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WEEKEND JOURNAL.

EUROPE

Defining heritage

Do cultural traditions need the same
protections as historic sites?



This fall's big movie and music releases | A sneak peek at New York's Fashion Week

Contents

3 | Film

Autumn's big movie releases

4-5 | Music

Pop stars find a new way to rock

Jamming with David Sylvian

▼ Meet the Beatles (again)



Plus, the Fab Four's Russian invasion

6 | Sports

Being Arnold Palmer

8-9 | Cover story Culture

Defining heritage

Do cultural traditions need the same protections as historic sites?



A girl wears a woven dress from Kihnu island.

COVER, Traditional Pansori performance. Photograph: Seo Heon-gang

10-11 | Fashion

Sketches of spring

What to wear at Fashion Week

Derek Lam by design

14 | Top Picks

'Katrina' in London

More than minimalism

Collecting: Prints charming

15 | Taste

Samuel Johnson, capitalist

16 | Time Off

Our arts and culture calendar

WEEKEND JOURNAL

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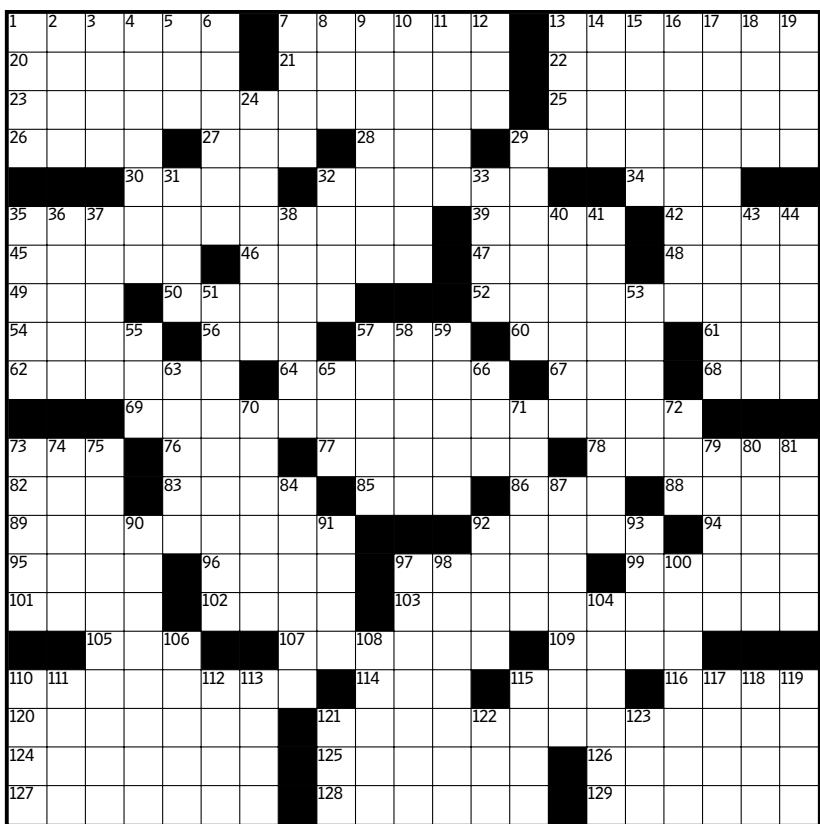
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THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

- 1 Detroit on Broadway
- 7 "When all is said and done," e.g.
- 13 Creole entree
- 20 For a bit
- 21 Hard taskmaster
- 22 Add to
- 23 Compared prices
- 25 First-rate
- 26 Archaeologist's find
- 27 Bit of ointment
- 28 Fed. property manager
- 29 They include lemons
- 30 Follow instructions
- 32 Pressure
- 34 It once had over 30 million subscribers
- 35 First-week Wimbledon hurdle for Serena
- 39 Not a single person
- 42 JPL org.
- 45 Statue in St. Peter's
- 46 "Shucks!"
- 47 Long narrative poem
- 48 Hebrew for "skyward"
- 49 Slender swimmer
- 50 Basketry fiber
- 52 Progresso, for one
- 54 Map dot
- 56 Rock and Roll Hall of Fame designer
- 57 LAPD transmission
- 60 Roughed out
- 61 "Science Guy" Bill
- 62 War-torn region of 1998
- 64 Elaborate meal
- 67 Faint constellation next to Scorpius
- 68 Granada gentleman
- 69 Miami-based Department of Defense group
- 73 "Cats" monogram
- 76 NYC's Rockefeller, for one
- 77 Doonesbury hippie
- 78 Flammable gelatin
- 82 Losing line in tic-tac-toe
- 83 Gray and Candler
- 85 "Rushmore" director Anderson
- 86 JFK visitor, once
- 88 "Oh, of course!"
- 89 Stranded at Sugarloaf
- 92 Help for one in a class struggle
- 94 Complement of pitch and roll
- 95 Like K. of C. members
- 96 Key of Mozart's Symphony No. 6
- 97 Speedy Amtrak train
- 99 Think the world of
- 101 Operatic selection
- 102 Counterfeit
- 103 Detective with a nose for crime fighting
- 105 Small change?
- 107 Computer hookups?
- 109 Markers
- 110 They skate in red, white and blue
- 114 Flapper wrapper
- 115 Landlocked country of S.A.
- 116 Court target
- 120 Way back when
- 121 TV feature, and a clue to six other answers in this puzzle
- 124 Hits the sack
- 125 Some willows
- 126 Revlon product line
- 127 Bugs
- 128 In the vicinity
- 129 Spaghetti western outfits?

Hear, Hear! / by Elizabeth C. Gorski



Down

- 1 Cartoonist Thomas
- 2 "Horton Hears ___"
- 3 Radiohead's Yorke
- 4 Wader's kin
- 5 Yodeler's perch
- 6 Not optional
- 7 Grouch
- 8 Choreographer Lubovitch
- 9 Classic comic Coca
- 10 Movement for the zealous
- 11 Chinese province
- 12 Baseball Hall of Famer Roush
- 13 Luck, in Ireland
- 14 Hand cost
- 15 Bara of silents
- 16 Cheever novel set in a prison
- 17 Out of touch with reality
- 18 Harry Potter feature
- 19 Towel embroidery
- 24 Motel fee
- 29 Camera support
- 31 ___ B'rith
- 32 Winter Games sport
- 33 Carries a balance
- 35 Wee spot
- 36 Kids' song refrain
- 37 Druids, e.g.
- 38 Like a wise guy?
- 40 Early feeding time
- 41 "I love you" is "Mi amas vin" in it
- 43 Sharp competitor
- 44 Plymouth name
- 51 Bloviates
- 53 Swahili honorific
- 55 Rocky cries
- 57 Feathered flier
- 58 Ziti's cousin
- 59 Endorses
- 63 English homework list, for short
- 65 Austrian candy brand
- 66 Buck's partner
- 70 Shock
- 71 Helmsman of TV
- 72 Printer spec.
- 73 1900 Puccini opera
- 74 Sub finder
- 75 Lions and tigers and zbears
- 79 Pay ___ go
- 80 Memorize
- 81 Acted kittenish
- 84 They have sliding scales
- 87 Pennsylvania, for one
- 90 Terse response when interrupted
- 91 Worked at a wedding
- 92 Concert souvenirs
- 93 Sun-swallowing demon of Hindu myth
- 97 City on the mouth of the Columbia River
- 98 Easier to understand
- 100 Throw back tequila
- 104 Sundance activity
- 106 Blank look
- 108 Mistreat
- 110 Grouse
- 111 "A Death in the Family" writer
- 112 "Ain't She Sweet" composer Milton
- 113 It may be written off
- 115 Working class?
- 117 Arles affirmatives
- 118 Elton John's "Don't Let the Sun Go Down ___"
- 119 Palm products, for short
- 121 Business partner, at times
- 122 Globe
- 123 School zone sign

Last Week's Solution



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❖ Film

Hoping for blockbusters, Hollywood hits the books

BY LAUREN A. E. SCHUKER

THIS FALL, WARNER Bros. is trying to reinvent Sherlock Holmes, with Robert Downey Jr. starring as the fictional sleuth. Spike Jonze, who directed "Being John Malkovich," will put a modern twist on the storybook classic "Where the Wild Things Are." And some recent best sellers, including Walter Kirm's "Up in the Air" and Alice Sebold's "The Lovely Bones" (in an adaptation from "Lord of the Rings" director Peter Jackson) will hit the big screen.

Hollywood is racing to adapt novels, comics, and children's stories, as the ability of movie stars to draw audiences wanes. Popular books, with built-in fan bases, pose less risk for Hollywood studios trying to eke out a profit in a tough economic climate. One of the most-anticipated adaptations is the November sequel to "Twilight," based on the best-selling book series by Stephenie Meyer.

A wave of animated films based on children's stories are scheduled for release over the next several months, including Disney's revision of the age-old fairy tale, "The Princess and the Frog"; Wes Anderson's "Fantastic Mr. Fox," a mostly stop-motion animation version of the Roald Dahl novella; and "Cloudy With a Chance of Meatballs," a 3-D take on the popular children's book.

One giant exception: Oscar-winning director James Cameron returns to feature filmmaking for the first time since "Titanic" with his new movie "Avatar," a sci-fi epic with an original story that's not based on a book. The 3-D movie follows a war veteran (played by Sam Worthington) on his journey to an alien planet.

For years, Wall Street poured billions into the film industry, creating a glut of films as the Hollywood studios used the extra cash to ramp up production. As that money dried up last fall in the wake of the credit crunch, the studios are now producing less.

The cutback does have some positive consequences, say studio executives. "With fewer films, there won't be as much cannibalization, and each film will have a better shot at finding its audiences," notes Mike Vollman, who runs marketing for Metro-Goldwyn-Mayer/United Artists, home of the James Bond franchise.

In "Fantastic Mr. Fox," a crafty chicken thief—voiced by George Clooney—strives to outwit three farmers who wage war against him for stealing their prized goods. In an unusual move for an animated feature, Mr. Anderson, best known for offbeat comedies shot in subdued tones like "The Royal Tenenbaums," made all the actors record the audio tracks together and act out some of the motions in the film, says Jason Schwartzman, who performs the voice of Ash, Mr. Fox's runty son. "George and I are having an intense emotional scene," he recalls, "and we weren't in costume or makeup, but I was really on the ground digging for dirt."

In "Avatar," which opens in December, Mr. Cameron employs computer-generated imagery to animate some of the characters, who look like blue oversized humanoids.

The director says that even though the film is in 3-D, intricate special effects are not at its emotional center. "This movie is about people running around in the rain forest, it's not about technology," he says.

