

FRIDAY-SUNDAY, JANUARY 8-10, 2010

WEEKEND JOURNAL.

EUROPE

Snow escape

Skiing without the crowds

The biggest books and films of 2010 | Lebanon's extraordinary wines

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WEEKEND JOURNAL.

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Henry Moore's 'Reclining Figure' (1939).

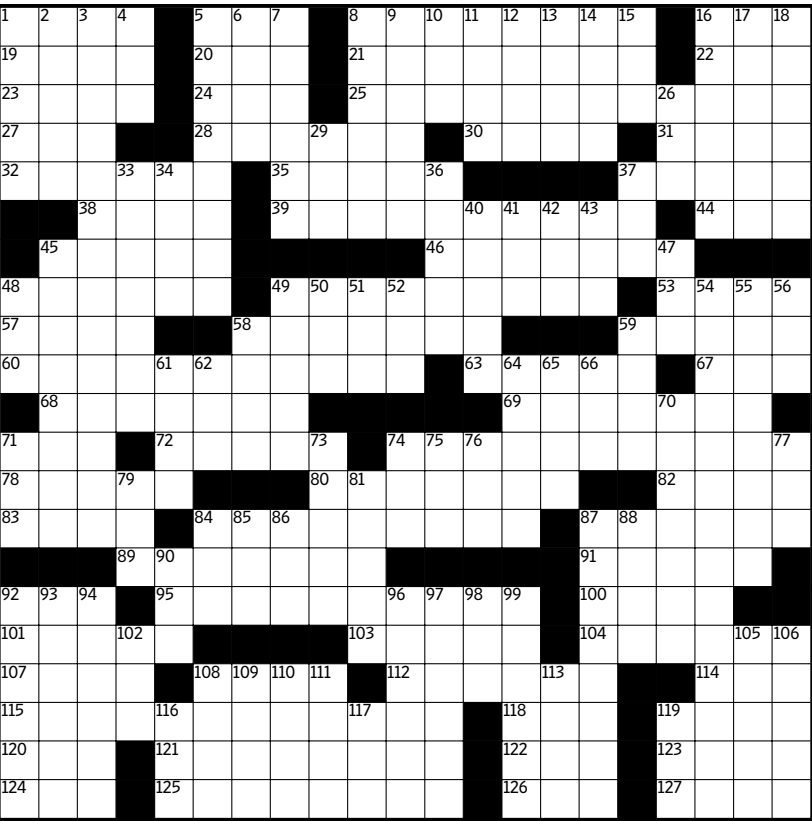
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Dec. 18 Solution



Spain’s winning architect duo

Luis Mansilla and Emilio Tuñón are reshaping the skyline of Madrid

By J. S. Marcus

S OCCER COMES UP in conversation wherever you go in Spain, and the studio of Madrid architects Luis Mansilla and Emilio Tuñón is no exception. “We lost,” says Mr. Tuñón, a Real Madrid fan, of his team’s 0-1 defeat at the hands of archrival FC Barcelona late last year, “but the match was amazing.”

It is a rainy December afternoon, and he is sitting with his partner, and fellow native Madrileño, Luis Mansilla, in their open-plan studio. Both are struck by the similarities between soccer and architecture. “An architectural competition is like a football match,” says Mr. Mansilla, who believes that every effort can have its rewards, no matter the result. “You enjoy when you win, but you also enjoy when you suffer a loss.”

Unlike their local soccer team, Luis Mansilla and Emilio Tuñón are on a winning streak. Having first met in the early 1980s, when they started working in the Madrid office of Pritzker-prize winning architect Rafael Moneo, the two opened their own studio, Mansilla + Tuñón Arquitectos, in 1992. Since then, they have won several of Spain’s most prestigious architectural competitions, and are currently overseeing construction of Madrid’s two largest new buildings—the CICC, an enormous sun-shaped convention center; and the Museo de Colecciones Reales, a long-planned tapestry museum adjoining the city’s royal palace. Both projects are scheduled to be finished by 2013.

“It’s really huge,” says Mr. Tuñón of the 130-meter-high convention center, which will only contain five actual stories but will have space for 15,000 people. Located in the heart of Madrid’s new business district, north of the city center, the building, which will boast a distinctive honeycomb aluminum façade, will be visible up to 80 kilometers away.

“It’s going to be very surprising,” says Mr. Tuñón, “When the sun sets in the west, the building becomes a

mirror. You will be able to see the sun and the reflection of the sun at the same time.”

Many expect the building to become an icon for Madrid, which, since it became Spain’s capital in the 16th century, has yet to produce a single structure with which its citizens identify themselves. Mr. Tuñón thinks the city doesn’t need a single dominant building. “For us, the icon of Madrid is the people” whose signifying trait, he says, is a combination of “pride” and “skepticism.” “The way Madrileños behave is more interesting than the skyline,” he says.

The new museum at the palace, which will also house Spain’s collection of royal coaches, is as discreet as the convention center is conspicuous. If the CICC represents a hopeful future for Madrid, then the museum represents a Spain coming to terms with its past. First initiated in the 1930s, during Spain’s short-lived Second Republic, the museum was a project associated with the anti-monarchist left. Now it receives support from both the right and the left of the political spectrum.

“After the death of Franco, there was a very serious coup d’état,” says Mr. Mansilla, 50 years old. “At that moment, it was King [Juan Carlos] who aborted [the coup].” Mr. Mansilla notes that “the prestige” enjoyed by the king—and, through association, by the new palace museum—has kept the project on track, in spite of Spain’s change from a center-right to a socialist-led government in 2004.

The Franco regime made Spain a backwater for decades, but also set in motion a direction for Spanish architecture after the dictator’s death in 1975.

“When the civil war finished [in 1939],” says Mr. Tuñón, 51 years old, it was necessary to “rebuild the whole country,” which led to the singular importance of architects on projects of every size. Unlike in other countries, he says, “architects in Spain are personally responsible for everything.”

Mr. Tuñón believes that this has allowed the country to become Europe’s great architectural testing ground in recent decades, as many of the world’s so-called starchitects, from Frank Gehry to Richard Rogers, have managed to complete some of their most admired buildings on Spanish soil.

“People often ask me,” says Mr. Tuñón, “how is it possible that all these buildings are made in Spain?” It is because of the power enjoyed by architects, he says, which he calls “immense.” Even if the fees they are paid are “half” of what they might be elsewhere, he adds.

Most recently, Messrs. Mansilla and Tuñón finished a summerhouse complex, made up of two adjoining houses, for Mr. Mansilla and his twin brother. Located near Spain’s sunny, windswept southern tip, the complex contains twin living rooms, each with custom-made aluminum panels. The sliding, stencil-like panels decorate the rooms with ever-shifting patterns of light.

“It was wonderful,” says Mr. Mansilla, of his first summer in the new house. “Better than expected. When you go to a museum, you notice the space and the quality of materials. But when you’re in a home, what you notice is how the time goes by.” Due to the interplay be-

tween the light and the panels, he says, “the sun changed the interior of the house every moment.”

While other larger architectural practices have had to shrink in response to the world-wide recession, Mansilla + Tuñón, housed in a former joiner’s shop in Madrid’s upscale Chamberí district, have kept their staff limited to 11 employees. This has meant turning down invitations to participate in important competitions outside Spain, but it has also helped them to weather the blows of the recession nearly unscathed.

“We decided four or five years ago that this was our size,” says Mr. Mansilla. “And we just do whatever we can with our people”—a group, he is quick to point out, that “is the size of a football team.”

—J.S. Marcus is a writer based in Berlin.



Clockwise from the top: Luis M. Mansilla (right) and Emilio Tuñón; the urban Flor bench; exterior view of the CICC by night (photomontage); CICC main lobby looking east.



Arbitrage



Ticket to an IMAX movie

City	Local currency	€
Frankfurt	€9	€9
New York	\$15	€10
Paris	€11	€11
Tokyo	¥1,800	€14
London	£14	€16

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

Fashion shows its stripes

Coco Chanel movie and books inspire a new wave of French sailor chic on the streets and in stores

DESIGNER JACQUELINE Krafka was surprised recently when a navy-and-white striped dress from her T-Los Angeles spring collection became an overnight bestseller. In order to meet the demand for the \$120 dress, she moved up her delivery schedule. It's just one of the signs that we

On Style

CHRISTINA BINKLEY

are in for a very striped spring. "We love stripes!" says Colleen Sherin, women's fashion director for Saks Fifth Avenue, whose stores will be awash in striped styles in February: tanks, T-shirts, mini-dresses, tunics—"really, just stripes galore," she says.

Fashion lines from Givenchy by Riccardo Tisci to Esprit and Comptoir des Cotonniers are bringing out the nautically inspired stripes for spring women's wear, and menswear designers including Michael Bastian and Burberry Brit are also going with the look. It's based on the boat-necked French marine pull-over, traditionally worn by low-ranking sailors as they swabbed the decks and hence known in France as a *marinière*, or sailor-style shirt.

For all the pondering and pontificating that goes into creating fashion, the reasons why one style takes off and another flops are often mysterious. Sometimes, trends evolve slowly from the runways where high-fashion designers strive to introduce new concepts. The plaid that's everywhere this winter emerged from the fall 2007 runways where Jean Paul Gaultier showed a vividly plaid Scottish collection.

In the case of Ms. Krafka's stripes, though, the source lies more in the streets and movie theaters. A popular movie and several recent books about Coco Chanel have everything to do with this *marinière* revival. When the film "Coco Before Chanel" debuted in April 2009, it helped ignite new interest in the designer's 60-year career and habit of adapting menswear to her own devices. The *marinière* is so closely connected with Ms. Chanel that its use in fashion is often attributed to her. The actress Audrey Tautou wore a *marinière* in her role as Ms. Chanel in the film.

American Vogue showed striped nautical shirts from Marni and Proenza Schouler in May 2009, which hit the streets about the same time as the film. About that time, actress Gwyneth Paltrow put a photo of herself in a Saint James *marinière* on her Web site, Goop.com, writing, "The classic French T-shirt always looks right in spring year after year." In the following months, the shirts made appearances in magazines from "Elle" to Japan's "Child" magazine.

During Paris fashion week this fall—right when store buyers were placing spring orders and magazines were figuring out what to show on their spring pages—the streets of Paris were full of young men and women wearing *marinières*. They were everywhere—so numerous that I began snapping photos with my BlackBerry—in one case capturing the backs of four young people walking abreast, all in nauti-



Clockwise from top: Audrey Tautou as Coco Chanel; a model presents a creation by French designer Jean Paul Gaultier during the 2009/2010 autumn-winter Haute Couture collection in Paris; Audrey Hepburn in the 1950s.



Agence France-Presse/Getty



Everett collection

cal-striped shirts, tossed over slouchy pants or skirts.

Sailor stripes seem perfectly attuned to the current zeitgeist. For men, they offer a sense of tradition, honest labor and virility. That's the stuff so many longed for when the boom economy went bust. What kind of man is sexy when bankers aren't? A hearty working stiff; a hunky deck swab. For women, the *marinière* offers clean unisex simplicity. And despite the adage about horizontal stripes being fattening, their clean crisp lines actually flattening.

"We've been very much more ornamented in recent years," says Julie Gilhart, fashion director for Barney's New York. After stocking winter clothes covered with sequins and other embellishments, it has ordered a quantity of stripes for spring. "Now our customer wants to go back to something more simple."

Sailor uniforms have come in and out of fashion for more than a century. Often, the looks were based on the officers' double-breasted coats or the dressier uniforms that have a broad collar with a V-shaped front and a flap across the back. The

striped sailor's work shirt is decidedly more casual. It's such a steady muse for Mr. Gaultier that he dresses his press assistants in them for his shows each season. Last year, France's Musée National de la Marine thanked Mr. Gaultier for "exceptional" help in producing its book "Les Marins Font La Mode," or "Sailors Make Fashion."

This cyclical interest has long been a boon to Saint James, the French company that has been making *marinière* shirts and sweaters since roughly 1850. They make a variety of styles for men, women and

kids today, but the traditional men's sweaters come in two versions: The trim one known as the "matelot" is priced at \$170. The "binic" is more generously cut "for if you enjoy life—if you are a little fat," explains the French Manhattan store manager, Brian Lebreton. It's priced at \$215.

