktail glass. Garnish with a pickled onion the size of a marble.

possible drink, she said, you had to head west. In the "bleak, stylish bars of [San Francisco's] Montgomery Street," you would be served a Gibson, "a more or less western and much ginnier version of the dry Martini," a cocktail with "almost nothing in it but cold gin, with an onion instead of an olive for the fussy oldsters."

The Western motif holds. The greatest Gibson moment in all of popular culture is found in Alfred Hitchcock's "North by Northwest" (1959). When ad executive Cary Grant is in New York, his drink of choice is what you would expect of a man so faultlessly tailored—Martinis at the Oak Bar. But when he is fleeing the city on the 20th Century Limited, he heads to the Pullman car and finds himself seated across from the exquisite Eva Marie Saint, with whom he is soon exchanging innuendo-rich pleasantries. The drink he orders? A Gibson—the perfect quaff for someone hurtling in a Northwesterly direction.

Those fussy San Francisco oldsters Fisher was talking about would be the ones who were knocking back their first drinks 50 years before, when the Gibson was in its infancy. Among them would

have been the family of Walter D.K. Gibson, a San Francisco shipping executive. In the years since, his relatives have mounted a sustained campaign to see that their esteemed ancestor is recognized for the invention of the drink that shares his name. They have enlisted various San Francisco newspaper columnists over the years to recount their version of the story: Gibson was a member of San Francisco's Bohemian Club (known even then for its high and low "jinks" in the "Bohemian Grove"); sometime in the 1890s, his way of drinking a Martini came to be called a "Gibson" by the club's bartender; the drink became popular with club members, the story goes, and then with the rest of San Francisco's ritzier types.

The challenge for Walter D.K.'s clan has been to overcome the widespread acceptance of an entirely different story, that the cocktail in question was created for, or in honor of, the famous illustrator Charles Dana Gibson—he of the doe-eyed "Gibson Girls." And that is no small hurdle. I have to admit that I am reflexively dubious of such family claims to cultural patrimony. Is there anyone named Collins who doesn't have a great-great-uncle after whom the

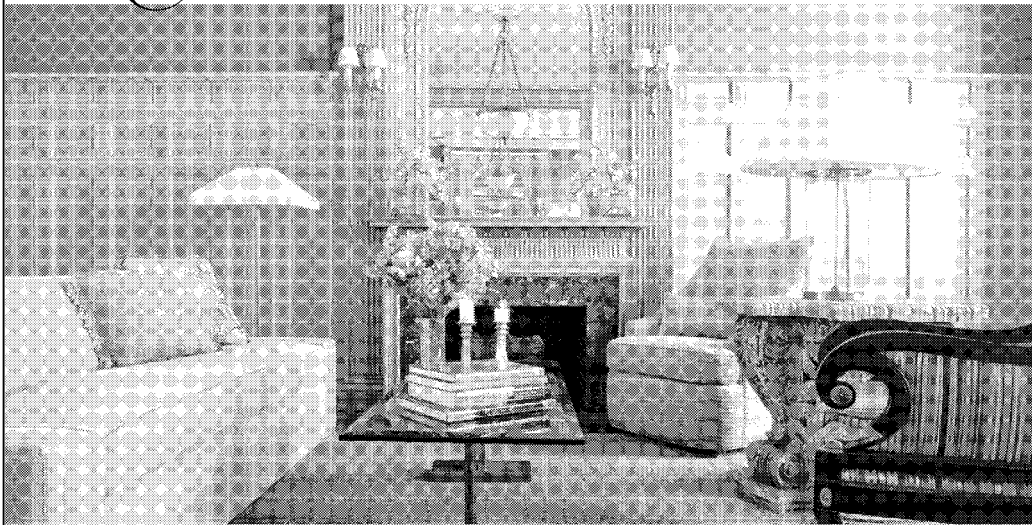
Tom Collins was named? But, in this case, the family is spot on.

Spot on, even though the first reference to the Gibson—appearing as it did in a New York newspaper—would seem to throw a wrench into the very idea that the drink originated in San Francisco. Edward W. Townsend was a journeyman scribbler who finally found fame with a series of humorous essays for New York newspapers in the 1890s. He wrote up the adventures of a fictional Bowery wiseacre named Chimmie Fadden and—illustrating the opposite end of the social ladder—he penned the farcically convoluted dialogues of a wealthy Major Max and his dotty young wife. It is in 1898 that the *New York World* published a Major and Mrs. Max routine in which the good major declared that he had "determined to devote the rest of my life to pleasurable task" of promoting the Gibson.

And so how is it that a New York newspaperman, writing comic stories about New Yorkers high and low, came to be the first to get a mention of the Gibson into print? It turns out that Townsend had only recently arrived in New York. Before that he plied his inky trade in San Francisco—where he was the vice president of the Bohemian Club.

DISTINCTIVE PROPERTIES & ESTATES

OWN A PIECE OF HISTORY, PRICED FOR TODAY.