Also coming back to the multiplex: Buzz Lightyear and teenage heartthrob Robert Pattinson. Disney will debut "Toy Story 3" next year and in preparation, the studio will rekindle the franchise by releasing new 3-D versions of "Toy Story" and "Toy Story 2." Just a year after the teen vampire romance, "Twilight," directed by Catherine Hardwicke, became a cultural sensation, Summit Entertainment has a sequel, "New Moon"—featuring werewolves and a bevy of new special effects—set to hit theaters in mid-November.

Summit hired a new director to make "New Moon," which has "a totally different look," according to the studio's chief executive and co-chairman Rob Friedman, and "offers a lot more for the guys than the first movie did." Werewolves (including Jacob Black, played by Taylor Lautner) emerge in the sequel as protectors, shielding Bella (actress Kristen Stewart) from the menacing vampires that prey on her after Edward (Mr. Pattinson) departs. The film focuses in part on that breakup—and its resolution—but it also features more computer-generated effects to render the wolves. "New Moon" director Chris Weitz says the new werewolf element forced filmmakers to ramp up the special effects. "We weren't going to just use a guy in a wolf suit," he says.

Hollywood's fall line-up features two movie musicals: "Fame," a loose remake of the 1980 hit film of the same name set at a New York high school for performing arts, and "Nine," director Rob Marshall's follow-up to his Oscar-winning film "Chicago." "Nine" was inspired in part by Federico Fellini's film "8 1/2" and features a star-studded cast including Nicole Kidman, Daniel Day-Lewis and Penélope Cruz.

A grittier take on the high school musical genre, "Fame" follows a group of students—dancers, singers, actors—as they try to achieve fame for their artistic pursuits. The original music for "Fame," which won Academy Awards for original score and original song, has been supplemented and updated to sound more contemporary.

Emmy-winner Megan Mullally, who plays one of the "Fame" teachers, says that the new movie is more like a regular film than a musical. "The musical numbers are integrated in a seamless and



A scene from director Spike Jonze's film version of the book 'Where the Wild Things Are.'

organic way," she says.

The fall's comedic fare includes a new Coen brothers movie "A Serious Man," about a physics professor (played by Michael Stuhlbarg) who struggles to raise his family in a middle-class Jewish neighborhood in the Midwest when his wife threatens to leave him. "It's Complicated," a Nancy Meyers film, follows a woman (played by Meryl Streep) who is pursued by two men (Steve Martin and Alec Baldwin).

Jason Reitman's comedy "Up in the Air," featuring actor George Clooney, tells the story of a corporate-downsizing consultant whose nomadic existence—and impressive frequent flier mileage—is placed in peril, making him question his lifestyle.

"The movie is about the examination of a philosophy—what if you decided to live hub to hub, with nothing, with nobody?" says Mr. Reitman, who spent six years

writing the film and, in that time, got married, had a baby and directed the hit movie "Juno."

Mr. Reitman says this film, which was only loosely based on Mr. Kirm's novel, was a more deeply personal effort than his first two feature films, "Thank You for Smoking" and "Juno." "The main character was written very much from my own heart," he says.

—Jamin Brophy-Warren contributed to this article.

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Opening this week in Europe

- Adventureland U.K.
- District 9 Germany, Norway
- Drag Me to Hell Italy
- Julie & Julia U.K.
- Land of the Lost Bulgaria, Norway, Romania, Sweden
- My Sister's Keeper France
- The September Issue U.K.
- The Ugly Truth Spain, Sweden

Source: IMDb

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Can these stars rock autumn?

Musicians try marketing gimmicks and corporate alliances to boost fall sales

BY JOHN JURGENSEN

THIS FALL, THE ROCK band Pearl Jam is teaming up with Target, rapper Jay-Z is releasing a second sequel to his influential album "The Blueprint," and Colombian pop star Shakira is posing as a werewolf to garner attention for her new set of English-language songs.

After a languid summer for new albums, the coming months are crowded with releases. They range from projects by under-the-radar newcomers, such as throwback soul singer Mayer Hawthorne, to returning veterans, including reunited jam band Phish. Record labels and retailers are hoping a crop of anticipated releases can help them hold ground in the recession, which has exacerbated the industry's ills. In the face of a nine-year slide in the sales of CDs, acts have been increasingly exploring nontraditional release strategies, some of which will be tested this fall.

For the first time since forming in 1991, Pearl Jam didn't cooperate with a major label to produce a new studio album. Instead, the band signed a deal for Target to be the only major retail chain in the U.S. to carry the group's album "Backspacer" when it's released on Sept. 20. The album will also be sold through the band's Web site and iTunes. By going into the studio with songs already written and fully developed (another first for the group), the band came out with a set of taut songs, including a rave-up called "The Fixer," and its shortest album yet, clocking in under 40 minutes.

Exclusive releases through Wal-Mart, Target and other big-box chains are not new for music acts (a major incentive: bands keep a much bigger chunk of the profits than they would if a label played middleman), but Pearl Jam is trying to put a grassroots spin on their arrangement by also distributing "Backspacer" to independent music stores.

British piano troubadour David Gray also embarked on his new album without a record label. After several hit albums, including the platinum "White Ladder" from 1999, he initially financed his new recording himself, creating it in his own studio. His team then shopped the album to various record labels, eventually landing with an imprint of Downtown Recordings, the independent label behind acts such as Gnarls Barkley and Mos Def. Set for release on Sept. 14, "Draw the Line" is loaded with contemplative piano ballads in the vein of Elton John. But Mr. Gray also hits a more urgent Coldplay-ish pace on songs such as "Fugitive."

The hip-hop world will see debuts next week from newcomers Kid Cudi and Drake and the return of veteran Jay-Z, who completes a trilogy of albums with the release of "The Blueprint 3" on Sept. 11. Released on the same day in 2001, the first "Blueprint" used tweaked soul samples (courtesy of Kanye West) to pay homage to the music that influenced Jay-Z. Now, the rapper born Shawn Carter is celebrating his own influence. The track "Thank You" features tight horn blasts and flashes of false modesty in lines such as, "Please don't bow in my presence, how am I a legend? I just



Pop star Shakira is hoping to draw attention to a collection of English-language songs; above (from left) David Gray and Jay-Z also have new releases.



Getty Images (2)

got 10 number one albums, maybe now 11."

Ahead of releases by some of the most popular women of country music (Carrie Underwood, Nov. 3) and jazz (Norah Jones, mid-November), pop singer Shakira delivers "She Wolf" on Oct. 13. To generate publicity, Shakira's marketing team is trying to push lycanthropy as the next big thing after the vampire craze fed by the film and book franchise "Twilight." Shaky videos supposedly documenting attacks by female werewolves have gotten a tepid response online, but a music video featuring the singer doing contortionist poses in a cage has been a hit, fueling the success of the album's disco-flavored title track.

Irish singer Glen Hansard and his Czech collaborator Marketa Irglova, members of the folk-pop duo The Swell Season, were the stars of "Once," a musical romance film that turned into a sleeper hit in 2007. A song from the movie's soundtrack, "Falling Slowly," earned the duo an Academy Award. "Strict Joy," the new Swell Season album due out Sept. 29, builds on the couple's earthy musical chemistry (Mr. Hansard on acoustic guitar, Ms. Irglova on piano) by adding layers, such as the reserved horns on "Low Rising,"

a slow-burning soul number.

For her first collection of cover songs, Rosanne Cash relied on a lesson from her father, the late Johnny Cash, and the music of a host of other country greats. "The List," out Oct. 6, includes a dozen songs culled from a group of 100 essential country songs compiled by Mr. Cash for his daughter. She was 18 at the time and, in her father's opinion, needed to bone up on the genre's songbook. "The List" includes songs made famous by acts such as the Carter Family ("Bury Me Under the Weeping Willow") and Merle Haggard ("Silver Wings"), as well as duets featuring Ms. Cash alongside Bruce Springsteen, Elvis Costello and Wilco's Jeff Tweedy.

And just in time for Halloween, Bob Dylan will put out a Christmas album—his first—on Oct. 13. With U.S. royalties earmarked for the anti-hunger charity Feeding America, "Christmas in the Heart" will include familiar songs such as "Here Comes Santa Claus" and "Little Drummer Boy." Sting will try his hand at a holiday album with "If on a Winter's Night." The Oct. 27 release features archaic songs of the season, such as "Soul Cake," which Sting describes as a traditional "English begging song."

David Sylvian and the mysterious sound of inspiration

BY PAUL SHARMA

STRETCHING POP MUSIC to the point where it reaches the avant-garde is no easy feat. But over the course of 30 years, starting as a teenager with the New Romantic band Japan and through a series of acclaimed solo albums, David Sylvian has successfully navigated the musical opposites of improvisation and composition, tonality and atonality. Along the way he's worked with a changing ensemble of top-flight musicians from the jazz and electronic worlds.

Mr. Sylvian's new release, "Manafon," which comes out next week, brings together leading figures from jazz improvisation scene, including Evan Parker, John Tilbury and Keith Rowe, as well as the electronic musicians Christian Fennesz and Otomo Yoshihide. Each piece of music on the new album was improvised and recorded in one take. Mr. Sylvian added his vocals at a later stage, basing the melody on the improvised themes and writing the lyrics on the spot. "Manafon" is a sparse work from start to finish, with Mr. Sylvian's minimalist melodic lines upfront in the mix, working against an abstract musical background. But it



Jukka Fujii

is lyrically dense and explores themes such as faith and solitude—in spirit close to the films of Ingmar Bergman. The result makes for intense listening; "Manafon" is unlikely to be played as background music.

We talked with Mr. Sylvian about his new release at his management's office in West London.

Q: How would you describe the working process behind "Manafon"?

I've tried to create a modern

chamber piece, in the sense of chamber music as well as theater, where there is a central narrator, but every slight nuance around them adds or changes the meaning of the work. So, I wanted a dramatic intimacy, but sense of a profound isolation of the main character. There is an economy of means and I tried to strip the work back to the bare essentials—this has been an ongoing process for me. I think I have found the right context with this group of improvisers, with enough silence in the music, so that the voice could make its presence felt.

Q: And that voice added after the improvisation?

There was nothing written when we went into the studio—this was very much free improvisation. So, the selection of the group of musicians for each improvisation was paramount. I recognized on the day which pieces could work for me. The process was that I took the material away and then wrote and recorded the vocal line over in a couple of hours. So I couldn't analyze my contribution and that in a way was my form of improvisation—and I enjoyed the rapidity of response.

Q: The resulting vocal lines seem stripped back.

The improvisations have minimal melodic lines, but I think that the vocal melodies are richer and quite folk-like. They are drawn out and they don't repeat very often, so in that sense they are complex. So I didn't shy away from melody—I enjoy melody—they are all suggested by the improvisation and there is nothing in the vocal that isn't at least hinted at by the improvisation. It was important the vocal felt integrated and not layered on, even though it was recorded at a later date.

Q: It seems that the lyrics are much less personal than on previous work.