My only advice, if you catch this bug and choose to go for the authentic Saint James *marinière*, is to get it in cotton. The wool version is so authentic—or scratchy—that I am even more in awe of the sailors who wore them.



getty images

In Cádiz, la vida loca

By J.S. MARCUS

THE COOL NEOCLASSICAL houses of this ancient harbor town on southern Spain's Atlantic coast have a simple grandeur that blends with the city's narrow lanes and stately squares, famous art and fashionable beaches.

This weekend, all that measured elegance starts to melt away.

Gaditanos, as the city's residents are known, will begin their month-long preparations for what's generally considered mainland Spain's most famous carnival, with a celebration marked with local edibles. On Jan. 10, in a madcap mini-festival against the white facades of the Plaza de San Antonio, audiences will consume massive amounts of oysters and listen to an outdoor preview of this year's satirical carnival songs, which residents have been writing and rehearsing for months. In other squares this weekend, they will feast on sea urchin and on *pestiños*, glazed fried pastries.

Then from Feb. 11 to 21 comes the real thing. Dating back centuries, El Carnaval de Cádiz is not so much a block party or a parade, like carnivals elsewhere in the Latin world, as an open-air musical comedy. Costumed choruses—ranging from informal quartets to choreographed groups of as many as 45 singers and musicians—perform songs they've written, in settings from a neighborhood bar to the Gran Teatro Falla, the city's neo-Moorish theater.

"We try to sing about what people in the street are feeling," says Joaquín Flores, an administrator at the University of Cádiz and a bass in one of the city's best-known choruses, the Coro de los Niños, "We sing about something that made Gaditanos laugh this past year, or something dramatic that happened in the city—we sing what people need to hear."

Settled around 3,000 years ago by Phoenician sailors and later a major Roman city, Cádiz over the centuries has been on an economic rollercoaster. Imperial Spain's leading port in the 18th century and a hotbed of political reform in the early 1800s, the city began a gradual decline as its shipyards closed, unemployment climbed and once-elegant

white-balconied houses fell derelict.

In recent years, Cádiz has bounced back. Money has come in from the European Union and regional government, and—even with the current recession, which has hit Spain brutally—neighborhoods have revived. The city is a popular vacation spot for Spaniards: Halfway between Seville and Tangiers and surrounded by water on three sides, Cádiz often stays balmy in the summer while the rest of Andalusia roasts. Visitors hang out at one of Spain's best urban beaches—the Playa de la Victoria, on the sand-covered spit connecting Cádiz with the mainland, or pick the scrappier beach of Old Cádiz, Playa de la Caleta.

Cádiz is rumored to have the best seafood in Spain, and local restaurants, like El Faro (☎ 34-956-21-10-68), not far from the Caleta Beach, serve line-caught fish. Although the newer half of the city is less picturesque, most locals say it has the better selection of sea food restaurants.

You can choose between an informal *freiduría*, or fried-fish shop, like Las Flores II on Calle Brasil (☎ 34-956-28-93-78), or a restaurant right on the beach. La Marea, overlooking the Playa de la Victoria, is always packed, no matter the season (www.la-marea.com).

At the *freidurias*, locally caught shrimp, or *gambas*, are fried with the shells on, and the resulting delicious mess requires that you cover your hands in fried batter, and then coat the flesh after removing the shells.

A favorite local dish is *tortillitas de camarones*, or prawn fritters, usually made with batter containing ground chickpeas. Wafer-thin, with tiny unshelled shrimp lending a sec-

ondary crunch, the fritters are a standard accompaniment to every meal.

The famed Cádiz tango, closely associated with the carnival, "has Flamenco roots, mixed with certain types of Cuban music," says Quico Zamora, a local pharmacist and carnival composer, noted for his witty lyrics. As the port city traded goods with the Americas, it also traded song styles. "The Cádiz tango is a musical genre we call 'roundtrip' ... It's an 'American' flamenco that you will only hear in Cádiz," he says. Typically, each carnival singing group masters a wide array of song types, from the outright silly to the vaguely melancholy.

After the more-established singing groups have competed for weeks for prizes, the final round takes place the last full night of carnival in the Gran Teatro Falla, where prizes are awarded. Spanish carnivals usually end with a ritual in which a model of a sardine is set aflame, but Cádiz's ends with the burning of a figure of Momus, the Greek god of sarcasm and mockery, according to Cándido Martín, director of the history department at the University of Cádiz. The ceremony is meant to usher in a period of penance and prayer.

A month or so after carnival comes the solemnity of Cádiz's holy week, when groups of hooded men carry enormous sculpture-topped floats, known as *passos*, through the same streets where marauding masked singers were recently mocking every Spanish institution, including the Catholic Church. Cádiz's carnival and holy week, Prof. Gilmore says, "represent the two halves of the Spanish character."

J.S. Marcus is a writer based in Berlin.



JOSE LUIS ROCA/AFP/Getty Images

Top, Parroquia de Nuestra Señora de la Encarnación (Olvera Church) in Cádiz; bottom, members of a carnival choir perform during the carnival of Cádiz.

Lebanon's striking wines

THERE ARE CERTAIN things that can ruin a winemaker's vintage: heavy rain, hail, disease and rot. Few have to contend with stray rockets and shells. In the Bekaa Valley, the beautiful winemaking region that runs parallel to the Mediterranean between Damascus and Beirut, rain is the least of winemakers' problems. Vintage time has, more often than not, been com-

Wine WILL LYONS

pleted against the background of aggressive local militias, Syrian tanks and stray rockets and shells.

While the Bekaa Valley has long, gentle summers, wet winters and almost 300 days of sunshine a year, it is also a theater of war, straddling the front line between the Syrian and Israeli forces during the 15-year civil war.

For Serge Hochar, producer of Chateau Musar and the region's most famous winemaker, the threat of war has always cast a shadow over his winemaking career. In 1983 shells and rockets reverberated around his winery and he had to be smuggled in by boat to make the wine. Six years later his house was on the receiving end of a shell and he was forced to turn his wine cellars into bomb shelters for his neighbors.

"My apartment in Beirut was coming under heavy bombing," he told me in an interview last year. "My neighbors were calling for me to come to the bomb shelter but I thought 'no.' I opened a bottle of Musar 1972, put it on my bedside table and every time a bomb shook the building I had a glass. That raid went on for 12 hours. I learned then that wine can help you face life."

In 1976 and 1984 he made no wine. Fans of Musar, which enjoys a cult following, were sympathetic but disappointed. Anyone who has ever tasted Chateau Musar will tell you it is one of the most exotic, wild and passionate wines on Earth.

For under €25 a bottle there are few other reds that stand comparison. Its flavour is extraordinary. The blend is predominantly Cabernet

Sauvignon, Cinsaut and Carignan although Hochar has been known to add a little Grenache and Mourvedre in certain vintages. The result is a very individual wine.

I have followed this wine for more than 10 years. At best it takes on a sweet, balsamic, burnt flavour with an underlay of over-ripe cherries, sweet cedar and sour coffee. At worst it can be a little hollow, untempered, and taking on too much of a sweet spirity flavor. In some instances there is an unusual amount of volatile acidity which in certain bottles gives it a heavy nail-polish type flavor.

But these faults can be forgiven because to drink Lebanese wine is to drink a wine that has become part of the genetic landscape. Vineyards have been planted in this part of the world for more than 6,000 years in the shadow of Baalbeck, the home of the temple of Bacchus.

Mr. Hochar trained in Bordeaux, first under Professor Émile Peynaud before finishing his apprenticeship at Château Leoville-Barton. He scoured Europe for a decade to try and find another vineyard but for him the Lebanon was always home.

Such is the growing reputation of Lebanese wine that Mr. Hochar is no longer alone in straddling the international stage.

Château Massaya is one of the country's hippest wineries with a style reminiscent of the peppery, spicy notes found in the Rhone. The winery was founded in 1998 by Sami Ghosn, who decided to convert the family's weekend country house into a winery in the early 90s.

An architect by training, Mr. Ghosn teamed up with French experts Dominique Hébrard, founding family of Château Cheval Blanc, Hubert de Bouard de Laforest of Château Angélus and Daniel Brunier of Château Le Vieux Télégraphe.

These are wines that are very forward with plenty of ripe, upfront fruit. In many ways they remind me of the wines found in the South France.

Wine critics often argue the Musar story has been told too many times. I disagree. In a wine world increasingly dominated by homogenized brands, Hochar is one of the few characters left.

DRINKING NOW

Château Musar Bekaa Valley, Lebanon

Vintage: **2001**

Price: **about £20 or €23**

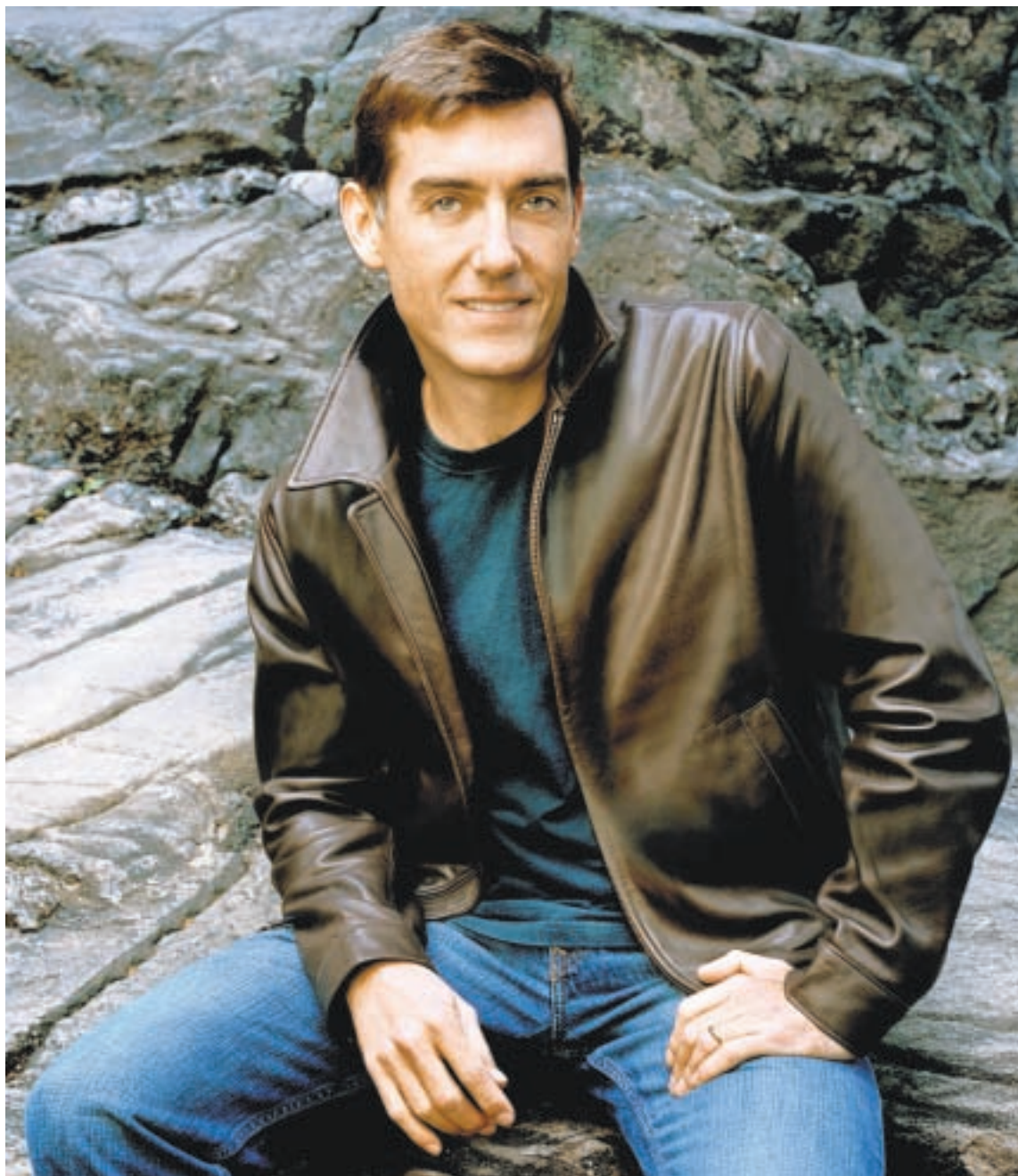
Alcohol content: **14%**

This has a forward, attractive, jammy flavor with plenty of cherry and blackcurrant fruit on a spicy, balsamic base. The winery insists the wine should only be drunk after 15 years, but the 2001 is drinking wonderfully now.