A LIMITED OPPORTUNITY IS AVAILABLE ON THE FIRST 32 SELECT RESIDENCES.

Your Once Upon a Time IS NOW.



THE APHORP

390 WEST END AVENUE AT 78TH STREET, NEW YORK, NY 10024

ICONIC CONDOMINIUM RESIDENCES
PRICED FROM TWO MILLION.

SALES CENTER ENTRANCE
2211 BROADWAY AT 78TH STREET, RESIDENCE 2A

212 799 2211 THEAPHORP.COM



The complete offering terms are available in an offering plan available from Sponsor. File No. CD07-0555.



BID on the *City*

"eBay for Manhattan real estate"
—CNBC News

"technologically sophisticated"
—The New York Times

The BEST new way to buy & sell Manhattan Real Estate

• Manhattan residential & commercial properties • Best prices • Bid in person or on line • Bidding transmitted world-wide in real time • Revolutionary bidding platform built by PropertyShark

Live Bidding Event Tuesday, June 16th!

- STUDIO CONDO - Apt. N10C, 555 W 23rd St., NYC
\$299,000 Starting Bid 50% off original price \$595,000
- 1 BEDROOM CONDO - Apt. 10D, 325 Fifth Avenue, NYC
\$899,000 Starting Bid Over 15% off original price \$1,050,000
- 3 BEDROOM CONDO - Apt. 40B, 215 East 96th St., NYC
\$1,375,000 Starting Bid Over 15% off original price \$1,595,000
- 2 BEDROOM CONDO - Apt. 29D, 542 East 72nd St., NYC
\$995,000 Starting Bid Over 25% off original price \$1,295,000
- MULTI-FAMILY - 137 Avenue C, NYC
\$1,450,000 Starting Bid 55% off original price \$3,200,000

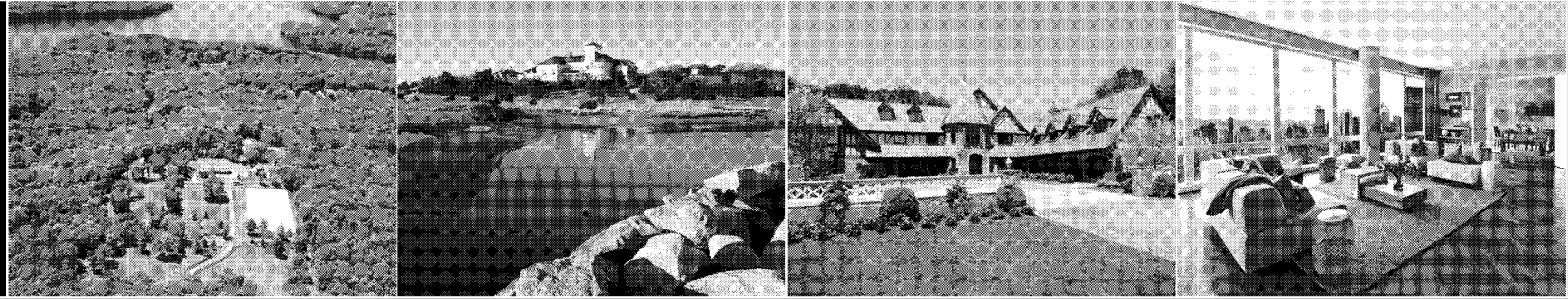
NEXT Live Bidding Event Wednesday, July 1st!

- 3 BEDROOM CONDO - Apt. 2220, 15 Broad St., NYC
\$1,850,000 Starting Bid Over 25% off original price \$2,600,000
- 2 BEDROOM CONDO - Apt. S6H, 516 West 47th St., NYC
\$764,000 Starting Bid 15% off original price \$895,000
- 1 BEDROOM CONDO - Apt. 28C, 350 West 42nd St., NYC
\$599,000 Starting Bid Over 25% off original price of \$830,000
- STUDIO CONDO - Apt. 2C, 80 Park Avenue, NYC
\$359,000 Starting Bid Over 30% off original price \$545,000

BIDONTHECITY.COM

Oregon-Gorgeous 500 acre ranch, desirable historical area. Marketable timber. 2 creeks. Waterrights. Possible 2 homesites. Broker:
www.barbarawebbcompany.com
541-944-6733 \$1.96 Million

CHEAP AMERICAN LAND
Call 912-729-5544
or visit
www.VacantLandAmerica.com



POUND RIDGE, NY | \$36,000,000

WEB ID: XSZZ44

State-of-the-Art 22 acs horse farm w/access to 4,000+ acs of Reservation trails. 1hr to NYC.

William Raveis Real Estate, Mortgage & Insurance
David Frisch — 203.550.6268

CAPE COD, MA | \$19,500,000

WEB ID: CJYQ44

Over 12 acres of seaside splendor surround this 12,000 SF masterpiece w/ 250-degree views.

William Raveis Real Estate, Mortgage & Insurance
Jonathan Matel — 508.221.1770

GREENWICH, CT | \$16,900,000

WEB ID: MPBQ44

The finest in European craftsmanship & superb finishes! 17,000 SF residence on 4.2 priv acres.