That's right. The opening track is in the first person, the rest are not. Recently, I wrote a piece for another project and I had to recast it in the third person as it became too much.

For me now, the idea of stories has become more attractive, and I found could speak more home truths that way, without it becoming overwhelming. So, it is a cloaking mechanism for an intensely personal record. It was definitely an unburdening.

The Beatles perform on the 'Ed Sullivan Show' in New York on Feb. 9, 1964.



Associated Press

Meet the Beatles (again)

New package keeps Ringo chatting, deletes mechanical hiss

BY KATHERINE ROSMAN

YOU STILL CAN'T buy "Can't Buy Me Love" from iTunes. But the Beatles' music is taking a step toward catching up with technology.

After four years of audio engineers working from Abbey Road Studios in London with the original Beatles recording tapes, on Sept. 9, Apple Corps Ltd. and EMI Music debuted the digitally remastered Beatles' studio-produced albums. All told, 29 CDs, in one of two box sets went on sale.

They "have the integrity of the original master tape, they're just phonically superior" to previously released recordings, says Kevin Howlett, a radio producer who consulted on the project. Diehard Beatles fans have been complaining about the lackluster quality of Beatles CDs since they were released 22 years ago, with one reviewer calling the audio "tinny and desperately malnourished."

Apple Corps Ltd., which was created by the Beatles in 1968, and EMI Music control the Beatles catalog. They are betting that they can benefit from the hype surrounding the release the same day of The Beatles: Rock Band, a video game that lets players simulate recording and performing with the band.

To attract musical purists as well as more casual fans, they released two versions: a limited-edition "mono" box set of recordings as they were originally configured by the band and producer George Martin; and a "stereo" box set of the same songs mixed later by Mr. Martin to satisfy the growing demand for the new "stereo" medium in which vocals and instrumentation could be separated and fed into dif-

ferent speakers. The CDs in the stereo box set will also be sold individually.

Apple Corps has been notable in not selling Beatles songs online as downloads. EMI declined to discuss Beatles downloads; Apple Corps didn't respond to requests seeking comment.

Many young music fans who primarily buy music online haven't been buying the Beatles. CD sales have declined 54.7% in the last five years. Year-to-date CD album sales in late August 2004 were 387.4 million units. During the same time frame this year, year-to-date CD album sales were 175.4 million units, according to Nielsen SoundScan, a company that tracks music sales.

Bill Gagnon, EMI Music North America's senior vice president and general manager for catalog marketing, isn't concerned. "We don't feel it's going to impact the sales of this particular project," he says.

Paul McCartney and Ringo Starr declined to comment, an EMI spokeswoman said.

After first marketing to the core Beatles constituency—men 40 or older—the label plans to push the box set as a holiday gift for people who are becoming fans thanks to the video game Rock Band, Mr. Gagnon says. In lieu of selling the albums online, EMI will "employ an online street team" which will promote the Beatles CDs on music Web sites and social media networks, he says.

The remastered Beatles CDs come with the albums' original cover art and liner notes, as well as additional photographs and writings. Each CD includes a short documentary video. The documentaries, each about five minutes or less, use

photographs, video and audio snippets from tape that rolled as the musicians recorded. From "The Beatles" (better known as the "White Album"), Ringo Starr complains, "I've got blisters on my fingers." During the making of "Abbey Road," John Lennon says, "Stop it, you disgusting middle-aged squares."

Seasoned followers, however, can find a lot of reread in the liner notes. In an essay already printed in an older CD's liner notes, artist Peter Blake recounts how the record label tried to get permission to use the likenesses of people such as Fred Astaire, Marlon Brando and Bob Dylan on the Sgt. Pepper's cover collage. Mae West initially turned down the Beatles, responding in a letter, "What would I be doing in a lonely hearts club?" The band persuaded her to reconsider, according to Mr. Blake.

Record labels often repackage existing albums and market them as collectors' items; it's an inexpensive way to market to an established fan base. But the rerelease of the Beatles catalog was more complex.

Audio engineers digitized the master tapes of more than a dozen albums. To retain the artistic purity, they rid the recordings of any unintentional mechanical noise, such as hiss, clicks, sibilance. But they maintained the musicians' ancillary sounds—coughs, breaths, side-chat-ter.

Fourteen-year-old Kevin Kaspar of Carmel, Ind., says when he was 12, his sister, then 17, lent him the Beatles' 2006 "Love" CD containing songs that had been remixed for a Cirque du Soleil show. He plans to buy the video game and new CDs. "I've been babysitting and saved my money to buy both," he says.

Keeping comrades warm

A film explores what the Fab Four meant to the U.S.S.R.

BY PAUL SONNE

IT WAS THE LATE 1960s in Leonid Brezhnev's stagnating Soviet Union and in the wake of "Back in the U.S.S.R.," rumors were circulating among Soviet Beatles enthusiasts about a phantom concert. The Fab Four, the story went, touched down at an airport in Siberia on the way to Japan and rocked out with an impromptu, private serenade.

The rumor, however, was apocryphal. The Beatles never made it to the Soviet Union, but as Leslie Woodhead's BBC documentary, "How the Beatles Rocked the

agency did release some Beatles tracks, the band's music officially remained scarce, and, at times, the Soviet state denounced it. As a result, young Soviets sometimes went to great lengths to hear and play the Beatles. One fan recalls seeing a guitar out of his grandmother's table, crafting a pickup out of a telephone receiver and stealing a public propaganda speaker, all to play the Beatles. Other listeners bought illicit tracks, many of which were recorded on x-ray films in a solution to musical scarcity that became known as "rock on bones."

Mr. Woodhead has talked to a number of particularly fascinating Russian Beatles fans. He follows cult Russian rock group Mashina Vremeni, or Time Machine, as they record a track at the Abbey Road Studios after years of Beatles obsession. Lead singer Andrei Makarevich, who displays a childhood drawing in which he spells his name Andrei McCarevich, says, "I can't say we made music the first two years. We just tried to look like the Beatles."

Mr. Woodhead also interviews the music executive who functioned as the Soviet government's official bootlegger, ripping Beatles tracks for the state record label Melodiya and even taking the opportunity to insert his own face into the "Sgt. Pepper" album cover. "What do you think Paul McCartney thinks of you?" Mr. Woodhead says he asked. "Paul McCartney doesn't live in Russia," the music executive replied.

Throughout the documentary, Mr. Woodhead constructs a war between the tyrannical Evil Empire and freedom-loving Beatles fans, a Cold War-tinged scenario that ignores the complexity of Soviet society in the 1970s. The line of reasoning develops into another myth about the Beatles and the Soviet Union—this one mostly of Mr. Woodhead's making: that it was Lenin who started the Soviet Union, but Lennon who brought it down.



Agence France Press

Kremlin," explains, their music very much did. Mr. Woodhead's film traces the Soviet fascination with the Beatles from the days of underground records in the 1970s to Paul McCartney's first-ever Russian concert in 2003 on Red Square. The journey is a personal one for Mr. Woodhead, who first filmed the Beatles in Liverpool in 1962, back when the mop-topped singers were still unknown. In a pre-screening of the documentary, Mr. Woodhead recalled what Mr. McCartney said to him after the 1962 shoot: "It must be dead glamorous working in TV."

In the 47 years since that conversation, Mr. McCartney shot to stardom and Mr. Woodhead continued his career in TV. "How the Beatles Rocked the Kremlin" is as much about Mr. Woodhead's own magical mystery tour as it is about reinserting the Fab Four into the Cold War. "It was in the profoundest way a labor of love for me," Mr. Woodhead said. "The Beatles mattered far more behind the Iron Curtain than they ever did for us."

The documentary, which airs on Arte in Europe next month and on PBS in the U.S. in November, pays particular attention to quirky features of Soviet Beatlemania. Though the Soviet record



ITAR/TASS

Above left, Paul McCartney at the Kremlin in 2003; above, Beatles admirers in Red Square.

Arbitrage



The price of an iPhone3G

City	Local currency	€
London	£343	€390
Hong Kong	HK\$4,466	€397
Brussels	€475	€475
Rome	€499	€499
Paris	€509	€509

Note: 8GB, without service commitment; prices, plus taxes, as provided by retailers in each city, averaged and converted into euros.

Arnold Palmer's go-for-it greatness

AT LUNCH A FEW weeks ago at a Manhattan barbecue joint, my buddy ordered iced tea and lemonade mixed. "You mean an Arnold Palmer," our young waitress said. When she returned with the drink, I asked her on a hunch if she knew who Arnold Palmer was. "I didn't know it was a person, I thought it was just a thing—an iced tea and lemonade," she said.

Mr. Palmer, who celebrated his 80th birthday on Thursday, has

Golf Journal

JOHN PAUL NEWPORT

been such a deeply imbedded part of American culture for so long that it's not surprising some people—like those too young to have known him as a golfer—might mistake him for an impersonal entity. In addition to the drink, there are two hospitals, an airport, numerous avenues, innumerable grill rooms, his own golf tournament and countless awards, scholarships and charity initiatives named after him. Mr. Palmer still ranks among the highest-earning athletes in the world (including endorsements and affiliated businesses), even though it's been 45 years since he won the last of his seven majors, the 1964 Masters, and 21 years since his final victory on the Senior Tour.

Lasting popularity of this magnitude cannot be simply explained, but if at gunpoint you had to point to one ur-source, it would probably be his go-for-broke approach to playing the game. "The style you are referring to, I know what you mean and I know what it meant to me, but I'm not sure how to explain it without coming across as cocky," Mr. Palmer told me in a telephone interview last week. "If I said just one thing about it, I'd say I played that way because I was afraid of losing. I was playing to win."

Mr. Palmer's style resonated hugely with golf fans in the late 1950s and 1960s, as well as with the then-newly enfranchised television public at large. Various sociological reasons for this have been suggested. Mr. Palmer's brio repre-



Arnold Palmer, hitting it hard in 1962 and, at right, in July.

Time Life Pictures/Getty Images

sented a kind of breakthrough athletic id to a population still shaken by the Great Depression and World War II and awash in anxiety about the Cold War. However valid such conceptualizing may be, Mr. Palmer's appeal worked only because his style and its sponsoring personality were irrepressibly genuine, as thousands of testimonials over the ensuing years, from fellow pros, celebrities and everyday people he encountered and continues to encounter, have confirmed. The small-town boy from Pennsylvania, son of a lowly course superintendent, succeeded by dash and daring beyond

all expectation, thrilling the world because he was so obviously thrilling himself.

Several times in our conversation, Mr. Palmer reiterated a central point: He played the way he did because that's what felt natural to him. "I didn't hit it as hard as I possibly could all the time, but I will say I didn't back off very often either. I didn't like laying up unless absolutely necessary. That's just the way I was."