Interview with the (next) vampire writer

Alexandra Alter on Justin Cronin's 'The Passage' and other highly anticipated books of the year



© Gasper Tringale

Justin Cronin

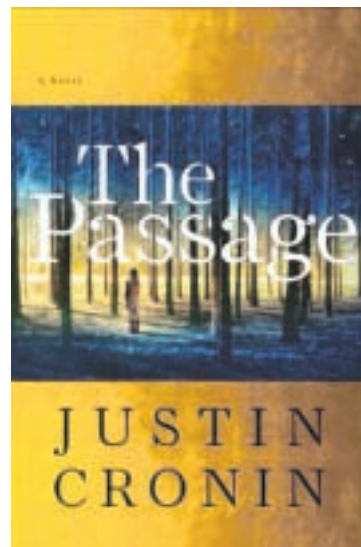
Four years ago, Justin Cronin's nine-year-old daughter told him his books were "probably boring," and dared him to write a story about a girl who saves the world. Mr. Cronin, a literary novelist, took her up on it. The result: a 3,000-plus page post-apocalyptic vampire trilogy, which Stephen King has hailed as a captivating epic. An English professor at Rice University and a graduate of the Iowa Writer's Workshop, Mr. Cronin is known for his sober, literary fiction, including "Mary and O'Neil," a short-story collection that won the Pen Hemingway Award.

Mr. Cronin says that he and his daughter, Iris, started mapping out the plot for fun. About two years later, in 2007, he had written 400 pages of the vampire epic, just half of the eventual book. When his agent sent out an incomplete manuscript of "The Passage," he wasn't expecting a big response. But a bidding war broke out, and Mr. Cronin sold the trilogy to Ballantine Books for more than \$3 million. Fox 2000 and Ridley Scott's Scott Free Productions grabbed film rights before the first book in the series was even finished.

"When I first got it, I remember the agent compared it to 'The Road' by Cormac McCarthy and 'The Stand' by Stephen King, and I remember thinking that was highly ridiculous," said Ballantine editor Mark Tavani. Yet after reading the submission, Mr. Tavani was convinced that the work was unprecedented: a potential commercial blockbuster by an award-winning literary novelist.

When "The Passage" comes out in June, U.S. publisher Ballantine plans to print an initial 250,000 copies. By comparison, Mr. Cronin's novel "The Summer Guest" sold 12,000 hardback copies; "Mary and O'Neil" sold 3,000 hardback copies in the U.S., according to Nielsen Bookscan, which tracks about 75% of retail sales.

Ballantine is planning a huge publicity blitz in the U.S. that will involve a vi-



ral campaign with games and fake government documents. "Getting people to sit down and read an 800 page book, it's nervous making in this day and age," said publisher Libby McGuire. The second and third books in the trilogy are scheduled for publication in 2012 and 2014.

"The Passage" takes place in the aftermath of a viral outbreak that has turned 40 million people into nocturnal, blood-sucking killers. An orphan girl, who proves immune to the virus's effects but can communicate with infected people, becomes the last hope for humanity's survival.

Mr. Cronin, 47, said his daughter, who is now 13, gave him the idea "before the outbreak of vampire fascination in our culture" (Stephenie Meyer's "Twilight" was just taking off in the fall of 2005, when Mr. Cronin began planning his book). Apart from blood thirst, Mr. Cronin's creations share few traits with Ms. Meyer's pale, sparkling teenage heartthrobs. Still, Mr. Cronin said he hopes fans of Ms. Meyer's romances will be open to his tale.

Stacy Schiff

Sex, money, violence and power. It's a biographer's dream list of ingredients. "There's no better story in terms of a narrative that's glittering and has an all-star cast," Pulitzer Prize-winning biographer Stacy Schiff says of antiquity's most famous queen, Cleopatra.

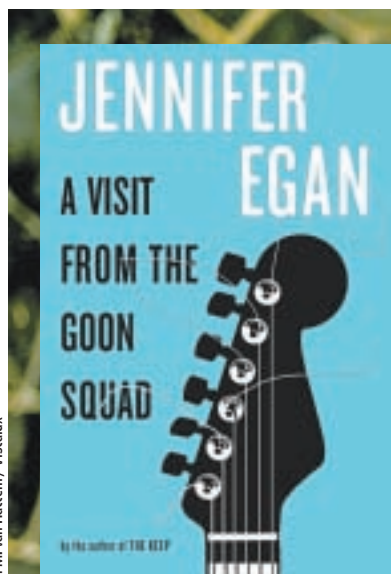
While researching her biography of the queen, Ms. Schiff said she found it difficult to separate myth from reality. Since many of the classical historians she looked to gave contradictory

accounts of the queen, Ms. Schiff decided to write Cleopatra's biography as a fact-based tale rather than as an academic study.

In the book, due out in the U.S. this November, Ms. Schiff wrestles with stereotypes of Cleopatra that have been propagated since her death in 30 B.C. Ms. Schiff argues that Cleopatra has been unfairly cast as a seductress, maintaining that the queen was a powerful and pragmatic monarch.



Sheva Frutman



© Pieter M. van Hattem / Vistalux



Jennifer Egan

Jennifer Egan's new book, "A Visit from the Goon Squad," so thoroughly defies categorization that even the author can't decide if she has written a novel or a collection of short stories.

"I think of it as entangled stories, in the way that people's lives are entangled," said Ms. Egan, author of four previous books, including the bestselling 2006 Gothic thriller "The Keep."

"A Visit from the Goon Squad," due out in June from Knopf, is built around

several characters, including a former punk rocker and a journalist who assaults a celebrity, crosses genres ranging from "very sad to outright satire," Ms. Egan said.

One of the 13 sections is a PowerPoint presentation and another is written as a magazine celebrity profile. Ms. Egan said the book emerged out of separate short stories that had overlapping characters and themes, particularly "the role of chance and time in people's lives."

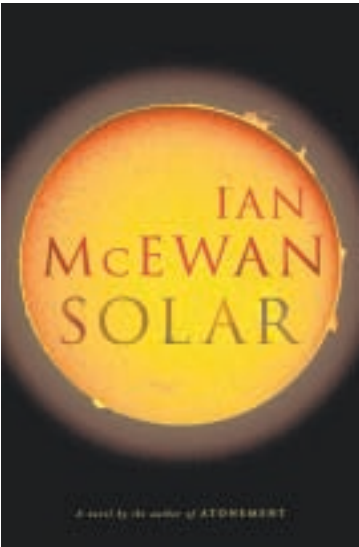
Ian McEwan

A comedy about climate change? It might sound like a skit on "The Daily Show," but it's actually a new novel by Ian McEwan.

"Solar," due out next March in the U.K. and the following month in the U.S., centers on a Nobel Prize-winning physicist who leads an initiative to pioneer a new source of clean energy. He also gets fatter as the novel unfolds.

"Solar" marks a departure from Mr. McEwan's recent, more sober novels such as "Atonement" and "On Chesil Beach," and tackles a topic that has obsessed the author in recent years. Mr. McEwan has written about climate change for The Wall Street Journal.

Like many of Mr. McEwan's works, "Solar" turns on a single, dramatic event. Mr. McEwan flaunts his character's casual, condescending attitude toward cutting-edge developments in his field. One such passage: "Quantum Mechanics. What a repository, a dump, of human aspiration it was, the borderland where mathematical rigor defeated common sense, and reason and fantasy irrationally merged."



Associated Press



Associated Press

Jonathan Franzen

Fourteen years ago, Jonathan Franzen declared in Harper's magazine that sweeping, socially engaged novels by serious writers had lost their appeal. He then went on to write a sweeping, socially engaged novel that sold more than 1.5 million copies and won the National Book Award.

Nearly a decade after his 2001 novel "The Corrections," Mr. Franzen is attempting to prove himself wrong a second time.

"Freedom," due out in September in the U.S., is a multigenerational epic that follows an idealistic young couple that settles in a rough neighborhood of St. Paul, Minn. Mr. Franzen's editors at Farrar, Straus and Giroux can hardly contain their excitement.

"It's a very powerful, amazing book about the disillusion of marriage, it's about the challenges and costs of personal freedom, and the burdens of it and the opportunities of it; it's about ecology, personal politics and general issues; it's about Iraq," said Jonathan Galassi, Mr. Franzen's editor at Farrar, Straus and Giroux.



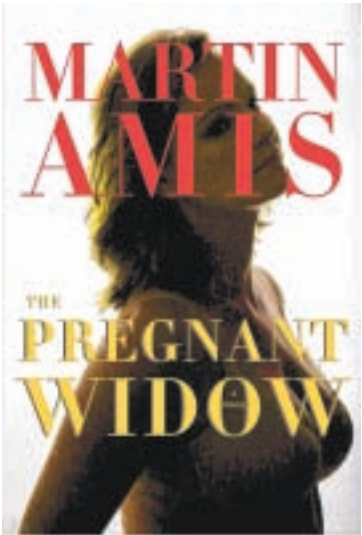
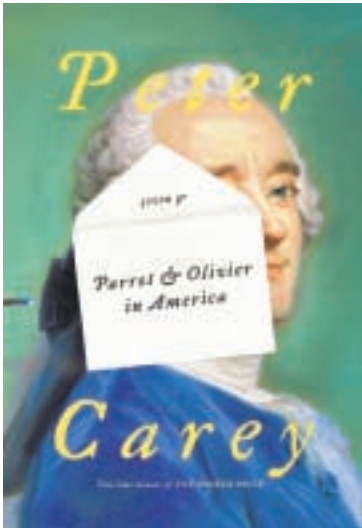
Michael Lionstar

Peter Carey

Australian novelist Peter Carey's next book, "Parrot and Olivier in America," takes place in early 19th-century America and centers on two cranky characters: Olivier, a young French aristocrat born just after the French revolution, and his salty servant Parrot. When Olivier travels to New York to write a treatise on American prisons, Parrot is charged with protecting his master, to whom he refers as "Lord Migraine."

Mr. Carey, a two-time Booker Prize winner, has published 11 novels, including "Oscar and Lucinda." In an interview with Granta magazine, Mr. Carey said he came up with the idea for the book while reading Alexis de Tocqueville's "Democracy in America."