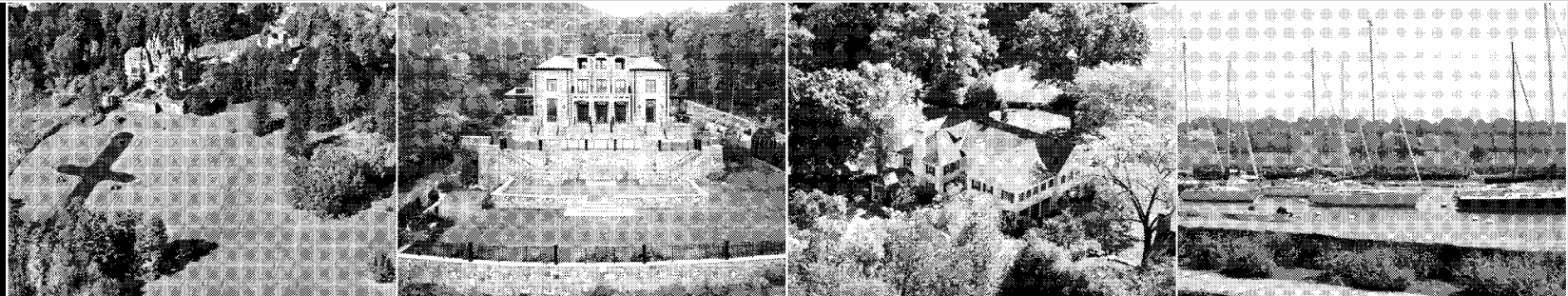
William Raveis Real Estate, Mortgage & Insurance
Jean Ruggiero — 203.552.0937

NEW YORK CITY, NY | \$15,700,000

WEB ID: LSRQ44

3,491 SF Duplex in the Sky w/Private Elev. 3-4 Beds, 5.5 Baths, Dining Rm. White Glove Condo.

Halstead Property, LLC
Denise Rosner — 212.381.2389



GREAT BARRINGTON, MA | \$12,500,000

WEB ID: RPTQ44

McKim, Mead & White Castle on 61 acres w/ Housatonic River frontage. 2.5 hrs to Boston or NYC.

William Raveis Real Estate, Mortgage & Insurance
Stacey Matthews — 860.868.9066

COLD SPRING, NY | \$9,500,000

WEB ID: HQKZ44

Hudson River Views, 10000 SqFt Palladian inspired, 14+ acres, adjoins 8000 acre preserve.

Robert A. McCaffrey Realty — 845.265.4113

GARRISON, NY | \$6,750,000

WEB ID: XCYZ44

Classic Hudson Valley estate, 50+ acres, 8000 SF main hs, 3500 SF guest, beautifully updated.

Robert A. McCaffrey Realty — 845.265.4113

SOUTHPORT, CT | \$6,500,000

WEB ID: QPBQ44

Sweeping Harbor & nature vistas. Luxurious restoration. Spectacular grounds, pool, pool house.

William Raveis Real Estate, Mortgage & Insurance
Anne Estelle — 203.454.6336



NEW CANAAN, CT | \$5,900,000

WEB ID: WFFZ44

Spectacular 11,000SF home on 6+ acres w/6 BRs, 8 1/2 BAs, pool, pool house & park-like grounds.

William Raveis Real Estate, Mortgage & Insurance
Denise Gannalo — 203.981.7927

GREENWICH, CT | \$4,450,000

WEB ID: JBZZ44

Incredible brick & slate home on 2.76 acs on a dbl cul-de-sac. Pool, court, pond & waterfall.

William Raveis Real Estate, Mortgage & Insurance
Jean Ruggiero — 203.552.0937

GREENWICH, CT | \$3,650,000

WEB ID: LNWZ44

Stately brick Georgian Colonial recently updated w/the latest amenities. 4+ park-like acres.