Even so, he had no trouble pinpointing some early influences on his style, starting with his father. "Dad always used to say, 'Hit it hard,



Getty Images

hit it hard. Don't worry about it, just hit it, go find it and hit it again," Mr. Palmer said. Then, when he was 16 and already a local standout, Babe Didrikson Zaharias, the barnstorming women's-golf superstar, came to Mr. Palmer's hometown of Latrobe and he and his dad were picked to play with her in an exhibition match.

"She was an extremely attractive lady and so nice. She talked to me like a buddy and a friend," Mr. Palmer recalled. "But she was also a great performer and I'll never forget, she said, 'Arnie, I'm going to loosen up my girdle and let it fly.' And she did just that. She hit it farther than I could believe. At the time I was very young in my golf and hadn't got to the point where I really knew what was going on, and I was very impressed with her."

Mr. Palmer also pointed to a formative moment at the state high-school championship at Penn State University the next year. Late in the final match, holding a slender lead, he pushed a drive into the deep rough on the right. His caddie, a high-school friend, advised pitching back to the fairway, but Mr. Palmer chose instead to drill a five-iron over a gap in the trees to the green, and pulled it off. He still remembers the cheer from the small gallery.

Could he have won by pitching back to the fairway? "Yes, I think I could have, but I didn't think that way. I saw the gap in the trees and thought, 'That's a shot I think I can

make,' so that's what I did. I guess I wasn't smart enough to do it any other way," he said.

The quintessential Arnold Palmer go-for-broke legend involves the short par-four first hole at the 1960 U.S. Open at Cherry Hills. In the first three rounds Mr. Palmer tried to drive the green but failed disastrously, resulting in a double bogey, a bogey and a par. Undaunted, he tried again in the final round and succeeded. He birdied that hole and five of the next six. Mr. Palmer's victorious charge from seven strokes back still stands as the biggest final-round comeback win in U.S. Open history.

Things didn't always work out so well, which is equally a part of Mr. Palmer's glory. "The truth is my playing style caused me to lose as many majors as I won," he said. The most painful was the 1966 U.S. Open, where he blew a seven-stroke lead on the final nine of regulation and lost to Billy Casper in a playoff. His mistake was to focus on breaking the all-time Open scoring record with daring shots rather than hold off his competitor. "Did I behave irresponsibly? Not totally, because I had something in mind I wanted to do. Am I sorry for what I did? Yes, I am. Would I do it differently? Probably not. It's the way I was, and that's something I have to live with today," he said.

Since pros these days can earn a fortune by finishing consistently in the money, the motivation to go all out for a win is not the same. Mr. Palmer played a more visceral brand of golf: He yearned to beat the other guy, to entertain the crowds, to make the ladies swoon, yet never took his good fortune for granted.

But he's not one to complain about the direction of the modern game. "There always were conservative players, fairways-and-greens types, and there always will be, just as there will always be risk takers," he said. "Tiger will take a chance if he has one. And there's a new emphasis on short par fours you can drive. Those can be very exciting. The spectators get a kick out of seeing a player take a shot, take a risk. That's what the public wants." He should know.

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PARTICIPATING TOURS AND ORGANISATIONS

Defining heritage

Do cultural traditions need the same protections as historic sites?

By Brigid Grauman

IT TOOK JUST a cursory glance at the map for the Unesco delegates to see that the UN organization's 1972 World Heritage list leaned heavily in one direction. Two decades after the list was established, the Western world was covered with dots—so many that Europe even required an insert—but parts of Africa, the Arab states and South America were completely empty.

Experts had long been aware of the problem. Was it only impressive ancient buildings and landscapes that needed protecting? Shouldn't "living" cultural heritage also be preserved—anything from Albanian folk songs to the herbal medicine of the Andean Kallawayas Indians to Khmer shadow theater? Shouldn't there also be official recognition of the languages, stories, music, dance, theater, rituals, traditional medicine and crafts that have given people a sense of identity and continuity over generations? To Unesco, the answer was clearly yes. Now, after years of debate and rule-setting, the organization's first official list of so-called "intangible heritage" sites is set to be drawn up later this month in Abu Dhabi.

Unesco's Convention for the Safeguarding of Intangible Cultural Heritage from Sept. 28 to Oct. 2 in the United Arab Emirates will establish, among other things, a list of endangered living heritages and look at viable ways of keeping them alive by involving communities, creating jobs and exporting good practices.

"It might simply be something like Romanian embroidery," says Cécile Duvelle, who heads the intangible heritage unit at Unesco. "Only the grandmothers still do it, and yet

it is considered vital to that community's sense of cultural identity." What would a Unesco seal of approval mean? In practice, if Romanian embroidery makes the preservation list, the techniques will be documented on film, promoted among young people and made part of a formal structure of education.

The conference will test how far the definition of "heritage" will stretch. Can a country's cuisine be listed, as French President Nicolas Sarkozy has suggested? What about silence as practiced in some monasteries, which various cultural actors in Flanders have been promoting?

From the start, some countries were keener on the idea of intangible heritage than others. The Japanese were early enthusiasts, having in the aftermath of World War II invented the idea of Living National Treasures—such as master calligraphers, potters and kabuki classical theater performers, with the promotion of apprenticeship courses for the younger generation. Other East Asian countries followed suit, and the French created "Maitres d'Art"—master craftsmen. Since 1999, Unesco's Japanese Director-General Koichiro Matsuura has pushed the project hard.

Some opponents argue that singling out traditions may ring their death knell simply by bringing them to public attention, rather as Angkor Wat's status as a Unesco World Heritage Site has attracted a flood of tourists to the Cambodian temple. And, as usual with a UN body, the process will be the object of diplomatic pressures. "Not only are there huge difficulties in determining the boundaries of the meaning of intangible heritage," says Robert Palmer, who heads the Council of Eu-

rope's culture department, "but there will be a lot of horse-trading between countries that may sometimes see geographical and political priorities pushing cultural interests aside."

Work on a legal text began in the 1980s and by 1989 Unesco adopted a recommendation that went largely ignored. A binding legal text was needed. Unesco's general conference finally adopted a painstakingly worded convention in 2003, and the arduous ratification process began. To this day, 110 countries have signed, with 83 countries either dragging their feet or opposing it.

In 2001, 2003 and 2005, Unesco put together a list of "Masterpieces of the Oral and Intangible Heritage of Humanity" with 90 examples in 70 countries. Although the word masterpiece will be scrapped because the experts don't want a "best of" approach, the items on that list, unless they are in countries that haven't ratified the convention, will be automatically adopted by this month's convention.

The full list can be seen at www.unesco.org/culture/ich. Here, a few notable examples:

Funky old medina: The Djemaa el-Fna, a bustling square at the entrance to the medina, the historic center of Marrakech, isn't the Moroccan city's loveliest spot, although everyone—tourists, peasants from around the country, local people—gathers there to soak up the atmosphere. Of an evening, smoke rises from the roasting kebabs at food stalls on the square, while crowds gather in circles of light around Gnaoua dancers, Berber musicians, snake charmers and storytellers. Travelers and traders have trod this earth for centuries.

Unesco's listing has led, among other things, to the hiring of the square's storytellers to talk about AIDS in schools.

Woven epics: Unesco chose to designate Kihnu island (and the smaller Manija island nearby) off the coast of Estonia as another cultural space under threat. Traditionally, the islands' men went fishing or seal-hunting, while the women tilled the fields and kept cultural traditions alive. Most visible among these are the brightly colored loom-woven wool skirts and sweaters they have worn for generations. Some colors, like red, are said to ease pain, and shapes like snake patterns and the wheels of the sun are potent life symbols. Economic hardship is the main threat to this traditional community, where housing developments and tourism are slowly eroding a distinct communal lifestyle.

Pulling strings: Sicily is the only part of Italy that still practices the



Sicily: The head of a string puppet in Catania.



Estonia: Women on Kihnu island weave traditional wedding gifts.

Costa Rica: A traditional painted carreta and its owner.



19th-century form of puppet theater that once traveled from village to village performing plays inspired by chivalric stories, Renaissance poets and the tales of sinners and saints. The puppets are beautifully executed and hand-painted wooden figures that require strong men to manipulate them. The puppet theaters themselves are family-run affairs—mostly now in Palermo and Catania—and are struggling to make ends meet.

Hand-carved history: The woodcrafting knowledge of Madagascar's Zafimaniry tribe—a skill once widespread across the island—is threatened both by deforestation and poverty. Many of these mountain villagers are reduced to selling decorative objects in nearby towns for their survival. In the 18th century, they had sought refuge from deforestation in the misty, wet peaks of southeast Madagascar. They cover every surface of the 27 native species of the wood they carve with symbolic en-

gravings that evoke their Indonesian origins and Arab influences. Their most spectacular achievements are their wooden houses and granaries perched on piles. These houses are built with planks and pegs; every piece slides into the next and is easily dismantled for transport.

Korean chanting: The Pansori epic chant is threatened by Korea's modernization, although measures have been taken to foster the revival of this storytelling art performed by a virtuoso soloist and a drummer. Pansori artists can perform this form of stylized speech and movement for several hours at a time, improvising on texts that combine folk and literary traditions and embody the essence of Korea of the Joseon period (1392-1910). Originally a shamanic form of expression, Pansori was popular with common folk until the late 19th century, when the urban elite started to enjoy its more literary versions. The range of vocal timbres re-



PHOTOMAX / Alamy



Richard Maschmeyer/robertharding

Mexico: Preparations for the Day of the Dead festival in San Miguel de Allende.



Ulje Tamm

quires years of training, as does the study of the repertoire, and individual artists develop their own styles for interpreting specific passages.

Herbal remedy: The Andean Kallawayas ethnic group in the mountains north of La Paz in Bolivia are traditional doctors who have been accumulating medical knowledge since pre-Inca times. The Incas used them as doctors, and even the Spanish relied on their medical knowledge. In the 18th century, these learned men went on therapeutic pilgrimages, returning with medicinal plants from around South America. Their pharmacopia containing some 980 species of plants is the largest in the world. This knowledge is slowly disappearing, although large pharmaceutical companies have benefited from it.

Day of the Dead: Mexico's Festival

of the Dead is the country's indigenous community's way of celebrating the dead in a mixture of Catholic and pre-Hispanic rites. On El Dia de los Muertos, dead relatives and loved ones are assumed to return to earth, and the quality of their reception will guarantee the family's future prosperity or bad luck. Wreaths of flowers, candles and sweetmeats are laid on the path from the cemetery to the home where the dead person's favorite food is spread out in front of a shrine. The ritual takes place on different days, according to gender, age and cause of death. Again, tourism is causing concern, as the celebration attracts an increasing number of tourists intent of having fun and drinking too much. Protection might involve the promotion of sustainable tourism limiting numbers

Morocco: A food stall in Marrakech's Djemaa el Fna.