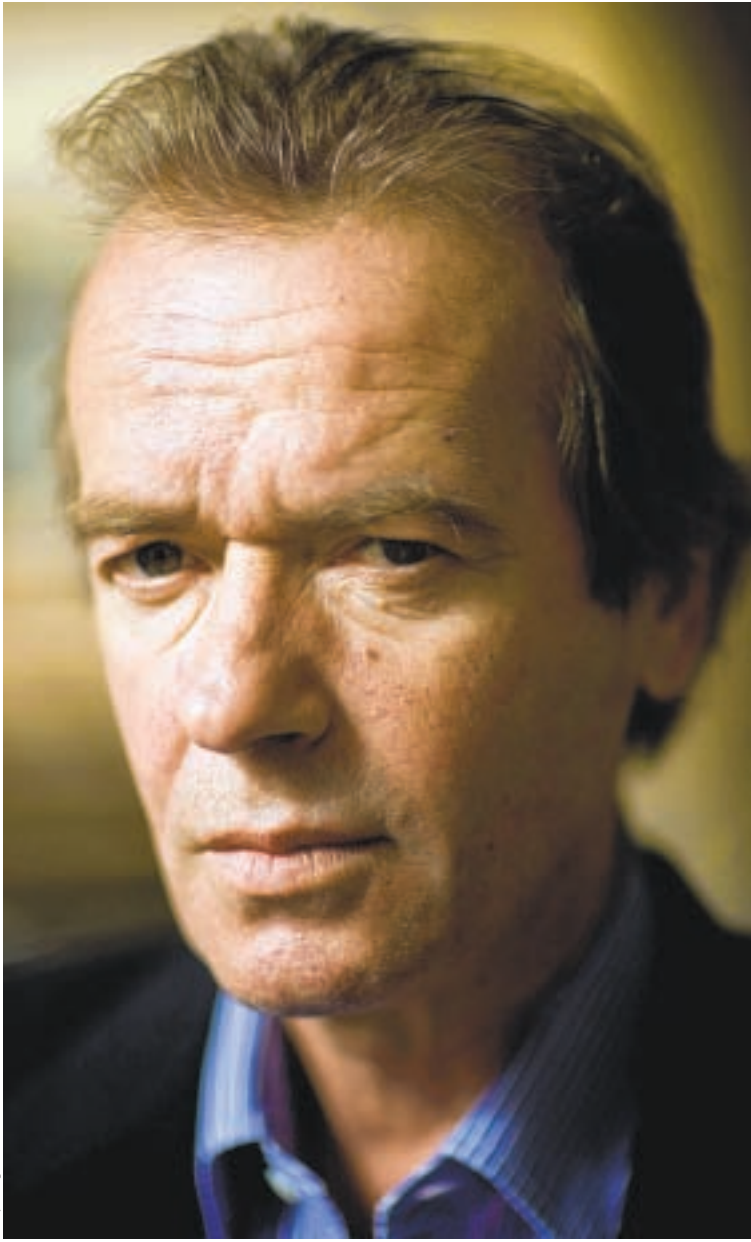
The narrative alternates between Parrot and Olivier's perspectives and explores class divisions and differing views of American democracy. Parrot, who would much rather be playing cards, scoffs at his master's grandiose ambition: "Migraine suddenly shouted he would write an entire book about Americans."



Martin Amis

Martin Amis's forthcoming novel "The Pregnant Widow" has already ignited a media frenzy in Britain. Commentators are speculating over how autobiographical the plot is and whether it will anger feminists. The novel mostly takes place in the 1970s and features one of Mr. Amis's earlier creations—Keith, a character from his 1975 social satire "Dead Babies."

The book, due out in February in the U.K., comes out in the U.S. this May. Gary Fisketjon, Mr. Amis's editor at Knopf, says that the novel might not be as blatantly autobiographical as members of the British media have suggested (the Times of London suggested in an article that Mr. Amis's former girlfriends, including Emma Soames, Churchill's granddaughter, might be nervous about being portrayed in the book). "I know him pretty well, and I know a lot of people he knows, and I didn't recognize a soul," Mr. Fisketjon said.



Getty Images

❖ The Year Ahead



Leonardo DiCaprio as Teddy Daniels in 'Shutter Island.'

Paramount Pictures

From 'Cape Fear' to 'Shutter Island'

Martin Scorsese's psychological thriller and other potential blockbusters on the horizon for 2010

BY LAUREN A.E. SCHUKER

'SHUTTER ISLAND' RAISED some eyebrows when Paramount Pictures moved the film out of 2009 to February of this year. Wouldn't Martin Scorsese's first feature since "The Departed," and starring Leonardo DiCaprio, want to be out in time for Academy Award nominations?

The studio says it simply was trying to defer spending the marketing money until fiscal 2010, and there's no evidence that this film isn't squarely in Mr. Scorsese's wheelhouse: a U.S. marshal is assigned to investigate the disappearance of a murderess from a mental institution for the criminally insane on an island in Boston Harbor. Mr. DiCaprio, and a partner played by Mark Ruffalo, soon begin to question their assignment—and each other—after a series of traumatic events plague the island, including a massive hurricane during which inmates escape their cells.

Mr. Scorsese agreed to direct "Shutter Island," based on a novel by Dennis Lehane ("Mystic River," "Gone, Baby Gone"), about a week after receiving the script, says producer Brad Fischer of Phoenix Pictures. "This isn't the kind of movie that Marty has done before, but after we sent him the script, his agent called and said it reminded him of this old German film, 'The Cabinet of Dr. Caligari,' which was one of the first movies ever made about psychological terror." The terrain wasn't entirely foreign to Mr. Scorsese: his "Cape Fear," starring Robert De Niro as a rapist who gets out of prison to stalk the family of his former lawyer, is nothing if not psychologically terrifying.

During filming, Mr. Scorsese held nighttime screenings at Harvard University for the cast and crew, showing films including Orson Welles's "The Trial" (1962), Jacques Tourneur's noir tale of double-crossing "Out of the Past" (1947) and Frederick Wiseman's once-banned documentary "Titicut Follies" (1967), which follows inmates who were stripped, chained and force-fed at a Massachusetts mental asylum.

Mr. Scorsese shot the movie in the story's native Massachusetts, in

places such as Peddock's Island offshore from Boston and the old industrial mills of Taunton, a stand-in for the Dachau concentration camp, which appears in the film in flashbacks. The one element that the producers had to import to Boston from Hollywood was equipment to create the hurricane.

"The actors had to endure a tremendous amount of blowing rains and wind from machines," says Mr. Fischer, who remembers that during the storm's height, when they were shooting a scene that takes place in the hospital's graveyard, "we literally had wind machines the size of 2-3 people blowing heavy rain into the faces of the actors."

The Runaways

In some quarters, actress Kristen Stewart is already Hollywood's biggest rock star. Then who better to play a real one, Joan Jett?

Sporting a new shag haircut, Ms. Stewart of "Twilight" fame plays some jailbait rock in this biopic about the Runaways, the groundbreaking 1970s rock band formed by teenage girls living near Hollywood, which included the 16-year-old un-

known Ms. Jett (nee Joan Marie Larkin). The film is loosely based on lead singer Cherie Currie's memoir, "Neon Angel."

The girls in the Runaways were all younger than 17 when they broke into a rough, male-dominated rock scene, just ahead of the Go-Gos and the Bangles. While the band never hit the big-time, Ms. Jett did, and the Runaways played alongside the Ramones, Tom Petty and Cheap Trick.

Music films generally have a mixed box-office track record, but this one could be a magnet for "Twilight" fans with Ms. Stewart in a lead role. Erstwhile child star Dakota Fanning, who plays Ms. Currie, even has a small part in the most recent "Twilight" sequel. "The Runaways" isn't perfectly suited for the eight-year-old "twitards," however: some themes are dark, including Ms. Currie's drug problems. Ms. Stewart sings in the film; the real-life Joan Jett served as an executive producer.

Wall Street 2

Gordon Gekko might have been a greed-ridden rogue in Oliver

Stone's original 1980s "Wall Street," but he was a glamorous one. Mr. Stone's coming "Wall Street 2: Money Never Sleeps" presents a more chastened Gekko, struggling to adjust after years in prison. Michael Douglas is still a ruthless corporate raider, but the financial world has drastically shifted, markets have gone global, and the entire system is on the brink of a major collapse. Mr. Gekko tries to warn Wall Street of an upcoming crash.

Perhaps in a bid to add a fresh perspective to the movie as the immediate financial crisis fades, Mr. Stone focuses more on Mr. Gekko's personal life. Much of the movie explores Mr. Gekko's attempts to rebuild a relationship with his distant daughter, Winnie, who blames him for her brother's suicide. He bonds with her Wall Street trader fiancé, Jacob, played by Shia LaBeouf, helping him investigate financial foul play.

Robin Hood

In his fifth collaboration with director Ridley Scott since 2000, Russell Crowe plays the legendary

wealth redistributor in this \$130 million remake of the timeless tale. Originally titled "Nottingham," Universal Pictures changed the title when the film began to focus less on the evil sheriff and more on Robin Hood becoming an outlaw. Mr. Crowe trained with a bow and arrow for four months to be able to shoot as accurately as possible.

The film tells how Robin of Loxley—abandoned as a child—finds a family in the people of Nottingham. His early childhood issues prevent him from falling in love—until he meets Marian, played by Cate Blanchett (Sienna Miller was originally cast but the studio says it opted for Ms. Blanchett after the role significantly evolved into an older character). Although the film's steep budget figure has some executives worried, Mr. Scott's previous collaborations with Mr. Crowe have a good track record at the box office. "Gladiator" made more than \$450 million at the world-wide box office in 2000; "American Gangster" grossed more than \$260 million.

Extraordinary Measures

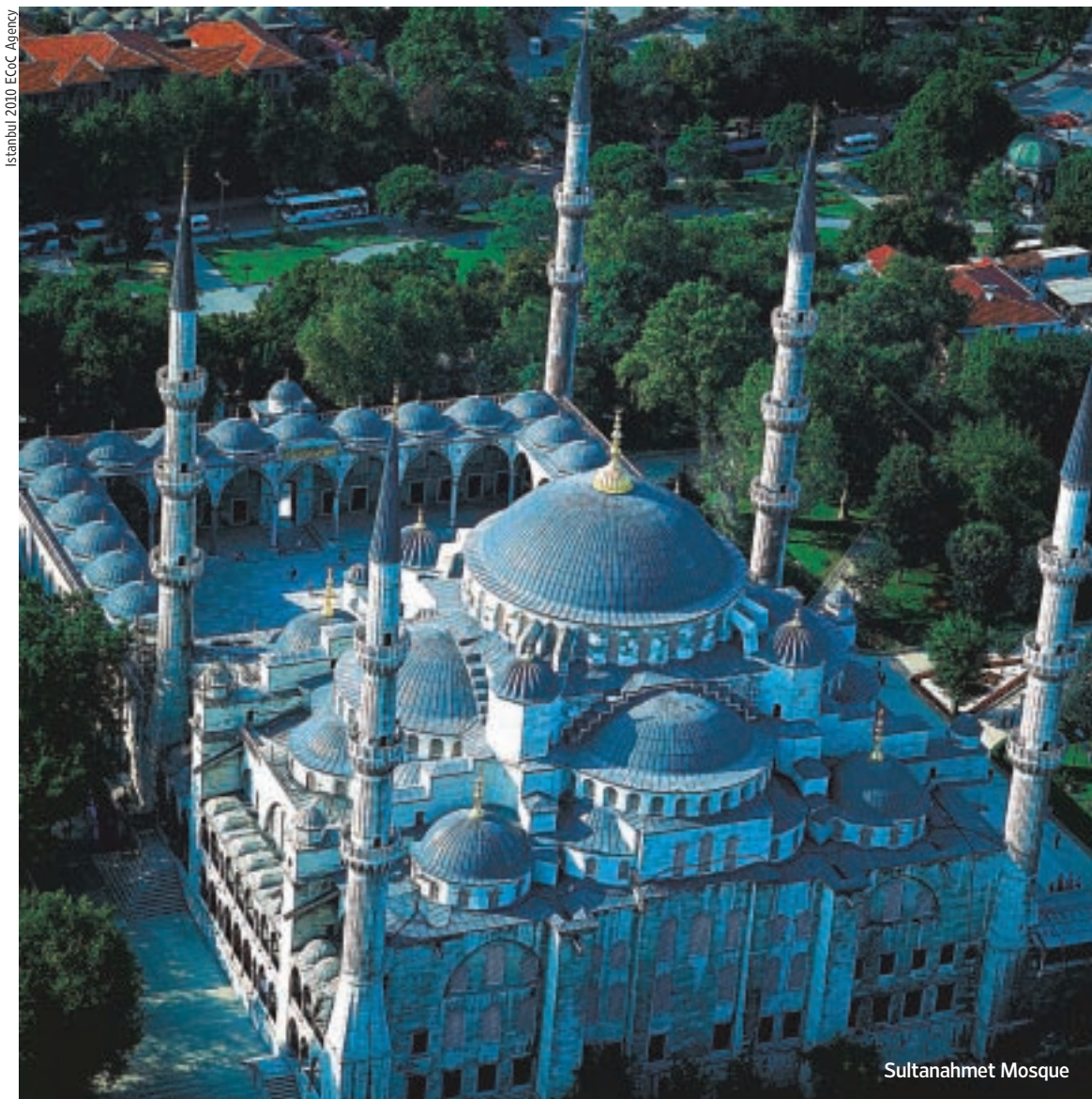
In this real-life drama, a father, played by Brendan Fraser, and his wife (Keri Russell), are heartbroken when their two youngest children aren't able to walk and are diagnosed with the same fatal disease. The couple finds an underappreciated but brilliant scientist, played by Harrison Ford, to help them find a cure. They not only create the life-saving drug for the kids, but must fight the medical and business industries along the way—and the three end up founding their own multi-million-dollar bio-tech company to do it.