William Raveis Real Estate, Mortgage & Insurance
Louis Galasso — 203.984.4628

NEW CANAAN, CT | \$3,595,000

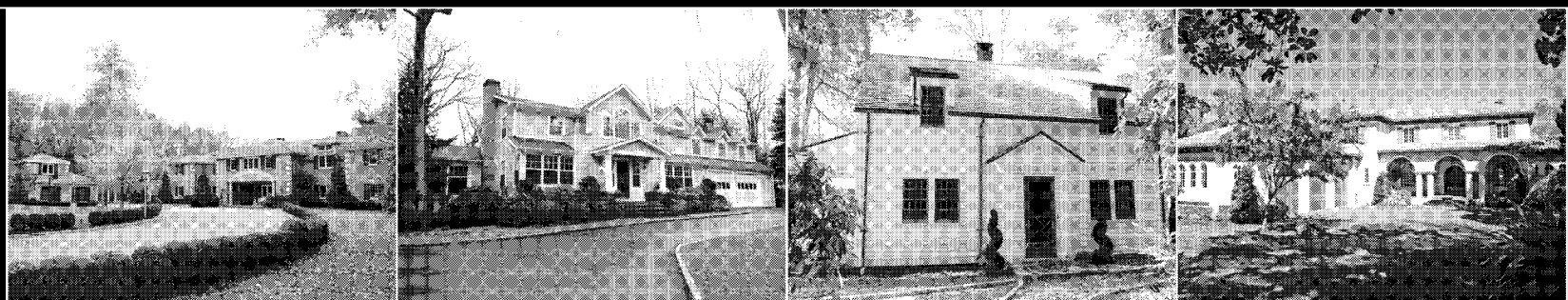
WEB ID: HHGZ44

In-town living! Georgian Colonial w/exquisite style, detailed moldings & extensive copper dtl.

William Raveis Real Estate, Mortgage & Insurance
Wendy Brainard — 203.253.7790

luxuryportfolio.com

LUXURY PORTFOLIO®
FINE PROPERTY COLLECTION



GREENWICH, CT | \$3,400,000

WEB ID: OQDZ44

Meticulous family retreat w/all your desired comforts. Great entertaining spaces. 4 acres.

William Raveis Real Estate, Mortgage & Insurance
Kara Cugno — 203.912.9527

GREENWICH, CT | \$3,250,000

WEB ID: OGHZ44

Exquisitely rebuilt 5,767 SF home w/all the bells & whistles! Willowmere Beach Association.

William Raveis Real Estate, Mortgage & Insurance
Ward Davol — 203.979.4650

GREENWICH, CT | \$2,495,000

WEB ID: DYBQ44

Gorgeous Renovation! 1918 Antique Farmhouse w/all the bells & whistles. Separate guest cottage.

William Raveis Real Estate, Mortgage & Insurance
Kara Cugno — 203.912.9527

TAMPA, FL | \$2,000,000

WEB ID: ZSZZ44

White Trout Lakefront Estate offers water skiing, fishing & privacy in a luxury lifestyle.

Smith & Associates Real Estate
Mary Kelly — 813.695.0164

© 2009 Luxury Portfolio Fine Property Collection. Offering is subject to errors, omissions, change of price, or withdrawal without notice. All information considered reliable; however, it has been supplied by third parties and should not be relied on as accurate or complete. Equal Housing Opportunity.

❖ Top Picks



Literary set: an intimate look at Amis's circle

LONDON: "Martin Amis and Friends: Photographs by Angela Gorgas," at the National Portrait Gallery, is a display of 25 pictures celebrating the 60th birthdays of the novelist and his friends Christopher Hitchens and James Fenton. Mr. Amis and the photographer were engaged to each other from 1978 to 1981, and lived and worked together in London and, for a time, in Paris. The latter city is the setting for striking photographs of Messrs. Fenton and Hitchens, of a serious-looking Ian McEwan, and of the late, louchely handsome cartoonist Mark Boxer in his silk pyjamas.

Ms. Gorgas and Mr. Amis first met in 1977. He was working as literary editor of the soft-Left "New Statesman," along with Mr. Hitchens and Julian Barnes, who married the late Pat Kavanagh, Mr. Amis's literary agent.

In the show is remarkable photograph of Ms. Kavanagh seated with a youthful looking Kingsley Amis, watching a New Statesman cricket match. Another stunning image is of novelist Candia McWilliam, young and beautiful, sprawling luxuriously on the white sheets of a bed.

The intimacy and unguarded, relaxed postures of this group of friends speak volumes about their trust and affection for the photographer, and are a record of a notable time in the British literary world, especially portraits of the svelte Mr. Fenton and the chain-smoking Mr. Amis.

What struck this viewer, though, was the unremarked proximity of this bohemian world to the British upper class: One subject married an earl, another married the daughter of an earl; there are pictures of a Polish count, an English baronet who died young, and more than one Rothschild; there are scions of aristocratic families galore, and Mr. Amis's own mother, who married Lord Kil-marnock. —Paul Levy

Until July 5
www.npg.org.uk



Portraits by Angela Gorgas (from top): Martin Amis (1979), Candia McWilliam (1977) and Ian McEwan (1979).



Hans Hammar skiöld

A portrait of Swedish artist Carl Fredrik Reuterswärd by Hans Hammar skiöld.

Swedish portrait photographer excels at exposing contradictions

STOCKHOLM: For more than a half-century, being famous and Swedish has meant being photographed by Hans Hammar skiöld. Born in Stockholm in 1925, Mr. Hammar skiöld has created definitive portraits of everyone from Ingmar Bergman to the reigning Swedish King, Carl XVI Gustaf, and of everything from Swedish trees to the Vasa, a perfectly preserved 17th-century warship that is one of Stockholm's leading tourist attractions. His larger subject, even when he photographs landscapes, is fame. With the skill of a surgeon, and the eye of a great silent cinema director, he draws back the curtains of reputation and conventional wisdom, and lights up the essence of whoever or whatever ends up in front of his camera. This year, Stockholm's Nationalmuseum is holding a major retrospective of Mr. Hammar skiöld's portraits, called "Hans Hammar skiöld: Profiles."