Duncan Maxwell/robertharding



Hemispheres/Imagerium

Madagascar: The Zafimaniry village of Sakaivu.

of visitors, for instance, or teaching them something about the spiritual meaning of the event.

The cart before the ox: Hardly anyone uses oxcarts for transport anymore in Costa Rica, and increasingly fewer artisans know how to build them. But heritage advocates are seeking to prevent their complete disappearance. These carretas were originally built in the mid-19th century to transport coffee beans from the island's central valley over the mountains to the Pacific coast. They had solid wheels that cut through the mud, and were often a family's only means of transport. In the early 20th century, villagers started to paint them with patterns that identified the driver's home village, and soon flowers, faces and landscapes led to increasing competition between artists. Not only did the carts look like paintings on wheels, they also produced a chime as a metal ring struck the wheel's hubnut. Although families no longer use them in their daily lives, the oxcarts feature in religious and secular occasions.

—Brigid Grauman is a writer based in Brussels.



Seo Heon-gang

Korea: A Pansori folk chanter.

Bolivia: A medicinal ceremony of the Kallawayas tribe.



Agence France-Press

❖ Fashion

Sketches of spring: The '80s vibe lives on

BY CHRISTINA BINKLEY

THE '80S AREN'T going away anytime soon, judging from a preview of the next few weeks' fashion shows.

New York Fashion Week, which kicked off Thursday, isn't a huge sales generator—runway clothes generally account for only 10% to 20% of designer sales. But it is a barometer of future trends. The belted looks currently on the streets showed up on runways two years ago. A sneak peek at several upcoming collections for spring suggests that the '80s looks we're seeing in stores now will be around for a while. Extended shoulders, big tops over skinny bottoms and carrot-leg pants with pleats at the top and narrow ankles will all be apparent—and will probably look less shocking than they did when Marc Jacobs began showing them a year ago.

"It's so funny how the eye adjusts. Just what you think is the most hideous proportion then looks right," says Sharon Graubard, senior vice president of trend analysis for Stylesight, a trend-forecasting company based in New York.

Also coming: vibrant colors, longer skirts and asymmetry that channel the late '80s and early '90s.

Those who are shopping for work wear may not opt for the extreme looks that prance down the catwalks, but toned-down, well-edited versions are sure to fill store racks next spring. And several of the designers we previewed say they are seeking to make clothes more workable—and even practical—as they expand their offerings.

Gilles Mendel, known for his finely contoured eveningwear at J. Mendel, is introducing women's suits for the first time. Sophie Theallet has been inspired to create airy silk and cotton dresses that work like a uniform, moving from suitcase to meetings to evening.

Jason Wu, who exploded on the scene last winter when Michelle Obama wore his design to the inaugural balls, is introducing outerwear. Nanette Lepore is using a longer silhouette, which she says "my working customer" will love, though it's the young designers who work for her who inspired it.

While these shows are aimed at women's ready-to-wear, Michael Bastian has been keeping his collection under wraps from the press and public so he can introduce it in New York next week—something menswear designers are increasingly doing to raise their profiles.

Here is an exclusive preview from seven designers who are show-



Spring/summer 2010 looks from Nanette Lepore (left), Jason Wu (above); Frank Tell (below) and Cloak & Dagger designed by Brookelynn Starnes (below right).



ing in New York. Each one has shared a look he or she will show on their runway, as well as the thinking behind its creation. The designers include the well-established, such as Mr. Mendel and Ms. Lepore, as well as some highly rated emerging newcomers like Brookelynn Starnes, the designer behind Cloak & Dagger, and Frank Tell, a youngster whose intricate constructions we're likely to see more of.

Nanette Lepore: Long silhouettes, floaty romantic prints: "Very (Azze-dine) Alaïa and (Thierry) Mugler. Not a power suit. It's the whole idea of the innocence of a countryside, fireflies in the summer, what we remember from when we were kids. It sort of has the feel of a pretty country home. The newness of spring and hope."

Gilles Mendel: "I was interested in layering—and the wave. It's about lightness and transparency and layers. They look like they are melting—draping. I always respect the contours of the body. The J. Mendel woman is becoming more relaxed. I want people to wear what I make. I don't want to just do a show."

Frank Tell: Ruching and color, in-

spired by light-sculpture artist Dan Flavin, from a designer who has specialized in minimalist black-and-white chic: "It's a smart woman's collection. These women are very intellectual, they are very creative, they have a rich inner life."

Jason Wu: "I'm going to provide a few surprises. There's going to be outerwear. And knitwear. There'll be more structure. Bright and colorful dresses that have hand pleats. I'm working with specialty fabrics that I've developed. I've engineered my own prints and my own embroideries."

Sophie Theallet: "The idea of the dress as a uniform ... but as a completely effortless way of dressing. I want to make elegant and functional clothes for women who work and travel a lot, dresses that they can pull straight out of a suitcase and go to work in and then wear to dinner. I'm inspired by the landscape, heat and colors of Africa. I've been thinking a lot about the time spent in Marrakech, the cool colors of the mosaics, the warm and pinkish clay and terracotta."

Brookelynn Starnes: Inspired by Balmain: a band-style jacket. She also plans "a very easy dress for spring. Very feel-good, of satinated chiffon, silk that is breathable. The charmeuse is so soft, it's like butter on the body. I can't wait to wear it."

Michael Bastian: A dressier look than last year. "Last spring was our lifeguard collection—very beachy. What does a guy want to wear when he dresses up in the summer? We started with a tuxedo. This season our whole thing is Latin style. What would an American wear in Latin America?"



WSJ.com

New York dolls

See more photos from Fashion Week, and read the Heard on the Runway blog at WSJ.com/Fashion



How to make the right fashion statement at Fashion Week

BY TERI AGINS

THIS IS THE SECOND year I am going to attend a few runway shows and parties during New York fashion week. The gray pencil skirt and fitted jacket I wore last time looked pretty great, I thought, but nobody seemed to notice. How can I dress so that I will stand out and get my picture taken? I want a real fashion look that makes me fit in with this set. —J.A., New York City

The fashion plates and lanky

models around the runway shows do have a signature look. They make a determined effort to look original, up-to-the-minute, subtle and uncontrived. They know that the perfect jeans with an edgy military jacket and the right boots can look drop-dead hip.

Check out the looks on Thesartorialist.com, a Web site that showcases ordinary folks who dress with verve and aplomb at fashion events. One key element: In almost every snapshot, these people's clothes fit per-

fectly. I can't say it enough: A good tailor is a fashionista's best friend.

If you're keen to turn up the heat, don't hang back. You need a flair for the dramatic, wearing combinations such as cowboy boots with a silky minidress under a beat-up biker jacket.

The fashion-show audience is full of people dressed in head-to-toe black. Why not stand out with at least one item in a bright color—orange, acid green, deep purple or red—in your ensemble? Always con-

sider how quirky trimmings—including hats, gloves or boots—can inject a real flourish. Never skimp on the basics—expertly applied makeup, a fresh blow-dry and a manicure.

Hone your fashion-event persona with pointers gleaned from boutique saleswomen and free personal shoppers at department stores. Before long, you'll be high-stepping confidently into red-carpet fashion events.

—Send questions to Askteri@wsj.com

A bold expansion for Derek Lam

BY VANESSA O'CONNELL

DEREK LAM HAD just crossed the line into fashion stardom—and profitability—when the global economy fell, taking sales of high-priced clothing and accessories with it. The 43-year-old American, who founded his eponymous label in 2003, creates womenswear at the uppermost price tier. A silk jersey sleeveless V-neck dress sells for \$1,790. After turning its first profit in 2007, Derek Lam LLC barely broke even in 2008 and began losing money again this year. To finance growth, the New York fashion house last year sold a majority stake in the company to Labelux Group, a luxury-goods investment group based in Vienna and Milan that owns the footwear business Bally. That financing enabled Mr. Lam and his life partner, CEO Jan Schlottmann, 44, to expand their 45-employee firm. Derek Lam LLC opened its first freestanding store in May in downtown Manhattan—a risky move in the recession. They launched their first ad campaign in fashion magazines last month.

This Sunday, the designer, who is also a creative director at Tod's, will join other big labels unveiling spring styles at his first runway show held in Bryant Park, the official venue of New York Fashion Week. In an interview, Mr. Lam explained why his recent losses are actually "investments."

Q: Which moves paid off for you this year?

One of the smartest moves was to open the store. It has given us a whole new platform to present to the whole world all the work I have done. We still have great retail partners: Barneys, Bergdorf's, Saks. But they can only buy within the realm of their floor space and what works for them. To have a store allows me to come in and say, oh, this is what Derek Lam is about. It's an environment that speaks strongly, reinforces the brand, the product range.

Q: What would you have done differently this year?

There was the question about whether or not we should be on Madison Avenue, which is a high-traffic luxury street, or to be downtown, Crosby Street, on an unknown corner that is my favorite corner in terms of New York. I said, "We are not going to have our headquarters on Madison Avenue. It is impossible, in terms of having the store and the company offices above. This is our laboratory." Whether we would be generating more business in a high-traffic-expected location is up for evaluation. But we send a lot of clothes uptown.

Q: What are you doing now?

We are definitely scaling back, in terms of the amount of advertising we wanted to do or opening more

stores right off the bat. We originally planned to open two stores. And we said we really need to see how this works before we jump in.

Advertising, there was a question. Should we wait because of the economy? Should we do it? We said let's take advantage of the fact that maybe the magazines are smaller. Your ad doesn't get lost. Contrary to what other people would say—that it's a bad time to advertise—it is setting a foundation. In the recession, we are finding that vendors, contractors, are more open to somebody coming in who is new and enthusiastic, as opposed to when everything is big dollars, big scale, and you're lower on the totem pole.

Q: What are people buying?

Jersey dresses have been doing amazing. Our top three best sellers are draped jersey dresses. I am always looking for what is the next new thing in jersey. It's the miracle fabric. I think it speaks very much for now. It's body-conscious but also has some softness. It is feminine, easy to wear. It fits a lot of body types. It started with people wearing jersey tops in a bootleg jean and now it has almost turned into an all-jersey wardrobe. So jersey is a big thing for us. Coats we have always loved. I think that is one of the things that is kind of nonsensical. Why do you need a new winter coat? But I think coats [are] a



Brian Harkin for The Wall Street Journal

Designer Derek Lam recently opened his first freestanding store; right, a dress from his Fall 2009 collection.



WireImage

huge wardrobe refresher.

Q: Is the relationship with retailers tense?

We have conversations about ... what number do we have to be at? And they give you the number. If you want to make a presence on the floor, this is the number that you need to generate. So they do have an impact in terms of our merchandising plan. For large department stores, it is tough, because it is such a big floor and there's a sea of clothing. And you know what works for them because they have a customer that can wade through that sea of

clothing and say this is what I would like to see in my wardrobe again.