Based on a Pulitzer Prize-winning Wall Street Journal story by Geeta Anand, "Extraordinary Measures" focuses on the controversial nature of "orphan drugs"—pharmaceuticals that cater to rare, disconnected diseases but which seldom get the funding that more common disorders do. Double Feature Films, which produced the movie with CBS Films, also produced "Erin Brockovich," which won the Oscar for "Best Picture" in 2001 and grossed more than \$250 million at the world-wide box office.



Brendan Fraser and Harrison Ford in 'Extraordinary Measures.'

CBS FILMS INC.



Sultanahmet Mosque

Istanbul celebrates culture

The city on the Bosphorus kicks off a year of art and entertainment events

By MICHAEL KUSER

Istanbul
ON JAN. 16, ISTANBUL will launch its year as European Capital of Culture with an all-night party throughout the city. Musicians will perform at six different public squares, museums will be free and open until dawn, and fireworks will sparkle over the city's fabled waterways.

Turkey's president and prime minister will inaugurate the year-long festivities with speeches at a convention center on the Golden Horn, a natural harbor at the mouth of the Bosphorus. Guests will then step outside for a music and light show set to kick off at precisely 20:10. The 15-minute show will be broadcast live on huge screens set up at entertainment spots around the city, stretching nearly 50 kilometers east and west of the Bosphorus Strait that divides Asia from Europe.

Turkish pop star Tarkan will perform at Taksim Square in the center of town starting at 8:30 p.m., following a fireworks show. In the historic district of Sultanahmet, the city's Ottoman Military Band will play at 7 p.m., followed with a performance by Mercan Dede, one of Turkey's most renowned fusion artists.

The artistic program for the whole year includes university theater festivals, visiting artist workshops and new museum initiatives such as plans for a museum of island history on Büyükdada, the largest of the Princes' Islands, just offshore Istanbul in the Marmara Sea.

Hüsamettin Kavi, chairman of the advisory board to the Istanbul 2010 organization, said the city having been chosen capital of culture has

shown him that "we are merely custodians of this great heritage, we do not own it. The significance of the honor is not this year's program, but what we plan for 2015, or 2030, what we want our children to inherit."

The Istanbul 2010 organizers also rely on existing cultural programs such as the Istanbul film, music and jazz festivals that take place every spring and summer. Those festivals have yet to announce their full line-ups, but a few headliners have been confirmed.

Eric Clapton and Steve Winwood will perform on June 13 at Santral Istanbul, a venue on the Golden Horn campus of Bilgi University. Another hot ticket this summer is U2 playing at the Atatürk Olympic Stadium on Sept. 6, part of the group's 360 Tour. Choreographer Pina Bausch in June will stage several performances of her 'Nefes' dance piece, inspired by Istanbul. Tickets for the concerts and other events are available online through www.biletix.com.

Throughout the year, visitors in need of late-night food and entertainment can head to the central arts district of Beyoglu, where some restaurants have special "touristic" permits that allow them to serve alcohol from 4 a.m. to 7 a.m.

Getting around has also become easier. Last year the city abolished a 50% surcharge on taking taxis at night. Yet visitors should be mindful of standard charges, such as 15 lira between Sultanahmet and Taksim Square, or 35 lira for an airport run from the center of the city.

For more details, www.en.istanbul2010.org

Select hotels, chosen for their proximity to the main venues:

Four Seasons Sultanahmet
(double room from -€280)
☎ 90 212 402 3000
www.fourseasons.com/istanbul/

Ritz-Carlton Istanbul
(double room from -€175)
☎ 90 212 334 4444
www.RitzCarlton.com/Istanbul

The Marmara Pera
(double room with seaview from -€109)
☎ 90 212 251 4646
www.themarmarahotels.com/

—Michael Kuser is a writer based in Istanbul.



The other cultural capitals

Along with Istanbul, the Hungarian city of Pécs and the German city of Essen were chosen by the European Union as European Capitals of Culture for 2010. Throughout the year, each city will stage a host of events. Here are some highlights of what the cities have on offer.

ESSEN

On Jan. 9, Essen, a European Capital of Culture on behalf of the entire Ruhr region in Germany, will begin hosting a series of 300 events. A former coal and steel center, the region is hoping to see a 15% increase in tourists this year thanks to the recent publicity.

For nearly a century the region has been heavily industrial in nature, but it has gradually become more service-oriented. A collection of cities bordered by three rivers to the south, west and north, the Ruhr region has seen the opening of cultural organizations too, such as a design school and a dance center.

The Folkwang Museum:

When Paul J. Sachs, son of Samuel Sachs, a partner in the Goldman-Sachs investment firm, visited the museum in December 1932, he told reporters the Folkwang was "the most beautiful museum in the world," according to Hartwig Fischer, the museum's director. To honor its history, the cultural institution is bringing back 40 works that were confiscated by the Nazis in 1937 for being so-called "degenerate art" and then sold around the world. "It is not about looking back with nostalgia or with gloomy mourning, it is about becoming aware of where the museum is coming from," said Mr. Fischer. The exhibition will run from March 20 to July 25.

www.museum-folkwang.de

Walking on Water:

From June 13 to Sept. 26, 12 locations along some 60 kilometers of the River Seseke channel will host various exhibitions. The works will highlight the relationship between landscapes and art.

www.ueberwassergehen.de

Art on Emscher Island:

For 100 days (May 29 to Sept. 5), the city will put together an open-air exhibition on Emscher River Island featuring pieces by 40 artists who will be working in various mediums.

www.essen-fuer-das-ruhrgebiet.ruhr2010.de

PÉCS

Pécs, a Hungarian university city close to the Croatian border, is putting on 200 events in the fields of visual arts, literature, film, theater, dance and science. The city's program will start on Jan. 10 with an opening ceremony in Széchenyi Square, organizers said.

"Pécs is a 2,000-year-old city, one of the oldest settlements of the country with important relics from as early as the Roman Ages," said Tamás Szalay, cultural director for the organizing body. "The prestigious European Capital of Culture title enables the city to become a more integrated part of European culture. It is giving us the opportunity to introduce Pécs and its region in the whole of Europe."

Despite being 500 kilometers from the Adriatic Sea, Pécs is often described as a bustling Hungarian city with a touch of the Mediterranean. The picturesque center, which is a Unesco world heritage site and home to an ancient four-towered cathedral, has historic Christian remains, medieval buildings and narrow cobbled lanes that weave through the heart of the city.

www.pecsikult.hu/en

Mobile Folding Screen:

Independent photographers from Pécs, along with their counterparts from Essen and Istanbul, are showcasing the cultures of their cities through photographic work. The evocative pictures, which will include images, portraiture, artistic photographs and documentary photography, will be on display from June to December across Pécs on 16 backlit folding screens.

Day of Hungarian Culture:

The highlight of this event on June 22 is a concert at the National Theatre of Pécs, where the Pannon Philharmonic will play Beethoven's Triple Concerto, with special guests including young cellist István Várdai, who was born in Pécs. Throughout the day musicians will also play different styles and genres of Hungarian music.

Promenade Concerts and Dance Evenings in the Inner City:

Every Sunday evening, the city center of Pécs will play host to concerts reviving the traditions and atmosphere of olden times. Wind-instrument orchestras from Pécs and the surrounding county will perform alongside German, Croatian, Serb, Greek, Roma and Bulgarian dance ensembles. Choreographers will be on hand offering spectators a chance to learn the different steps. The concerts will take place from June 6 to Aug. 29.

—Julia Bradshaw and Javier Espinoza

Left: 'Walking House' a modular system of flats by N55 in Essen.

Skiing away from it all

By Jemima Sissons

I used to go to more mainstream resorts like Méribel and Chamonix,' says Tom Hill-Norton, partner in private-equity firm Plane Tree Capital. "But once you have hiked up the mountain yourself before skiing down virgin snow, it is hard to go back to the packed resorts with their terrible queues."

For Mr. Hill-Norton this means hiring specialist equipment and getting it shipped to his skiing destination; it means attaching skins (nylon strips) to his skis and walking for hours to reach the summit; yet it also means skiing pristine snow with just a handful of friends and a guide for company.

Mr. Hill-Norton is just one of a number of avid skiers who prefer to shun the better-known skiing resorts and seek their thrills elsewhere. The oft-visited destinations, such as Val D'Isere, Courcheval and Aspen, will always be popular—they do, after all, provide everything you need, in immaculate comfort. However, for many, there is always the allure of something out of the ordinary, a little less crowded or a little more gung-ho.

"Going to the less well-known destinations is something else; the more popular resorts can often feel like a conveyor belt," says venture capitalist Ed Lascelles, who has skied in rugged terrain around the world, from Greenland to Kyrgyzstan. "As you make your way down the slope there are shops trying to sell you things very expensively, as opposed to the exploring and the discovery of going somewhere less on the beaten path."

"In the last four years there's been a real demand for more interesting destinations," Betony Garner of the Ski Club of Great Britain says. "People are getting far more adventurous, and the whole nature of travel has changed—people want to explore exciting new places. These skiing destinations aren't for package tourists, but independent travelers who want a challenge, and a mellow time away from the crowds."

But off the beaten track doesn't have to mean Olympic-level skiing. From visiting eco hideaways to skiing active volcanoes in the southern hemisphere, here's our pick of places that'll give you something to write home about, whatever your level of skiing.

"Once you have hiked up the mountain yourself before skiing down virgin snow, it is hard to go back to the packed resorts with their terrible queues."

FRANCE – Hidden mountain gems

For something in Europe but without that conveyor-belt feeling there are a couple of options in France. Serious skiers should make a beeline to La Grave, 80 kilometers from Grenoble. With just one ski lift taking you up to virgin snow, and groups of no more than five, you pretty much have the slopes to yourself. You must have a guide and it isn't for the faint-hearted.

"You only go to La Grave for serious skiing," says Ed Lascelles. "No pistes, no punters, just one lift to the top and steep, deep couloirs [a deep mountain-side gorge] for the way down. When we were there last we also bumped into the French Special Forces doing their training, so you get the idea." Discuss tales of derring-do back at base in the charming Hotel Edelweiss. Keen snowboarders can also get their fix here with local, highly-trained set-up Snow Legend offering classes and camps.

For those with children or for the less experienced, Sainte-Foy Tarentaise, with its four lifts and excellent snow, is one of France's best-kept secrets. Attracting a discreetly wealthy crowd, it is relatively small, with four chair lifts serving 27 well-kept pistes, yet only 20 minutes away from more popular resorts such as Val D'Isere. At Sainte-Foy Tarentaise you can choose easy slopes, or venture off-piste. As Peter Duke of travel company Venture Ski says, "This is an excellent all-round family destination for people who want to avoid the crush but want all the comforts—and convenience—of a modern resort."

La Grave www.hotel-edelweiss.com; guides at www.snowlegend.com

Sainte-Foy www.saintefoy-tarentaise.com; a package for around €1,356 for a week in a fully-catered chalet, excluding flights, can be booked at www.ventureski.co.uk



La Grave, France.

Bertrand Boone

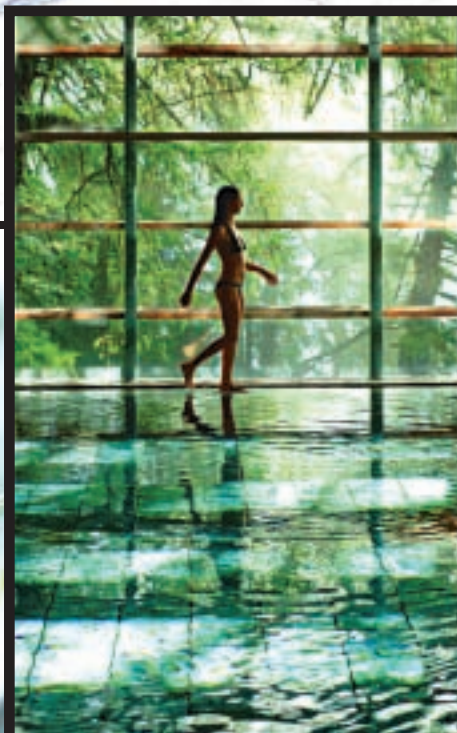


Sainte-Foy Tarentaise in the French Alps.