Stockholm is a city marked by both elegance and dowdiness, and Mr. Hammar skiöld's approach to the human form seems to mirror his hometown's particular set of contradictions. He likes to photograph his subjects in the drearier corners of their own homes, in what can seem like the moment just after they have fallen out of their poses. The result can often be unflattering, like his 1949 portrait of the influential Swedish dancer and choreographer Birgit Akesson, who is shown wearing bedroom slippers and sitting next to a bucket. Akesson, in her early 40s at the time, has dark circles under her eyes; her hair looks greasy, and our eyes drift down to her surprisingly ungraceful hands. But other details—a slight bounce in her hair, her exhausted but penetrating gaze—turn her into a rarified beauty. She is transformed before our eyes.

Mr. Hammar skiöld specializes

in photographing people who don't like to be photographed, like the notoriously camera-shy Ingmar Bergman, whose 1966 portrait, done for Time magazine, has a strong erotic quality—something that showed up in his films, and in his life, but almost never in his photographs. Like Bergman himself, Mr. Hammar skiöld is an expert at the close-up, and his weirdly monumental portrait of the Swedish-American poet Carl Sandburg, taken in 1959, when Sandburg was 81, uses extreme shadow to turn a close-up into an exercise in mask-making. All we see of Sandburg's head is his white hair and dimly lit nose and mouth. At the time, Sandburg was an American institution, and Mr. Hammar skiöld turns him into a living sculpture—entrapped in his reputation, and struggling, just visibly, to get out. —J.S. Marcus

Until Aug. 30
www.nationalmuseum.se

At Whitechapel, Isa Genzken's material world

LONDON: "Isa Genzken: Open, Sesame!" at the newly reopened Whitechapel Gallery, is the first museum-scale retrospective devoted to the Berlin-based sculptor and multimedia artist. Ms. Genzken's intensely heterogeneous work is, in part, familiar. She represented Germany at the Venice Biennale in 2007, and she is regularly mentioned as one of the most important living artists. But over the last three decades, Ms. Genzken's career has evolved with such ingenious regularity that only a retrospective format can do her achievement justice.

Her works incorporate just about every conceivable material, from glass to adhesive tape, in three-dimensional objects and installations that can convey just about every conceivable mood. "Spielautomat (Slot Machine)," from 1999-2000—an assemblage of snapshots of, among others, Leonardo diCaprio and the artist herself—combines pop-art cynicism with emotion-charged autobiography. "New Buildings for Berlin" (2004) uses vertical plates of colored glass to create a cool, analytical work, referring to everything from the attacks of Sept. 11 to German history.

As we leave the show—which, as its title suggests, opens to reveal a sensibility as big as the world—the work follows us into the jarring jumble of London's East End, which, in its clutter and contrasts, begins to resemble nothing so much as a city-size Genzken.

—J.S. Marcus

Until June 21
www.whitechapelgallery.org

Calder's jewelry: mobile sculpture you could wear

DUBLIN: Alexander Calder (1898-1976) is best known for his kinetic sculpture, works that Marcel Duchamp famously referred to as mobiles. But throughout his career Calder was quietly producing jewelry for his friends, family and wife Louisa. Now, for the first time, a show devoted exclusively to Calder's jewelry brings together more than 100 pieces at the Irish Museum of Modern Art.

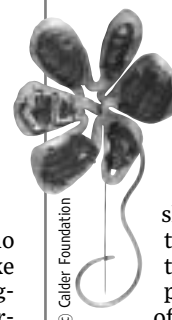
Like his sculpture, Calder's jewelry is three-dimensional and kinetic. The various pieces are hammered, shaped and composed much as his famous mobiles. Some, like "The Jealous Husband" (1940), are wearable sculptures that enclose the body as much as adorn it.

Some Calder pieces go far beyond wearability and seem to force the wearer into becoming part of the art. Mary Rockefeller was assured a wide berth when she put on "Harps and Heart" (1937), a necklace made up of brass loops and pointed spirals that extended far beyond the body. "Necklace" (1940) is almost a suit of armor.

—Mariana Schroeder

Until June 21
www.imma.ie

Above, a brooch made in 1938 by Alexander Calder for Jeanne Buñuel.



© Calder Foundation

Creative Partners...

Last month, Dan Baum, a former staff writer at the *New Yorker*, decided to “twitter” about his experience of being fired. Along the way, those who followed his account learned about the unusual working relationship he had with his wife.

“All the work that goes out under my byline is at least half the work of my wife, Margaret Knox,” he “tweeted.” On Mr. Baum’s Web site, readers can find this explanation:

“Non-fiction frequently calls for a strong individual voice, and occasionally the use of the first person, so double bylines often aren’t practical. Dan most often does the legwork of reporting the story—the travel and the phone calls—with Margaret acting as bureau chief: ‘Ask this.’ ‘Don’t forget that.’ ‘Go back to him tomorrow.’ Dan then writes the first draft.”