Q: How bad are your losses?

Losses means that you misplaced it. Or that it fell off the back of the truck. We didn't lose it. We are investing in it. We have something to show for it, which is the store. The advertising. There's something to show for the money spent. It's not like it went out the window on wings.

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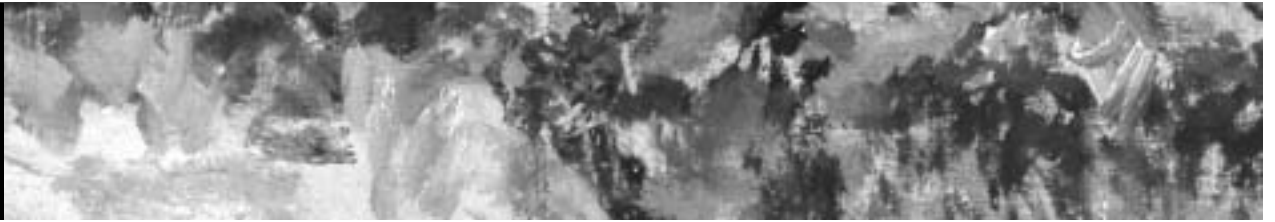
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❖ Top Picks

Multimedia at its best in 'Show'

BERLIN: In the early 1990s, Kunst-Werke was the great pioneer in Berlin's contemporary art scene. Housed in an abandoned margarine factory in the heart of East Berlin's Mitte district, the non-commercial exhibition space attracted world-class conceptual artists at a time when the decentralized German art world was just about anywhere but Berlin. Within a decade, Berlin-Mitte had become the European address of choice for cutting-edge galleries, and Kunst-Werke, renamed the KW Institute for Contemporary Art, seemed to have a hard time com-

peting with its neighbors. However, thanks to a new exhibition by British multimedia artist Ceal Floyer, KW races back to the head of the line. Ms. Floyer, 41 years old, has taken over four stories of KW's soaring bunker of a building with a show of new and old work, called "Show." In the process, she has demonstrated that KW still has an essential role in Berlin's cultural life.

Multimedia art is often a study in excess, as artists use a host of technologies and materials to create a series of competing images and sounds. Ms. Floyer takes the opposite approach. By combining installation art's use of everyday objects with a spare sensibility descended from 1960s minimalist sculpture, she uses technology to isolate her objects, thereby creating a skeletal, sophisticated style all her own.

"Show" begins with a projection of a red curtain and an apparent spotlight called "Double Act" (2006). Not quite sure at first if we are looking at a spotlight on a curtain, or at a light projection of a spotlighted curtain, we can't help but wait for the curtain, real or projected, to go up. Combining the humorous with the mysterious, "Double Act" is a com-

mentary on the boundless expectations we have of contemporary art.

Unlike the minimalists, who wanted to rid their art of any extraneous references, Ms. Floyer, now based in Berlin, readily conjures up the hard realities of her chosen hometown, which, in the decades since unification, can seem to have turned into a sea of discount stores. In "Monochrome Till Receipt (White)," Ms. Floyer mounts an ordinary receipt, about 40 centimeters long, in a 100-square-meter space. Documenting the sale of cheap white objects, like doilies, the receipt flickers on its wall as a tiny but unavoidable reminder of the city outside.

"Show" ends in a maximalist flourish, with another new piece called "Works on Paper," which posts some 1,800 sheets of paper collected from test tablets at stationery shops, filling up KW's fourth floor with elaborate, anonymous scrawl. Both hilarious and creepy, "Works on Paper" forces legions of unwitting collaborators to join Ms. Floyer in her redemptive project to turn the ignored and abandoned into art.

—J.S. Marcus
Until Oct. 18
www.kw-berlin.de



Andrea Harris as Beatrice in 'Katrina.'

In 'Katrina,' the medium is the maelstrom

LONDON: Jonathan Holmes's "Katrina," an experimental play about the hurricane that devastated New Orleans four years ago, gives voice to a disaster that was natural in form, but national in content. As much as Mother Nature was responsible for Katrina's nearly 2,000 deaths, so too was Uncle Sam. It is this simple, but not simplistic, point that Mr. Holmes drives home throughout his play, using interwoven monologues of survival to present a victim's-eye view of the disgraceful behavior that swelled in the storm's aftermath.

Staged in a warehouse on Oxo Tower Wharf, the play is modeled loosely on Dante's "Inferno." A character named Beatrice ferries the dead body of her lover Virgil across a flooded, post-apocalyptic New Orleans to give him a proper burial at City Hall. Along the way, she encounters other survivors condemned to the post-Katrina nightmare—two tourists who are prevented from leaving the city after the storm; a woman from the Ninth Ward who sees her granddaughter held at gunpoint by officials; a prisoner

trapped in jail during the hurricane, among others.

Like Dante's Virgil, who ends up in hell simply because he was born before Christ, many of the hurricane victims are condemned to their plights on account of their station in life.

But despite its telling message, progressive format and compelling acting, "Katrina" has a number of serious flaws. Because the characters rarely interact, the play drags on as an endless complaint, and a heavy use of stereotypes offers an unsophisticated interpretation at times.

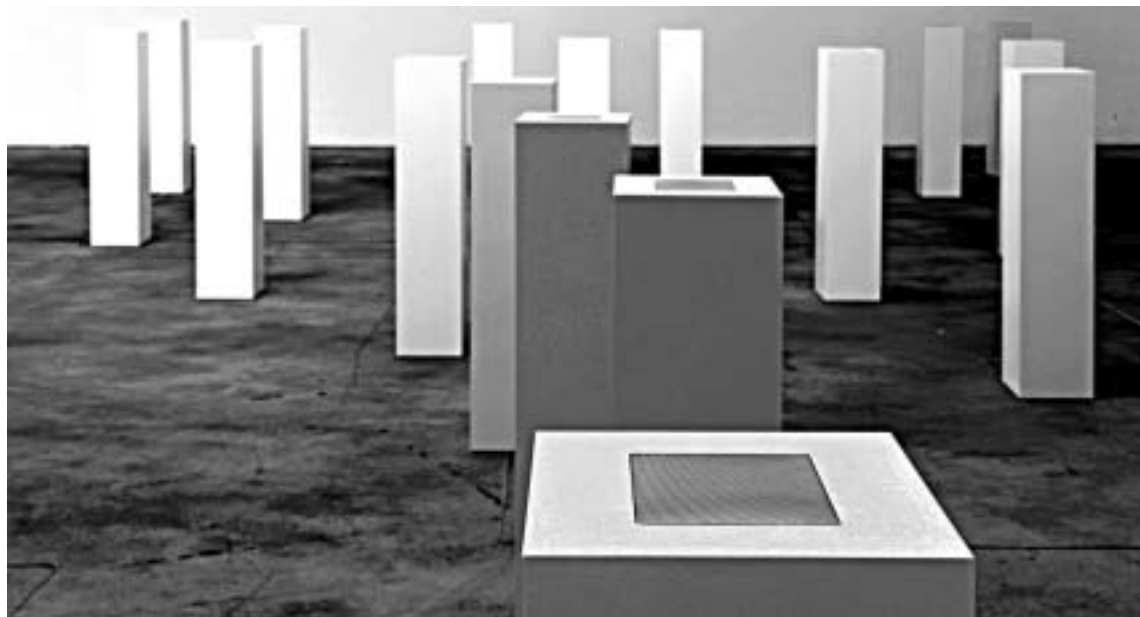
"Katrina" is, nonetheless, a necessary and well-intentioned elegy, which transports theatergoers back into the whirlwind to emphasize a measure of unethical ineptitude that should not be forgotten. In "Paradiso," Dante wrote: "A great flame follows a little spark." Mr. Holmes's play, despite its imperfections, allows us to appreciate that Katrina itself was but a little spark. We humans ignited the great flame.

—Paul Sonne
Until Sept. 26
www.jerichohouse.org.uk



Uwe Walter (2)

'Double Act' (2006), left, and 'Things' (2009), by Ceal Floyer.



Prints charming: London auctions feature works by art-world greats

ROY LICHTENSTEIN'S playful Pop art and Edvard Munch's haunting studies are on the auction block in London this month, as both Christie's and Sotheby's gear up to offer prints by some of modern art's renowned heavyweights.

Though the financial crisis has brought a slump in demand for contemporary art

Collecting

MARGARET STUDER

among collectors and a drop in supply of modern prints too, iconic works by artists like Andy Warhol have retained something of a recession-proof quality. As Jennie Fisher, print specialist at Sotheby's says: "People want to have a Marilyn on the wall."

In July, Bonhams' London print sale was 90% sold according to value of estimated works. A 1962 abstract print by British Op artist Bridget Riley was estimated at £4,000-£6,000 and went for £18,000.

On Sept. 17, Christie's in London will



'Madonna' (1895-1902) by Edvard Munch; estimate: £200,000-£300,000.

Christie's

sell a version of Munch's "Madonna" (1895-1902), one of the Norwegian master's most famous prints (estimate: £200,000-£300,000), which depicts a woman in black, pale green, blue and red. According to the Christie's catalog, Munch's Madonna is as much "a hallowed icon" as she is a "terrestrial femme fatale"; she encapsulates the artist's fascination with "life and death, desire and fear, holiness and carnality."

German expressionists were among the 20th century's most skilled printmakers. Christie's will be offering Max Beckmann's 1921 image, "Self-Portrait with Bowler Hat," which is estimated at £70,000-£100,000. In it, Beckmann takes on the style of a dandy, but his eyes, which look uneasily to the future, speak to the uncertainty of life in the interwar era.

German expressionist Ernst Ludwig Kirchner's famed Alpine landscapes are among the prints to be sold at Sotheby's London on Sept. 24. In "Berggruppe" (1919), a rare lithograph in cobalt blue, pink, black and green, Kirchner captures the wild and rugged beauty of the high

mountains (estimate: £30,000-£50,000).

Pablo Picasso was a dedicated printmaker who created some of the world's greatest images. His love for female subjects is legendary—from innocent beauties to women portrayed as dragons. Picasso's "Les Deux Femmes Nues" (1945), a series of 22 lithographs showing the transformation of two nude women from gentleness to power, is expected to fetch £100,000-£150,000 at Christie's.

At Sotheby's, Picasso's image of a regal and rich young woman, created in the style of 16th-century German master Lucas the Elder, is estimated at £70,000-£100,000.

Both auction houses will feature iconic Pop pieces by Lichtenstein. At Christie's, the colorful "Sweet Dreams, Baby!" (1965) allows viewers to feel the "POW!" of a fist as it misses a man's head (estimate: £25,000-£35,000). Sotheby's, by contrast, will offer "The Melody Haunts My Reverie" (1965), in which a beautiful blonde with big blue eyes dreams that her wishes will be fulfilled (estimate: £45,000-£55,000).