Anne Royer, Office de Tourisme, Sainte-Foy



Vigilius Mountain Resort is designed as an 'island in the mountains,' with an emphasis on sustainability.



ITALY - The romantic eco retreat

For those seeking something totally off the beaten track but easily accessible, the eco-hideaway Vigilius Mountain Resort in Italy is ideal. Perched on a mountaintop in the car-free village of Vigiljoch in south Tyrol, the only way to reach this impeccably designed hideaway is by cable car. The retreat is the vision of Italian architect Matteo Thun, who designed it as an "island in the mountains," with an emphasis on sustainability and having it blend in seamlessly with the natural environment.

The hotel is heated using wood-chips, and water served in the excellent restaurant is pulled from the local spring. This is more of an all-round winter-sports destination—you can go tobogganing, snowshoeing or curling, or you can try out the slightly challenging slopes at ski resort Merano 2000, nearby.

The spectacular spa offers a wide range of treatments, from the exotic, such as an apple polenta peel, to the restorative, such as an Alpine arnica pack to cure weary muscles. The destination is perfect as a romantic getaway or for gastronomes—there are a whopping 18 Michelin stars in the South Tyrol, an area of just 7.4 square kilometers.

Or if slogging down on the cable car just to eat seems too taxing, you can always undo all the good work you've put in on the slopes at the resort's restaurant with hearty dishes such as pig's head salad and saddle of venison with bitter chocolate and cherries.

www.vigilius.it;
www.mrandmrsmith.com;
doubles start at €310 a night

The Vigilius Mountain Resort in Italy.

CHILE - The Andes in August

For skiers who want to get their powder fix in the summer, the season in Chile runs from June to October. In the north, the chic, private resort of Portillo—the oldest in South America—is situated a mere two hours from Santiago, and has something for all abilities, including great snowboarding.

Those seeking virgin snow without the hike can take a helicopter to the summit. For people less keen on letting out their inner James Bond, a ski lift will do all the hard work. As the resort only gives a certain number of lift tickets out every day, you never have to queue. After a long day on the slopes, the Hotel Portillo boasts a heated outdoor pool where you can relax your muscles as you gaze over the icy Lake Inca—which, legend decrees, is haunted by the spirit of Inca Illi Yunque.

There is a convivial, team atmosphere here, and guests are often found bonding over an après-ski drink in the bar. Further south, more adventurous skiers can climb up active, bubbling volcanoes, before whizzing back down. Tom Hill-Norton says that even with the five-hour hike to the top, it is worth it. "Skiing the volcanoes in Chile is spectacular," he says. "There is something unique warming your bottom on hot volcanic rocks after an early morning climb, and eating your picnic looking over the snowy Andes down to the green valleys."

www.skiportillo.com; packages from €1,880 for a week, excluding flights, can be booked through www.dehouche.com; volcano skiing at www.powderquest.com



Skiing alongside Hotel Portillo in the Chilean Andes.



LEBANON
A long weekend at Cedars Resort

Less experienced skiers who want to have a bit of adventure over a long weekend can head to the mountains 128 kilometers outside Beirut. Cedars Resort, at 2,000 meters, is Lebanon's highest mountain that offers the longest skiing season (December to March, although it is recommended you go in January and February for the best snow).

The vast slopes are extremely gentle and great for those with children, or fragile nerves. It is also a good cross-country-skiing destination, and you can try your hand at ski-doo (snowmobiling). For the culturally minded, the nearby village of Bcharre is the birthplace of famed poet Khalil Gibran and boasts a museum about his life, and there are a number of beautiful Maronite churches and monasteries dotted throughout the region. The local food is delicious and a great change from ubiquitous Alpine staples such as raclette fondue and glühwein.

There is another draw for seasoned visitor Robert Dakak: "The nightlife and scenery is unique and it is only 80 minutes from Beirut—terrific as you can ski in the morning and then swim in the evening in Beirut."

www.skileb.com/ski-resort/Cedars/packages from €1,186 for three nights, all-inclusive, at www.blacktomato.co.uk

NORWAY - From summit to sea

Definitely for the more seasoned skiers, this destination is truly breathtaking. Based in the Svalbard archipelago, you start by taking a state-of-the-art speedboat to the Lyngen Alps—snowy mountains that come out of the sea. You trek up the mountain with your guide before enjoying a hearty lunch at the summit. Refueled, you then shoot down virtually untouched powder, ending up at the beach, where a boat is waiting to whisk you back.

If that isn't enough to stimulate the senses, you can fish in the spectacular fjords, cross-country ski on the neighboring islands or just sit back in your hot tub at the luxurious Lyngen Lodge, and watch the northern lights over a well-deserved aquavit.

VIPs wanting total privacy can hire the entire lodge and arrive by private jet. For everyone else, it's a flight to Tromsø airport, then a 2.5-hour drive.

www.lyngn lodge.com; packages from €2,484 for eight days, all-inclusive, at www.blacktomato.co.uk

The slopes at Cedars Resort are extremely gentle and great for those with children, or fragile nerves



The Lyngen Alps in Norway. Above, Cedars Resort in Lebanon.

SKI IN FASHION

Cut a dash on the slopes with our pick of the sleekest ski kit on the market



BOGNER HELMET
€415 www.indigosnow.de



ZAI TILA SKIS
€2435
including binding, poles and bag.
www.zai.ch



MOVER JACKET
€580 www.net-a-porter.com



BURBERRY SKI PANTS
€375 www.net-a-porter.com



CHANEL GOGGLES
€290 www.chanel.com



MOU GOATSKIN BOOTS
€319 www.net-a-porter.com



LACROIX SKI KIT
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Exploring, and combating, physical golf limitations

Oceanside, Calif.
THE TITLEIST Performance Institute could hardly be in a more anonymous setting: 11 kilometers inland from the Pacific, surrounded by office parks, recognizable from the main road only by its tall, driving range-style nets. But on any given day, one is likely to encounter several high-profile Tour pros here. When I visited in early December, Brad Faxon was working out in the gym and Ben Crane was toying around with clubs on the range. Padraig Harrington was expected a few days later with his full entourage—his caddy, coaches and physical therapist.

Golf Journal

JOHN PAUL NEWPORT

Players under contract to Titleist get their equipment fitted and tweaked here at no cost. The company also does much of its club and ball testing at the facility. But the most intriguing work carried out at TPI involves the golf swing, in particular research into the negative cascading effect that physical limitations and dysfunctions, even seemingly trivial ones like a stiff ankle, can have on the ability of a player to hit the ball efficiently. For average players with major issues, like immobility in the hips (that would be me), the staff at TPI can propose workarounds or pinpoint physical therapy regimens that, with time and discipline, can correct the flaws.

"When an average club member goes to a golf pro, the pro may know a lot about the golf swing, but he usually has no idea what that player is physically capable of doing or not doing. Most of the time, not doing. And without that knowledge, the guy has no chance," Mr. Faxon told me between sets in the gym. "The TPI guys have come up with these functional screening methods that tell the pro what's really going on, and the player can do things at the gym, if he wants, that will help his golf swing."

The exercises Mr. Faxon was performing, most of them designed to continue his rehab from his second anterior cruciate ligament knee surgery two years ago, were not the type you usually see at neighborhood sports clubs. One of them, called Turkish Get-Up, looked like something that 19th-century British army officers with handlebar mustaches and long johns might have done. Hoisting a heavy kettle ball directly overhead, with his arm straight and locked in at the shoulder, he sank to a fully laid-out position on his side on the floor and stood up again, repeatedly, in a prescribed order of movements. I tried this later at home with a much lighter weight and found the maneuver surprisingly difficult and unpleasant. But it is effective (the TPI gurus say) at strengthening and training the body's muscles, especially the core abdominal and leg muscles, to work in unison.

"A lot of the old guard still blame equipment for the increased distance on Tour, but so much

more of it is the quality of the athletes," Mr. Faxon said. "You don't have to work out to play on Tour, but if you don't you get passed, because you're not strong enough. And the stuff we do these days is all full-body, functional movement. Nobody's doing bench presses any more, that's for sure."

TPI's understanding of the swing is based on hundreds of three-dimensional computer recordings it has made over the past decade of top Tour pros hitting balls while hooked up to electrodes, some imbedded in a special vest. "There's no one swing that works best for everyone, but all the top players we've tested hit the ball as efficiently as one another," said Dave Phillips, the Top 50 golf instructor who co-founded the institute with biomechanics expert Greg Rose in 2004. The pros' efficiency flows from a precisely-timed sequence of energy transfers, from the legs and hips to the torso to the shoulders to the hands and finally through the club-head to the ball.

When the sequence is out of whack, the computer renderings of the swing reveal where the inefficiencies originated, which helps TPI specialists find a fix. Sometimes the solution is a matter of improving technique. Sometimes it involves adjusting a player's clubs. But TPI's special expertise is understanding how and where physical restrictions contribute to weak and inconsistent swings.

The first step for a golfer new to TPI is a physical evaluation, such as the one Lance Gill, TPI's head athletic trainer, gave me last month. It began with questions about the current state of my game and my golf goals, followed by two dozen or so measurements of my strength, flexibility and mobility (the ability of the joints to move properly). I sat on a balance ball and rotated my torso with a pole behind my back. I cocked my wrists at various angles. With arms overhead, I touched a wall behind my back with my thumbs. I lay on a bench with my knees in the air while Mr. Gill torqued my legs this way and that.

Relative to other guys in their mid-50s, I did well in some areas, such as turning my torso against a stable lower body. But I did miserably on two key measures: the full deep squat, which TPI's research has shown to be the single most predictive test of a player's ability to maintain posture during the swing, and hip mobility. Tour pros can rotate their hips internally 40 degrees or more. I stopped at 20 degrees in one direction and 15 in the other. "That means your ability to rotate on the backswing and follow through is very limited, so you'll probably end up making compensations somewhere else. That means loss of power and eventually injury," Mr. Gill told me.

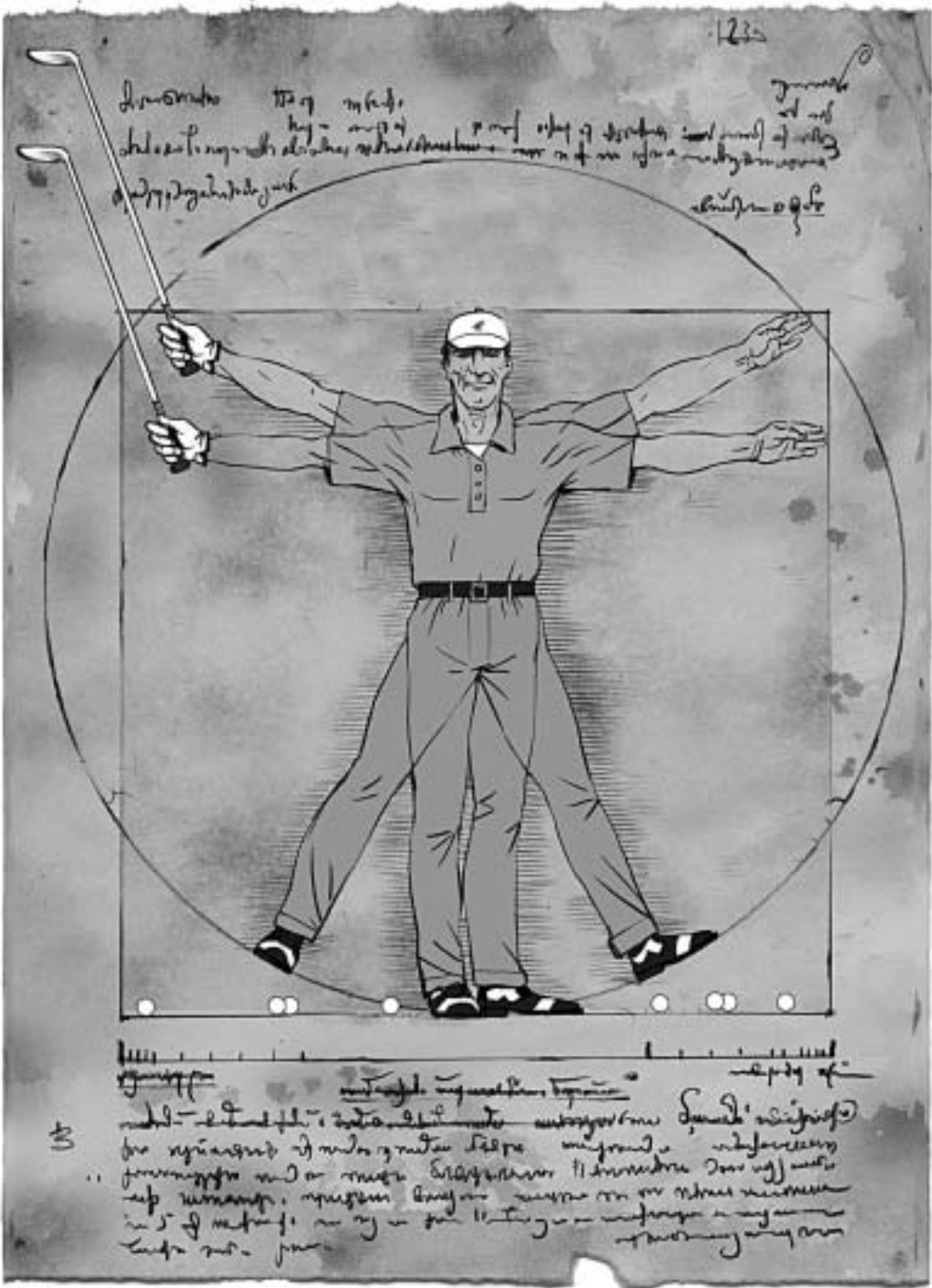
"Like the lumbar disc issue I already have?" I asked. "Quite possibly," he said.