Upon learning of this arrangement, many journalist couples (including my husband and me) laughed knowingly. Of course the role of a wife, they joked, is not only to cook, do laundry and raise kids but also to act as live-in proofreader.

Others were, of course, more disturbed. At the American Prospect’s blog, Dana Goldstein fretted that the Baum’s system “seems to reinforce the oldest sexist divide, the one that pushes women into the ‘private sphere’

while men go out and conquer the public world, taking most of the credit.”

No doubt this divide used to be more common. As historian Alice Radosh, who has written two books with her husband, points out, it was not uncommon to read “To my wife, who is really my co-author” in the acknowledgments to scholarly works. She says that she personally knows a number of women who never got the credit they deserved.

For me, though, the Baum story raised a more interesting question.

How do two people, let alone two married people, write together? Writing, after all, has a deserved reputation as a solitary activity.

In his new book, “Miss Betsey: A Memoir of Marriage,” historian Eugene Genovese compares writing with one’s spouse to “making a soufflé: It is easy or impossible.” Mr. Genovese, who co-authored several books with his late wife, Elizabeth Fox-Genovese, writes that “differences in temperaments, accommodated in most situations, can prove fatal in professional collaboration.” He notes: “If a husband and wife cannot help competing with each other, if either party feels the slightest envy or resentment at the other’s accomplishments, if each cannot gen-

uinely enjoy every success scored by the other, then any attempt at professional collaboration invites serious trouble.”

But aren’t there more practical problems? Like what if you disagree about a particular point? Whose interpretation wins out? I asked the Radoshes about this. Describing the process of writing their most recent book, “A Safe Haven: Harry S. Truman and the Founding of Israel,” neither could come up

with an instance on which they ultimately disagreed.

The same held true for Stephan and Abigail Thernstrom. The couple had written books

separately, but a number of years ago they found themselves increasingly interested in the topic of race. When they began researching “America in Black and White,” Ms. Thernstrom said, “working together came naturally. It worked for us because we are really intellectually very different.” While she was more interested in questions of constitutional law and political theory, she said, “almost every question we asked led him to quantitative data.”

Similarly, the Radoshes were drawn to different aspects of the Truman story. “I’m interested in foreign policy and the debates,”

says Mr. Radosh. But he thinks the book was made more compelling because “Alice said, ‘let’s go through the memoirs.’” They were able to add “great personal stories” from many of the key players, according to Mr. Radosh.

But even with each spouse having a different area of expertise, there is plenty of room for criticism. And this perhaps is the true test of collaborators. “Positive reaction to honest criticism remained one of [Betsey’s] great strengths,” Mr. Genovese writes. “She never resented professional criticism from her husband. And vice versa.”

Alice Radosh says that things did not always go so smoothly in the work she did with her husband. “Ron used to get very angry. He’d ask me to read things. About 90% of the time he would take my suggestions but for a while there was a lot of resistance.” Mrs. Thernstrom says that her husband was “at first bothered by my red pen.”

Mr. Thernstrom has a slightly different account: “The problem was not her red pen. It’s that she was bringing my chapters to bed at night. I’m reading a mystery story, relaxing. And she’s scribbling away with this red pen.”

As for the actual writing, the Radoshes have tried it two different ways. With their first book, they divided up the chapters. One would write the first draft and the

other would edit. Then they would pass the chapters back and forth. But with the more recent book, Mrs. Radosh wrote a detailed outline of each chapter and Mr. Radosh wrote the entire first draft. The Thernstroms didn’t divide up the work quite the same way, but Mrs. Thernstrom was responsible for the final drafts so the books would have a “unified voice.”

And maybe that is the real test of writing together. Can the reader discern which parts of a book were written by which author?

Mr. Genovese tells a touching story about the publication of the book “Fruits of Merchant Capital,” which he co-authored with his wife: “One of the chapters that I drafted contained a sentence we both modestly thought splendid and congratulated ourselves on: ‘Gene, that is one of the finest sentences you have ever written.’ Puzzled, I replied, ‘No, no, Betsey, I drafted the chapter, but you added that particular sentence. It is finely crafted, but by you, not me.’ . . . To the day she died, each of us remained certain that the other had written it.”

It is often said of married couples that they start to look like each other as they grow older. Perhaps they start to write like each other too.

Ms. Riley is the Journal’s deputy Taste editor.

... in good writing and in bad.

Masterpiece / By Corinna da Fonseca-Wollheim

Arvo Pärt’s ‘Tabula Rasa’

In the world of contemporary art music, Arvo Pärt cuts a perplexing figure. Devout, media shy and reclusive, he is also one of the most commercially successful composers alive. The 74-year-old Estonian’s unique style of minimalism, influenced by Russian Orthodox mysticism and early Western polyphony, has been featured in more than 50 films. His latest album, “In Principio,” debuted at No. 2 in the classical charts; according to Amazon, custom-

ers who bought this collection of choral works in Latin “also bought” works by U2, Diana Krall and Van Morrison. As the American minimalist composer Steve Reich put it, Mr. Pärt is “completely out of step with the zeitgeist, and yet he’s enormously popular. His music fulfills a deep human need that has nothing to do with fashion.”