Samuel Johnson, Capitalist

By Eliza Gray

It was the ultimate gathering of statesmen, thinkers and artists, the likes of which aren't likely to be found in Davos or at any Renaissance Weekend. "The Club," as it was simply known, was founded in 1764 by the moralist and polymath Samuel Johnson, and included the likes of political philosopher Edmund Burke, painter Joshua Reynolds, naturalist Joseph Banks, historian Edward Gibbon and economist Adam Smith.

Over Monday night dinners at the Turk's Head, a tavern in London, members of the club would chew over everything from philosophy, to rhetoric, to art, to questions of human character and nature. It's been said that the late 18th century was the last time in history a well-educated person could have a mastery of every great scholarly discipline. But it's also true that the greatest minds of the era believed that there was an essential unity of knowledge, and that the natural and humane sciences, or the moral and the political, could only be properly comprehended together.

We could use a club like that today, or at least we could attend more closely to what some of its members thought about the world they knew—and to how they thought about it. That goes especially for Johnson, who is remembered by posterity mainly as the

author of the first authoritative dictionary of the English language (as well as the subject of arguably the English language's greatest biography), but whose thoughts on human nature, morality and commerce are a timely antidote to the anti-capitalist ethos that's become increasingly fashionable in the wake of the financial crisis.

Johnson believed that human happiness could be achieved through great acts of striving rather than in states of placid contentment. "Do not suffer life to stagnate," opines a character in his 1759 novel, "The History of Rasselas." "It will grow muddy for want of motion." The novel tells the story of a restless young prince of Abyssinia who, for lack of ordinary wants, escapes from an Eden-like existence in order to find some greater thing to reach for. Seeing the pyramids in Egypt—which, unlike the Great Wall of China, have no practical function beyond the extravagant glorification of a single man—the prince's tutor observes that "those who have already all that they can enjoy must enlarge their desires."

Man, in other words, is desirous, ambitious and perpetually dissatisfied with what he has, a fact endlessly lamented today by socialists, environmentalists and other sundry moralists who tell us we'd all be better off learning to say "enough" and to be happy with what we have. Johnson took a different view. Though he

warned against the moral and emotional pitfalls of unbridled or misplaced ambition, he also knew that ambition could also be a force for good, and the lack of it an even greater force for ill.



In "A Journey to the Western Islands of Scotland," an account of his travels with James Boswell through the Hebrides in 1773, Johnson vividly described the desolation of a feudal land, untouched by the commercial exuberance that was then transforming much of the rest of Britain. Johnson was struck by the utter hopelessness in

a country in which even money was largely unknown, and the lack of even basic material improvements—the windows, he noticed, did not operate on hinges but had to be held up by hand, making the houses unbearably stuffy. He was even more struck by the apparent lack of motivation for improvement, and the contrast between places where markets thrived and those where they didn't. In Old Aberdeen, where "commerce was yet unstudied," Johnson found nothing but decay, whereas New Aberdeen, which "has all the bustle of prosperous trade," is beautiful, opulent, and promised to be "very lasting."

Johnson also understood that what Smith would later call the division of labor was instrumental for human happiness and progress. "The Adventurer 67," which he wrote in 1753 at the height of a commercial boon (and 23 years before Smith published "The Wealth of Nations"), delights in the sheer number of occupations available in a commercial capital like London. The insatiable demand for even the most specialized goods and services means employment for anyone who wants to make a living: "...myriads [are] raised to dignity, by no other merit than...contributing to supply their neighbors with the means of sucking smoke through a tube of clay."

Nor, to Johnson's way of thinking, did the benefits of commercial society accrue to the individual at the expense of "society." On

the contrary, he saw that a system of commercial cooperation—a free market—brought people together in mutually beneficial ways. "[E]ach of us singly can do little for himself," he wrote, "and there is scarce any one amongst us... who does not enjoy the labor of a thousand artists." He also saw the market as the only mechanism by which the diversity of human desires could be satisfied: "In the endless variety of tastes and circumstances that diversify mankind, nothing is so superfluous, but that some one desires it..."

All of this amounts to a description of what today we would call the capitalist system. Of course, the term "capitalism" was unknown in Johnson's day (though "capitalist" was; Johnson pithily defined it in his dictionary as "He who possesses a capital fund"). Also unknown to Johnson was the notion of "ideology." Rather, what Johnson wrote was drawn from observations and reflections on human nature as he saw it—a nature that always aspired for more and better and (when properly instructed) nobler things. That nature is still with us, as is the economic system that Johnson observed is best adapted to it. Our latter-day moralists shouldn't lightly throw it away.

Ms. Gray was a Bartley Fellow with the Journal this summer.

'Extreme Male Brain'

By Christine Rosen

In a new movie, "Adam," the title character, a quirky loner played by the reliably adorable actor Hugh Dancy, turns his living room into an impromptu planetarium to entertain his attractive but romantically wary neighbor, Beth. Soon he is taking her to Central Park to witness raccoons frolicking in the moonlight and we are comfortably launched on that predictable cinematic journey wherein the charming oddball woos the beautiful girl.

Predictable, that is, until a few scenes later, when Adam inappropriately announces his own sexual arousal and then confesses to Beth that he suffers from Asperger's Syndrome. Very quickly, our geek ceases to be the typical hero-in-hiding and instead becomes the embodiment of a syndrome only recently recognized by the American Psychiatric Association.

Asperger's is characterized, among other things, by awkwardness in social situations and an inability to read others' body language and social cues. And yet, in "Adam," much of the leading man's appeal comes from his refreshing, albeit sometimes brutal, honesty. For Beth, whose experience with men has thus far been negative, the contrast between the awkward, earnest Adam and her suave but dishonest ex-boyfriend turn Adam's supposed deficiencies into strengths, at least for a time. Despite a compellingly sympathetic portrayal by Mr. Dancy, the movie eventually adopts a heavily didactic tone, launching Adam into the more banal role of the misfit who teaches "normal" people something about life.

Whatever the deficiencies of the film, its release cements a new awareness of Asperger's Syndrome in popular culture. This year the Sundance Film Festival featured an animated movie, "Mary and Max," about an Australian girl and her New York pen pal, who happens to have Asperger's, and HBO is scheduled to release a film next year about Temple Grandin, the animal behaviorist who has written about her experience of Asperger's. In recent years, several memoirs, such as John Robison's "Look Me in the Eye" and Tim Page's "Parallel Play," have explored life with Asperger's. "My pervasive childhood memory is an excruciating awareness of my own strangeness," Mr. Page wrote in an essay in *The New Yorker*. His is an emotionally poignant assessment of the condition: "After fifty-two years, I am left with the melancholy sensation that my life has been spent in a perpetual state of parallel play," he writes, "alongside, but distinctly apart from, the rest of humanity."

Although the CBS television show "Big Bang Theory," a situation comedy that follows the travails of four brilliant, geeky young scientists, isn't explicitly about Asperger's Syndrome, several of its characters act like "Aspies," as those diagnosed with Asperger's Syndrome often refer to themselves. Sheldon, a germaphobe who spends his leisure time playing Klingon Boggle and who maintains a strict daily routine, is the most likely Aspie (not unlike his hero, Spock, from "Star Trek") The

show follows the men's efforts to navigate the treacherous world of normal social interaction, pertly embodied by Penny, the bottle-blond waitress who lives across the hall. She finds this passel of uber-nerds alternatively charming and exasperating. The conceit of the show is that neither Sheldon nor his friends see themselves as especially strange.

On the contrary, in a geek-heavy community of physicists, the show suggests, many brilliant people hover on this end of the social spectrum. The comedy comes not from their realization of this fact, but from their strenuous refusal to recognize it and become "normal."

This approach is less forgiving for women. Simon Baron-Cohen, who directs the Autism Research Centre at the University of Cambridge, argues that autism-spectrum disorders such as Asperger's are expressions of the "extreme male brain." Indeed, four times as many men as woman are diagnosed with the condition.

The mother of one of the characters on "Big Bang Theory," a brilliant neuroscientist and Aspie-like woman played by Christine Baranski, is, like the empathy-challenged men, the source of many jokes. But whereas their foibles are also ostensibly part of their charms, her lack of maternal feeling casts her as unfeminine and thus far more freakish.

Why are we seeing more portrayals of Asperger's Syndrome in popular culture? Increased awareness and diagnosis of conditions along the autism spectrum is one

reason. But we are also in the early stages of a debate about whether autism-spectrum conditions are disorders to be medicalized (and, presumably, cured) or merely more extreme expressions of normal behavior that we should treat with greater tolerance. Economist Tyler Cowen argues that it is also because our culture needs people with Aspie-like talents, such as better memorization and calculation skills and a keen desire to assemble and order information, even as it continues to stereotype them for their social deficiencies. In a recent essay in the *Chronicle of Higher Education*, Mr. Cowen chastised his academic colleagues for promoting negative views of people with autism-spectrum conditions, particularly the notion that these conditions should be treated as a disease that exacts high social costs.

On the contrary, Mr. Cowen calls people along the autism spectrum the "'infovores' of modern society" and argues, "along many dimensions we as a society are working hard to mimic their abilities at ordering and processing information." In a world awash in distracted people desperately (and unsuccessfully) trying to multitask, Mr. Cowen says, Aspies' ability to focus on detail is a profound advantage. This is particularly true in academia, he argues, where "autism is often a competitive advantage rather than a problem to be solved."

Mr. Cowen's relentlessly optimistic view glosses over some of the serious personal and professional challenges that people who have autism-spectrum conditions face. Still, like the films and books that have emerged in recent years, Mr. Cowen's call for us

to embrace a more liberal notion of achievement by recognizing in conditions like Asperger's a kind of "neurodiversity" rather than merely a disorder is compelling.

As traditional social norms and old-fashioned rules of etiquette erode, we are all more likely to face the challenge that regularly confronts people with Asperger's: what rules apply in this social situation? In a world where people routinely post in excruciating detail their sexual preferences on their Facebook pages, is it really so shocking to have someone note their own sexual arousal in idle conversation? Unlike Facebook oversharing, Aspies are not intentionally flouting social conventions. Quite the opposite. Tim Page notes that it was his chance discovery of Emily Post's book "Etiquette" that revealed the rudiments of social behavior that had previously eluded him.

As well, our interest in Asperger's comes at a time when we are enthusiastically hunting for the genetic basis of what makes us biologically different from each other. And yet, our search for the source of difference will, in many cases, end in an effort to eradicate that very difference. Will a society that accepts Asperger's now be as tolerant of it in a future where we might have the power to eliminate it? Let's hope so. As these movies and books suggest, we are all searching for the same ineffable thing: connection to another human being who accepts our quirks, diagnosed or not, and loves us all the more for them.