Within a few days, Mr. Gill had created an interactive Web page for me that included a series of detailed 30-minute workouts, which I have been doing with fair regularity for the last three weeks. The exercises focus exclusively on my

weak spots, and aren't much fun. Mostly they require twisting or hoisting my body into hitherto unknown positions, frequently resulting in muscle cramps. But I am feeling a bit more oily in my hips and my all-important glute muscles (the "king" of the golf swing, TPI says) are getting stronger. Some things, like balance, improve quickly, Mr. Gill said, but hip mobility is stubborn. It will probably take two or three months of consistent work before I see improvement there "start to take hold."

At prices up to \$10,000, non-Tour pros can buy a multi-day "Tour Experience" at TPI, which includes a physical assessment, exercise and nutritional counseling, swing instruction and new clubs. But the more common approach for recreational golfers is to use the mytppi.com Web site to find a local TPI-certified trainer. There are 3,200 in 47 countries.

"Ideally you want a team approach—a physical guy to evaluate your body and a coach to work on your swing in coordination with the trainer," said Mr. Phillips. Even golfers who have no intention of going to the gym can benefit because the instructor can build a swing around his known limitations, he said. More typical clients, however, are avid 10-handicap types who want to get down to scratch and say they will do whatever it takes. "When a guy tells me he's willing to work out for 90 minutes four times a week, as 15 minutes, three times a week," Mr. Gill said. "But I can give him a focused 15 minute workout that will make a big difference in his game."



Vai Bochkov

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❖ Top Picks

In Berlin, the life of a European movie princess



A photograph of Romy Schneider by Heinz Köster in Berlin in 1962.

BERLIN: In 1955, Viennese film director Ernst Marischka made a star out of an Austro-German teenager named Romy Schneider, when he chose her to play Hapsburg Empress Elizabeth in “Sissi,” a lavish biopic. A piece of unmistakable kitsch, “Sissi” found a huge following in West Germany, and led to two sequels in two successive years.

Schneider eventually managed to break away from her saccharine Sissi image, and by the 1970s, she had become a leading star of French cinema, noted for her collaborations with great European directors like Claude Chabrol, Costa-Gavras, and Luchino Visconti. But her life was marred by tremendous restlessness and personal tragedies, including the death of her young son in 1981, and mirrored, to a remarkable degree, the unhappy life of Elizabeth (1837-1898), the so-called “reluctant” empress. “Romy Schneider: Vienna-Berlin-Paris,” a beautifully realized exhibition at Berlin’s film museum, the Deutsche Kinemathek, tells the story of her life and career.

Born in Vienna in 1938, Schneider was herself cinema royalty, the daughter of German actress Magda Schneider. After a much-publicized affair with Alain Delon, Romy Schneider made her way in the mid-1960s to West Berlin with her husband, German actor Harry Meyen; then the marriage fell apart, and she moved to Paris in the early 1970s. After a decade marked by professional triumphs and private heartaches, Schneider died in 1982 in her Paris apartment, when her heart stopped.

The exhibition is rich in movie memorabilia assembled from across Europe, including a 1961 shot of the young Schneider by German photographer F. C. Gundlach, and another picture some 10 years later by French photographer Georges Pierre.

In the final gallery, called “Legend,” souvenirs of Schneider’s life are placed alongside those of Empress Elizabeth, and the exhibition ends with a haunting sequence from Luchino Visconti’s deconstructed biopic “Ludwig” (1972), about Elizabeth’s cousin, the doomed Bavarian king. Visconti had Schneider reprise her Sissi role, this time as an aging beauty, in flight from her own fame.

—J.S. Marcus

Until May 30

www.filmmuseum-berlin.de



Tate Publishing

The cover of ‘How to Survive Modern Art’ (2009) by Susie Hodge.

Books that demystify art

COMING TO GRIPS with the enormous diversity of 20th- and 21st-century art can be a challenge. Once upon a time, art was painting, sculpture, drawing, prints. Now, you have the traditional crafts plus computer creations, body-oriented performances or installations with heaps of used objects and dung.

Collecting

MARGARET STUDER

Here are a few books that can lend a helping hand.

“Modern art can be bizarre or baffling,” writes British author Susie Hodge in her 2009 release “How to Survive Modern Art” (Tate Publishing, £12.99). “It can be funny, frivolous or fascinating. Sometimes it can also be pretentious, or puzzling, or pointless. But it can also be stimulating, thought-provoking, absorbing and exciting.” This guide to understanding art in the modern world gives tips on how to look at it and how to follow your own instinct. Ms. Hodge, who has written numerous books on art and design and once worked for the Saatchi & Saatchi advertising agency, traces art movements from the turn of the 20th century to today’s Internet creations. Her texts are a lesson in clarity; and a load of illustrations provides plenty of color.

An area which Ms. Hodge might have given more space to is today’s photo art. “The Photograph as Contemporary Art,” a new 2009 edition of this guide by British photography writer and curator Charlotte Cotton (Thames & Hudson 2009, £9.95), fills the gap. Photography was seen in its beginnings as a threat to the traditional arts of painting, drawing and prints. Instead, it emerged as an art form in its own right that peacefully co-exists with its older counterparts. Ms. Cotton brings the story of contemporary art photography up to date, featuring emerging artists along with the established.

A book that helps to understand terminology used in professional art circles is “The Tate Guide to Modern Art Terms” (Tate Publishing, £8.99). Art publications are notoriously abstract but British art writers Simon Wilson and Jessica Lack have produced an alphabetically ordered guide book that demystifies anything from “Acrylic paint” to the “Zero” art movement.

A modern ‘Misanthrope’ on the London stage

LONDON: Theater. All eyes, of course, are on Keira Knightley, making her West End debut at the Comedy Theatre in Martin Crimp’s updating of Molière’s “The Misanthrope.” Indeed, it’s impossible to look away from her, as you wonder how someone so fragile-looking can manage all five acts of the structure Mr. Crimp has maintained from Molière’s biting satire.

So, can Ms. Knightley act on stage as well as on camera? Yes, sort of. In Mr. Crimp’s rhyming couplets-doggerel version she is Jennifer, a 22-year-old movie starlet, whom Ms. Knightley plays with an unmusical American accent, except when her sing-song cadences emphasise the rhymes too much. But she excels at being cutting or rude, and her body language is appropriately sexy.

In Thea Sharrock’s production, with Hildgard Bechtler’s detail-perfect set of a suite in an expensive London hotel, Ms. Knightley is luxuriously supported by a wonderful cast, especially by the top-billed actor Damian Lewis in the title role of Alceste—whippet-thin, angry and with a voice capable of the kind of modulations Ms. Knightley can only dream about. Mr. Lewis’s Misanthrope is a playwright struggling to maintain his integrity, which is strained by his love for the shallow but bitchy Jennifer. There are other superb performances, too, such as Tim McMullan’s portrayal of an easily-identifiable London critic who wants to write plays—to whom Alceste says: “If that’s your idea of contemporary/You should be adapting classics for the BBC.”

Those near-witty but actually clunky lines get to the core of the problem. Mr. Crimp

shows facility in writing verse. He crams in passages of psychobabble, of management-speak, of political criticism (there’s a hard-to-miss missile fired at David Cameron) and of actors’ luvvie-talk. But I didn’t believe a word of any of it. How can theater-goers not squirm at the lines “And the human animal looks less

fearsome/through the prism/of postmodernism”? Castigating hypocrisy requires candor. There’s no satire without at least a touch of sincerity, and in Mr. Crimp’s Molière that is lacking.

—Paul Levy

Until March 13

www.comedy-theatre.com



Damian Lewis as Alceste.

Uli Weber

An Absolutist in Full

Michael Scammell’s “Koestler” is a rescue operation. Today’s well-informed reader may rightly remember Arthur Koestler as the author of the best-selling anti-Stalinist novel “Darkness at Noon” (1940) but also as a deeply flawed if not mentally unstable man who devoted his late-life energies to loopy researches into parapsychology, conducted a predatory sex life whose most distinctive feature was the rape of a good friend’s wife and, when terminally ill, persuaded his healthy, middle-aged wife, Cynthia, to join him in suicide.

Such, at least, was the impression left in 1998 by David Cesarani, Koestler’s previous biographer. All these and many other aspects of Koestler’s life Mr. Scammell examines carefully, enriching them with context and often pulling back from Mr. Cesarani’s harshest verdicts—for the most part, smartly and successfully.

Any Koestler portrait, including Mr. Scammell’s, will remind us that Koestler was a journalist of genius who produced several works that helped win the Cold War. Mr. Scammell readily concedes that Koestler was an adulterous and sometimes callous misogynist, but he prefers to emphasize the better angels of his nature—his intellectual integrity, generosity and courage. Koestler, after all, was a man of action as well as reflection. Unlike most intellectuals, he risked death for his ideas and fought assiduously for them rather than accommodate political injustice in exchange for a quiet life. The first half of “Koestler” practically traces the allegory of a tortured century as if through the adventures of Indiana Jones by way of George Orwell.

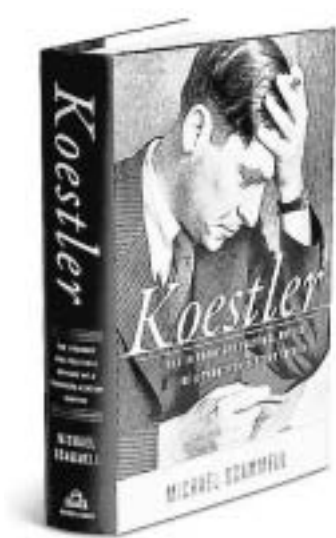
Koestler was at school in Budapest when the Austro-Hungarian Empire imploded at the end of World War I, and he lived under a republic and two brutal dictatorships within 12 months. He arrived in Berlin in 1930 the day Hitler scored his first genuinely significant electoral result. For his anti-fascist activities in Spain, he was imprisoned by Franco in Malaga in 1936. He found himself listening to executions nightly, expecting to be next, when the intervention of the British government brought his release. Interned in France in 1939, he was stuck there after his release when Hitler marched in the following year. Re-arrested by a street patrol after joining the Foreign Legion (in a bid to make it to French North Africa on the strength of a movie he remembered), he bribed a local official to provide false discharge papers for four British prisoners in the same barracks. The five of them set off by tramp steamer and train to Casablanca, disguised as Yugoslavs. Eventually Koestler made it, by a combination of luck and nerve, to a combination of luck and nerve, to Britain—where he was promptly jailed once again as an enemy alien.