Mr. Pärt found a way out of the modernist impasse, one that eschews the alienating experiments of serialism without clinging to 19th-century models of tonality. With his “Tabula Rasa” (1977) for two solo violins, prepared piano and orchestra, he presented his alternative: a blank slate, charged with emotion even in the absence of any event. Over 30 years later the work continues to reveal itself as a masterpiece.

Mr. Pärt received his musical education in Tallinn during the Khrushchev era, when Soviet taste championed bombastic symphonic works and atheism was a mandatory part of the music curriculum. In his early works, he experimented with serialism, a technique frowned upon as a form of Western decadence. His first choral work, the “Credo” of 1968, was banned for its overtly religious character and the composer subjected to harassment.

Not long after, Mr. Pärt retreated into self-imposed silence. For eight years, he composed virtually nothing, devoting himself instead to the study of early music and converting to the Russian Orthodox faith. He emerged from this period with a new style, informed by early Western music and Orthodox mysticism. Based on the intervals and overtones of church bells, the style, which Mr. Pärt dubbed “tintinnabuli,” is tonal in a way that sounds ancient yet modern. The hypnotic repetition of simple patterns is similar to the minimalism developed by composers such as Steve Reich and Philip Glass. But while their repetitions evoke the mechanical pulse of urban life, Mr. Pärt’s create a sense of sheltering space that invites the listener to turn inward.

In “Tabula Rasa,” that space

is created with the very first chord, a fortissimo double A played by the solo violins at the upper and lower edges of their register. Like a scream it tears through the silence and then disappears into it without explanation, leaving a gaping void that seems to last an eternity. Then the orchestra enters, establishing the pattern that will run through the movement, playing the three notes of the A-minor triad against slow A-minor scales. If the core of the music, the tonality, is essentially static, its surface is agitated, sparkling, with the two violins spraying notes like drops of water.

Gradually the soloists’ voices become submerged in the sound of the orchestra, which launches into an angry cadence. The movement ends with the same fortissimo chord that opened it, now played by the orchestra.

A bell-like arpeggio from the piano introduces the second movement, now in D minor, which again rests on a single pattern, imitated across sections of the orchestra, of a rising and falling motif over a languid descending scale. The soloists’ parts soar above the orchestra and piano,

rubbing against each other in sweet suspensions that bring to mind the sexually teasing harmonies of early baroque music. Their movement is spooled out

er’s mind can supply the final note of resolution.

From the late 17th century onward, a musical idea ventured forth from the harmonic home to

which it must eventually return. The resulting tension creates a sense of linear progress or narrative. Serial music abolished this system by making all 12 notes of the scale equal—with the result that they sound equally meaningless. Mr. Pärt’s tintinnabuli compositions, by contrast, revolve around a single static tonality that invites contemplation. Mr. Pärt’s music has often been compared to Russian icons, whose flat, shimmering surfaces resist any attempt to place them in time or space. But if “Tabula Rasa” has a visual equivalent, it is in the color-block paintings of Mark Rothko, who once recommended that viewers stand inches from his paintings to instill a sense of awe and “transcendence of the individual.” Seen that way,

his fields of solid color appear to stretch out into space, much as Mr. Pärt’s static use of tonality dissolves all sense of time.

Ms. da Fonseca-Wollheim is a writer living in New York.



Ryan Inzana

so slowly that the violins’ descent down the scale is almost imperceptible. The last bars see the basses continuing the descent so quietly that one barely notices that they end on the penultimate note of the scale: Only the listen-

time off

Amsterdam

history

"At the Russian Court: Palace and Protocol in the 19th Century" includes ball gowns, court paintings and jewelry from the State Hermitage Museum, St. Petersburg.

Hermitage
June 20-Jan. 31
☎ 31-20-5308-751
www.hermitage.nl

Barcelona

art

"Time as Matter—MACBA Collection—New Acquisitions" exhibits contemporary art by the German installation artist Hans Haacke (born 1936), Spanish artist Pablo Palazuelo (1916-2007), the Latin American artist Gego (1912-94) and others.

Museu d'Art Contemporani de Barcelona (MACBA)
Until Aug. 31
☎ 34-93-4120-810
www.macba.es

Basel

art

"Little Theatre of Gestures" shows contemporary art by Kutlug Ataman (born 1961), Isaac Mendes Belisario (1795-1849), Gerard Byrne (born 1969), Rodney Graham (born 1949), Hilary Lloyd (born 1964), Kirsten Pieroth (born 1970) and Susanne M. Winterling (born 1970).