Ms. Rosen is senior editor of "The New Atlantis: A Journal of Technology & Society."

time off



Royal Museums of Fine Arts of Belgium

Amsterdam

art
"Alfred Stevens" presents 64 portrait paintings of Parisian women by Belgian artist Alfred Stevens (1823-1906).

Van Gogh Museum
Sept. 18-Jan. 24
☎ 31-20-5705-200
www.vangoghmuseum.nl

Antwerp

fashion
"Delvaux: 180 Years of Belgian Luxury" traces the history of Belgian luxury goods house Delvaux.

ModeMuseum
Sept. 17-Feb. 22
☎ 32-3-4702-770
www.momu.be

Barcelona

history
"Liceu Opera Barcelona" celebrates the reopening of the Liceu Theatre 10 years ago with exhibits and pictures of the opera house before and after a 1994 fire.

Palau Robert
Until Oct. 4
☎ 34-93-2388-091
www.gencat.cat/probert

Berlin

art
"Berlin 89/09—Art Between Traces of the Past and Utopian Futures" shows art linked to the fall of the Berlin Wall 20 years ago, including works by Max Baumann, Stefanie Bürkle, Doug Hall and Tobias Hauser.

Berlinische Galerie
Sept. 18-Jan. 31
☎ 49-30-7890-2600
www.berlinischegalerie.de

literature

"International Festival of Literature Berlin" presents lectures, music and readings by over 140 authors from over 50 countries.

Internationales Literaturfestival Berlin
Until Sept. 20
☎ 49-30-2787-8620
www.literaturfestival.com

Brussels

art
"Persona: Ritual Masks and Contemporary Art" showcases 180 masks selected from the Africa Museum's collection alongside works by contemporary artists.

Royal Museum for Central Africa
Until Jan. 3
☎ 32-02-769-5211
www.africamuseum.be

Budapest

music
"Handel and Haydn: Budapest Baroque Festival 2009" includes Handel's Judas Maccabeus and Dixit Dominus, plus Haydn's The Creation.

Budapest Baroque Festival
Sept. 17-Oct. 11
☎ 36-1 3378 116
www.barokkfesztival.hu

Cologne

art
"Vincent van Gogh: Shoes" displays "Shoes" by Vincent van Gogh (1853-90) alongside scholarly discourses on the painting by Meyer Schapiro (1904-96), Jacques Derrida (1930-2004) and others.

Wallraf-Richartz-Museum & Fondation Corboud

Sept. 17-Jan. 10
☎ 49-221-221-211-19
www.wallraf.museum

Dublin

history
"Mani: The Lost Religion of Light" presents texts, studies and a conference on the ancient Manichean religion, discovered in Egypt in the 1920s.

Chester Beatty Library
Until Nov. 1
☎ 353-1-407-0750
www.cbl.ie

art

"Edvard Munch: Prints" presents 40 graphic works by the Norwegian artist Edvard Munch (1863-1944).

National Gallery of Ireland
Sept. 19-Dec. 6
☎ 353-1-6615-133
www.nationalgallery.ie

Frankfurt

history
"The Frankfurt School and Frankfurt—A Return to Germany" analyzes the postwar return to Germany of Frankfurt School scholars and theorists.

Jüdisches Museum
Sept. 17-Jan. 10
☎ 49-69-2123-5000
www.juedischesmuseum.de

Hannover

art
"Night Flower—Images of Nature from the Sprengel Museum Hannover Collection" includes works by Paul Klee (1879-1940), Niki de St. Phalle (1930-2002), James Ensor (1860-1949) and others.

Sprengel Museum
Until Nov. 8
☎ 49-5111-6843-875
www.sprengel-museum.de

Helsinki

art
"Pablo Picasso" shows 200 works by the Spanish artist (1881-1973).

Ateneum Art Museum
Sept. 18-Jan. 6

☎ 358-9173-36
www.ateneum.fi

Liverpool

environment
"Urbanism 09" is a festival of exhibitions and celebrations along the Liverpool-Leeds Canal.

Liverpool Biennial
Sept. 16-20
☎ 44-151-7097-444
www.biennial.com

London

art
"20/21 British Art Fair" is a modern and contemporary art fair, with works by Francis Bacon (1909-92), Dame Barbara Hepworth (1903-75), Lucian Freud (born 1922), David Hockney (born 1937) and others.

Royal College of Art
Sept. 16-20
☎ 44-20-8742-1611
www.britishartfair.co.uk

science

"The Grand Opening of Your Mind" marks the opening of the Natural His-

tory Museum's new Darwin Centre.
Natural History Museum

Sept. 15
☎ 44-20-7942-5011
www.nhm.ac.uk

music

"Jay-Z Live in London" features the hip-hop artist introducing his new album "The Blueprint3."

Roundhouse
Sept. 17
☎ 44-0844-5765-483
www.livenation.co.uk

Madrid

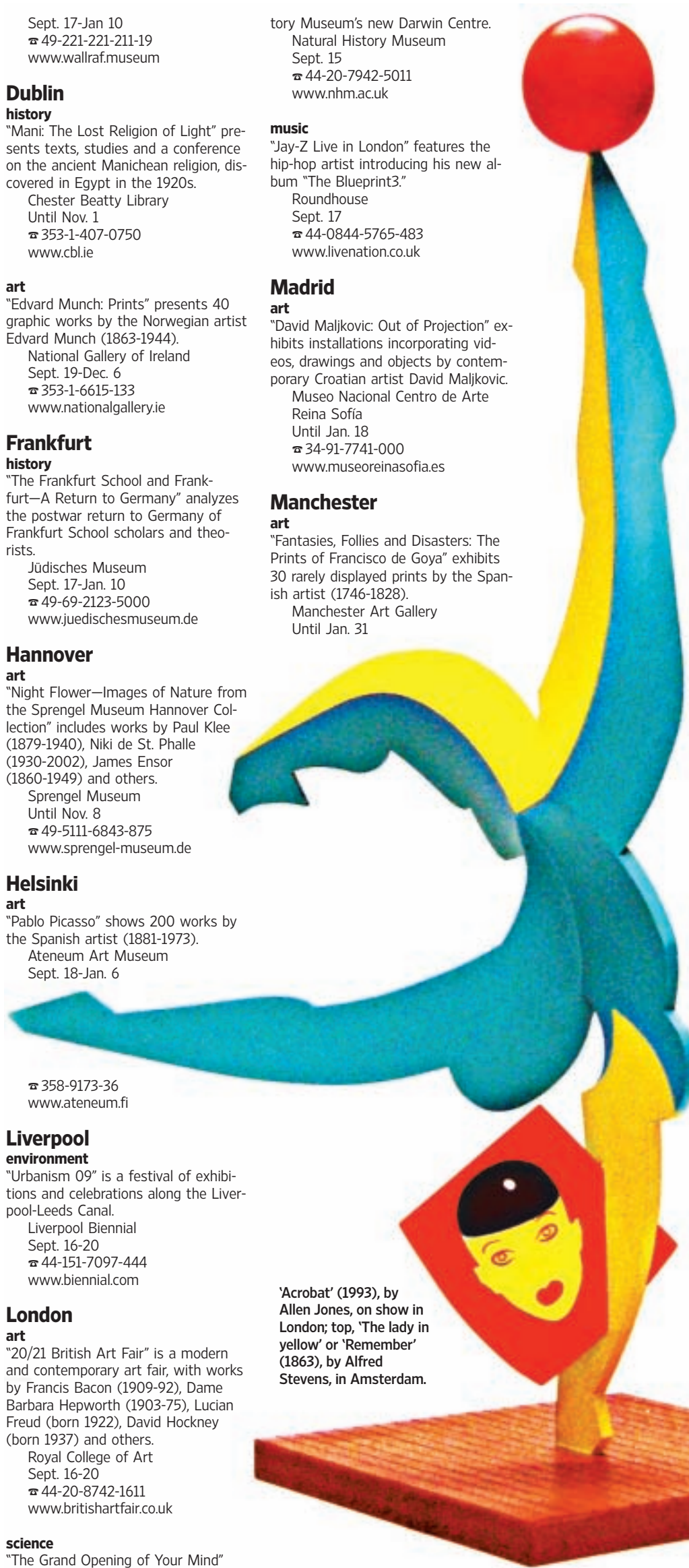
art
"David Maljkovic: Out of Projection" exhibits installations incorporating videos, drawings and objects by contemporary Croatian artist David Maljkovic.

Museo Nacional Centro de Arte Reina Sofia
Until Jan. 18
☎ 34-91-7741-000
www.museoreinasofia.es

Manchester

art
"Fancies, Follies and Disasters: The Prints of Francisco de Goya" exhibits 30 rarely displayed prints by the Spanish artist (1746-1828).

Manchester Art Gallery
Until Jan. 31



'Acrobat' (1993), by Allen Jones, on show in London; top, 'The lady in yellow' or 'Remember' (1863), by Alfred Stevens, in Amsterdam.

Courtesy Gillian Jason

☎ 44-161-235-8888
www.manchestergalleries.org

Munich

music
"Tori Amos Sinful Attraction Tour" brings the singer-songwriter Tori Amos to the stage of Europe's biggest circus.

Circus Krone
Sept. 14
www.mlk.com

Oslo

art
"Rotating Views #2—Astrup Fearnley Collection" shows contemporary art work by Nate Lowman, Bjarne Melgaard and Gardar Eide Einarsson.

Astrup Fearnley Museum
Sept. 17-Aug. 28, 2010
☎ 47-2293-6060
www.af-moma.no

Paris

design
"Louis Comfort Tiffany: Colors and Light" showcases 170 works by American designer Louis Comfort Tiffany (1848-1933).

Musée du Luxembourg
Sept. 16-Jan. 17
☎ 33-1-4234-2595
www.museeduluxembourg.fr

art

"The Buddhas of Shandong" displays sixth-century Buddhist stone sculptures discovered in 1996 by workers on a construction site in Qingzhou City, Shandong province.

Musée Cernuschi
Sept. 18-Jan. 3
☎ 33-1-4563-5075
www.cernuschi.paris.fr

Vienna

art
"Franz West: In the Garden of Earthly Delights" shows sculptures and sculptural arrangements by the Austrian artist Franz West (born 1947).

Belvedere
Until Nov. 2
☎ 43-1-7955-70
www.belvedere.at

ethnology

"Made in Japan" commemorates 140 years of relations between Japan and Austria-Hungary with artifacts from 1853 and items exchanged at the Vienna World Exposition of 1873.

Museum of Ethnology
Until Sept. 28
☎ 43-1-5252-40
www.khm.at

art

"Cy Twombly: Sensations of the Moment" displays new works and a retrospective of American artist Cy Twombly (born 1928).

Mumok
Until Oct. 26
☎ 43-1-525 00
www.mumok.at

Source: ArtBase Global Arts News Service, WSJE research.