Museum für Gegenwartskunst
Until Aug. 15
☎ 41-61-2066-262
www.kunstmuseumbasel.ch

Berlin

photography

"Tel Aviv: Through the Lens of a Magnum Photographer" presents images of Tel Aviv by Robert Capa (1913-45), David Seymour (1911-56), Micha Bar Am (born 1930), Leonard Freed (1919-2006), Erich Hartmann (1922-99), Abbas (born 1944), Paolo Pellegrin (born 1964) and Patrick Zachmann (born 1955).

Judisches Museum Berlin
Until Aug. 30
☎ 49-30-2599-3300
www.jmberlin.de

Brussels

art

"The Brussels Saga of Willy Vandersteen" exhibits the "clear line" comic book art of the Flemish artist Willy Vandersteen (1913-90).

Brussels Town Hall
June 24-Sept. 27
☎ 32-2279-6431
www.bruxellesbd.com

Copenhagen-Humblebaek

architecture

"Green Architecture for the Future" presents new inventions, materials, processes and complex architectural methods in a major exploration of ecologically sustainable architecture and design.

Louisiana Museum of Modern Art
Until Oct. 4
☎ 45-4919-0719
www.louisiana.dk

Hamburg

film

"Loriot: An Homage" shows film excerpts, photographs, props and drawings by the German humorist, artist, actor, writer and film director Vicco von Bülow (born 1923), known as Loriot.



'Woman Trying on a Hat' (1943), by Jean Dubuffet, in Munich; below, a half-globe ring (1928) by Gérard Sandoz, in Paris.

Museum für Kunst und Gewerbe
Until Aug. 23
☎ 49-40-4281-3427-32
www.mkg-hamburg.de

Helsinki

art

"Expose Yourself to Art!" showcases works by 16th-century Dutch masters.

Sinebrychoff Museum
Until Aug. 30
☎ 358-9-1733-6460
www.sinebrychoffintaidemuseo.fi

Lausanne

art

"Shared Passions: From Cézanne to Rothko, 20th-century Masterpieces in Private Swiss Collections" displays art by Francis Bacon (1909-92), Georges Braque (1882-1963), Salvador Dalí (1904-89) and others.

Fondation de l'Hermitage
June 26-Oct. 25
☎ 41-21-312-5013
www.fondation-hermitage.ch

Lisbon

art

"Henri Fantin-Latour (1836-1904)" exhibits 75 paintings by the French painter and lithographer.

Calouste Gulbenkian Foundation
June 26-Sept. 6
☎ 351-2178-2300-0
www.museu.gulbenkian.pt

Liverpool

photography

"Cecil Beaton: Portraits" includes portraits of Marilyn Monroe, Jackie Onassis, Audrey Hepburn, Queen Elizabeth and Prince Charles.

Walker Art Gallery
June 26-Aug. 31
☎ 44-151-4784-178
www.liverpoolmuseums.org.uk

London

design

"Super Contemporary" displays 15 commissioned works by leading London designers demonstrating diverse approaches to creative life in London.

Design Museum
Until Oct. 4
☎ 44-870-8339-955
www.designmuseum.org

art

"Futurism" celebrates the centenary of

the Futurist art movement with an exhibition of key futurist art.

Tate Modern
Until Sept. 20
☎ 44-20-7887-8888
www.tate.org.uk

Madrid

art

"Carlos IV: Patron and Collector" showcases 180 works, including paintings, sculptures, tapestries, furniture and porcelain collected by Spanish King Carlos IV (1748-1819).

Palacio Real
Until July 19
☎ 34-91-4548-700
www.patrimoniacionales.es

Milan

art

"Monet—The Age of the Water Lilies" presents 20 canvases by Claude Monet (1840-1926), featuring water lilies from the artist's garden in Giverny.

Palazzo Reale
Until Sept. 27
☎ 39-02-8756-72
www.comune.milano.it

Munich

art

"Jean Dubuffet: A Retrospective" displays over 150 paintings, works on paper and sculptures by the French painter (1901-85).

Kunsthalle der Hypo-Kulturstiftung

June 19-Aug. 30
☎ 49-8922-4412

www.hypo-kunsthalle.de

Paris

jewelry

"Art Déco and Avant-garde Jewelry: Jean Després and Modern Jewelers" exhibits 180 works by French jeweler and precious metalsmith Jean Després (1889-1980) and others.

Les Arts Décoratifs
Until July 12
☎ 33-1-4455-5750
www.lesartsdecoratifs.fr

pop culture

"Tarzan!" explores the mythology and popularity surrounding the fictional character Tarzan, created by Edgar Rice Burroughs in the novel "Tarzan of the Apes" (1914).

Musée du quai Branly
June 16-Sept. 27
☎ 33-1-5661-7000
www.quaibrany.fr

Vienna

art

"Rooms in Pictures" shows paintings depicting interiors from 1500 to 1900.

Kunsthistorisches Museum
Until July 12
☎ 43-1-5252-4403-1
www.khm.at

Source: ArtBase Global Arts News Service, WSJE research.