Over the same 20 years, Koestler wrote for several Zionist

publications in Palestine, where he established himself as a prodigious Middle East correspondent for a European news syndicate that he was later to serve as a brilliant science editor. He became a communist and traveled in the Soviet Union with the American poet Langston Hughes. He produced four longer works of permanent political value. “Spanish Testament” (1937) alerted an ignorant world to Franco’s atrocities. “The Gladiators” (1939) examined the Communist revolution by way of Spartacus’s slave revolt. “Darkness at Noon” (1940) vividly captured a truth bitter to many on the left at the time—that the Soviets and their ideology promised only a Nazi-like totalitarian

terror. “Scum of the Earth” (1941) drove a stake through the myth of a noble France crushed by the Nazi machine.

A man might retire on that. But Koestler was only 36. In the 40-odd years left him, he devoted his efforts to stiffening the West’s spine in the face of Soviet expansionism. He spearheaded a campaign to end capital punishment in England. And he produced novels, several volumes of autobiography, a play, books of essays, scientific works, general nonfiction, parapsychological studies—and a volume claiming today’s Jews are descended from the Khazars, a medieval kingdom that con-



verted to Judaism en masse. Nearly everything he wrote got him into trouble. He was scorned by communists for his attacks on Soviet Russia, attacked by scientists for his “unscientific” methods and excoriated by Jews for his denial of any relationship between ancient Hebrews and modern Israelis. His essays into parapsychology won him few fans.

Yet Koestler was often simply ahead of his time. He exposed the tyranny of the Soviet system years before Solzhenitsyn. Some of his scientific intuitions were ultimately borne out—most remarkably, his defense of the French evolutionary theorist Lamarck, who in the 1800s proposed that characteristics acquired by an organism during its life could be inherited by its

progeny. Lamarckism, derided for more than a century, has now found new life through epigenetics, which suggests that environmentally induced alterations in gene expression may be passed on.

Koestler yearned for an absolute beyond the provisionality of life as we experience it. Indeed, he dubbed his condition “absolutitis.” As Mr. Scammell notes: “Koestler was a romantic,” given to “quixotic hopes that some variant of the utopian dream might lead to happiness on earth.”

And what, finally, of the routine misogyny, the rape of Jill Craigie in 1952 and the double suicide in 1983? The misogyny cannot be denied: He insisted that his (three) wives keep house, play hostess and act as secretaries, forgoing all other activities to do so—and accept that he would sleep around as energetically as he wished. In his determination never to have children, he bullied more than one woman into an abortion. But this is only part of his personal story: There was, among Koestler’s many dozens of partners, no shortage of women who remained fond of him. Some loved him all his life.

Regarding Jill Craigie: Mr. Scammell’s extraordinarily patient researches raise the possibility that what is now generally regarded as rape—Koestler seems to have pressed his advances repeatedly with real physical force—may be a matter of modern mores projected into the past. “The likeliest explanation

is that behavior that wasn’t at the time seen as rape has since come to be regarded as such,” Mr. Scammell writes. As for the double suicide—Koestler and Cynthia were found dead in their sitting room of sleeping tablets and alcohol—Mr. Scammell notes that even Cynthia’s sister did not hold Koestler accountable for Cynthia’s death.

Mr. Scammell’s work is not without fault. He does not have a theory of Koestler’s life beyond Koestler’s own self-diagnosis of “absolutitis.” This is perhaps understandable, given that Koestler published a half-dozen penetrating autobiographical works. And the obvious determination to be utterly comprehensive exacts a price in style. Mr. Scammell’s prose is sound and workmanlike, but it neither glows with brilliance nor flashes with wit. By contrast, when Mr. Scammell quotes from Koestler, the words jump off the page, as when Koestler described the West’s alliance with Russia against Hitler as “fighting against a total lie in the name of a half-truth.”

Nevertheless, Mr. Scammell’s “Koestler” is unlikely to be surpassed. This is Koestler in full—sins and virtues measured fairly and thoughtfully. Can a man with such flaws be a great man? As a friend noted: “Koestler was the embodiment of an uncompromised, unafraid, international idealism.” There can be no greater compliment.

Mr. Rosenberg is a writer and editor living in New York.

Hitched, Even Happy

When Elizabeth Gilbert was writing “Eat, Pray, Love” (2006), her quirky account of a year spent variously in Italy, India and Indonesia, she had no idea that it would become a monster best-seller. That’s probably a big reason why it went on to become the staple of a thousand book groups: It is full of hilariously unguarded and sometimes wince-making disclosures—particularly about sex—that a writer conscious of the eyes of millions might have omitted. Yet it was the book’s very nakedness and exuberant candor that appealed so much to Oprah Winfrey and many other female readers. Its sequel, “Committed,” is unlikely to prove as enchanting.

“Eat, Pray, Love” begins with the author emerging from a horrible divorce, an event that a friend of hers compares to “having a really bad car accident every single day for about two years.” It ends, after months of travel, meditation and self-scrutiny, with Ms. Gilbert falling rapturously in love with “Felipe,” a Brazilian living in Bali. The world has become Ms. Gilbert’s oyster: a place of abundance and spiritual peace, shared with a

man who calls her “darling” and wants nothing more than to pour her a glass of wine, prepare a fabulous supper and take her to bed.

“Committed” is Ms. Gilbert’s attempt to explain how and why she is able to overcome her horror of matrimony, a “repressive tool” of civilization that she regards as “suffocating, old-fashioned, and irrelevant.” That the wedding will take place is never in doubt: The book’s subtitle is

Committed
By Elizabeth Gilbert
(Bloomsbury, 285 pages, £12.99)

“A Skeptic Makes Peace with Marriage.” The couple tied the knot in 2007.

Nonetheless Ms. Gilbert, at the start of “Committed,” is wrestling with her dread of the shackles. To conquer her repulsion, she delves into the history of marriage. She learns that the institution has changed over time: that early Christians favored celibacy over messier domestic arrangements; that a wedding isn’t necessarily supposed to be “a delivery device of ultimate bliss.”

By far the most entertaining episodes in “Committed” take place in Vietnam, where, as the story unfolds, Elizabeth and Felipe are killing time while he assembles his paperwork for U.S. immigration officials. The delay

gives Ms. Gilbert the chance to do a little field work. In one funny scene, she sits down with a group of Hmong women and gamely tries to extract anecdotes about marriage from them. Deploying the sort of question that instantly gets Western women chattering, she asks a wrinkled grandmother where she met her husband. The “very shape of my curiosity seemed a mystery” to the woman, Ms. Gilbert recounts. Whether the woman really knew her husband before their nuptials is a matter of indifference. “As she concluded to the delight of the other women in the room,” Ms. Gilbert writes, “she certainly knows him now.”

The strain of hanging around waiting for documents begins to show in Ms. Gilbert’s own relationship. “Eat, Pray, Love” has yet to become a lucrative hit. The couple is staying in cheap hotels. Such circumstances, not surprisingly, make them scratchy with each other. How scratchy? Fortunately not fatally, but “Committed” is more careful than its predecessor to screen parts of Ms. Gilbert’s private life from inquiring eyes. And while that choice may seem wise, it makes the book much less compelling.

Sad to say, “Committed” is also less humane. One of Ms. Gilbert’s most endearing qualities in her first memoir was her sunny

generosity toward those who see the world differently. In “Committed,” she shows less liberality. She is hugely impressed by the pro-marriage arguments of “The Subversive Family,” by the British journalist Ferdinand Mount, but is appalled to find that he is conservative. She confesses: “I can honestly say that I never would have ordered this book had I known that fact in advance.” This is candor of a less impressive kind. It is bigotry, charm’s death-blow.

In the end, Ms. Gilbert realizes that her rebellion against convention has been wrong-headed from the start: “To somehow suggest that society invented marriage, and then forced human beings to bond with each other, is perhaps absurd. It’s like suggesting that society invented dentists, and then forced people to grow teeth.”

The spectacle of a celebrity author publicly working herself around to a position that she has already taken may seem a trifle sophomoric and more than a little self-indulgent. But here Elizabeth Gilbert is, a re-married woman. It would be churlish not to wish her and “Felipe” every happiness.

Mrs. Gurdon is a regular contributor to the book pages of *The Wall Street Journal*.

time off

A special look at cultural highlights across Europe in the first half of the year

Antwerp

music

"Rihanna" will tour with her Grammy-winning hits such as "Umbrella" and music from her new album "Rated R." April 16 Antwerp, Belgium; April 17 Arnhem, Netherlands; April 20-21, 28 France; April 23 Frankfurt; April 25 Oberhausen, Germany; April 27 Geneva; May 7-19, U.K.
www.livenationinternational.com

Berlin

film

"Berlinale 2010," the 60th Berlin Film Festival, will show 400 movies, including new films by Semih Kaplanoglu, Martin Scorsese and Roman Polanski. Various locations
Feb. 11-21
☎ 49-30-2592-00
www.berlinale.de

Brussels

art

"Mexico!" is a four-month-long festival of Mexican art and culture, featuring exhibitions on photography and Frida Kahlo, alongside music performances. Palais des Beaux-Arts
Jan. 16-April 25
☎ 32-2-5078-200
www.bozar.be

The Hague

fashion

"Haute Couture—Voici Paris!" will showcase icons from the history of haute couture and creations by contemporary couturiers like Christian Lacroix and Jean Paul Gaultier. Haags Gemeentemuseum
Feb. 20-June 6
☎ 31-70-3381-111
www.gemeentemuseum.nl

Helsinki

design

"Modern(ism)" will explore the evolution and popularity of the Modernist design style in Europe and North America from the 1910s to 1930s. Design Museum
Feb. 12-May 9
☎ 358-9-6220-540
www.designmuseum.fi

London

art

"Henry Moore" will showcase over 150 stone sculptures, wood carvings and drawings by the British artist. Tate Britain
Feb. 24-Aug. 8
☎ 44-20-7887-8888
www.tate.org.uk

music

"The Gift of Music: An Evening with Julie Andrews" sees the actress return to the London stage after 30 years, performing songs from musicals such as "The Sound of Music." The O2
May 8
☎ 44-1613-8532-11
www.ticketmaster.co.uk

art

"Italian Renaissance Drawings" is a major exhibition of Italian Renaissance drawings by artists including Raphael, Leonardo da Vinci and Michelangelo. British Museum
April 22-July 25
☎ 44-20-7323-8000
www.britishmuseum.org

Milan

music

"Simon Boccanegra" features tenor Plácido Domingo in the title role of the opera by Giuseppe Verdi, conducted by Daniel Barenboim. Teatro alla Scala
April 16-May 7
☎ 39-0288-791
www.teatroallascala.org

Paris

art

"Holy Russia," part of France's "Year of Russia" celebrations, features an exhibition on the history of Christian Russia from the 9th to the 18th century. Musée du Louvre
March 5-May 24
☎ 33-1-4020-5050
www.louvre.fr

art

"Turner and the Masters" places masterpieces by Canaletto, Rubens, Rembrandt and Titian next to those of J.M.W. Turner. The show, currently in London, will move to Madrid's Prado in June. Galeries Nationales du Grand Palais
Feb. 22-May 23
☎ 33-1-4413-1717
www.grandpalais.fr

music

"Nothing But Love—Whitney Houston" kicks off the European tour for the pop and soul music diva's latest album "I Look to You." April 6 France; April 8-28 U.K.; May 24 Belgium; June 3, 4 Denmark; June 8 Sweden; June 10 Finland
www.livenationinternational.com

Maastricht

art

"Tefaf 2010" is the leading art and antiques fair, presenting 239 art dealers. MECC
March 12-21
☎ 31-411-6450-90
www.tefaf.com

Madrid

art

"Monet and Abstraction" presents the artist's work alongside paintings by Jackson Pollock, Mark Rothko, Willem de Kooning and Gerhard Richter. Museo Thyssen-Bornemisza
Feb. 23-May 30
☎ 34-9136-9015-1
www.museothyssen.org

Salzburg

music

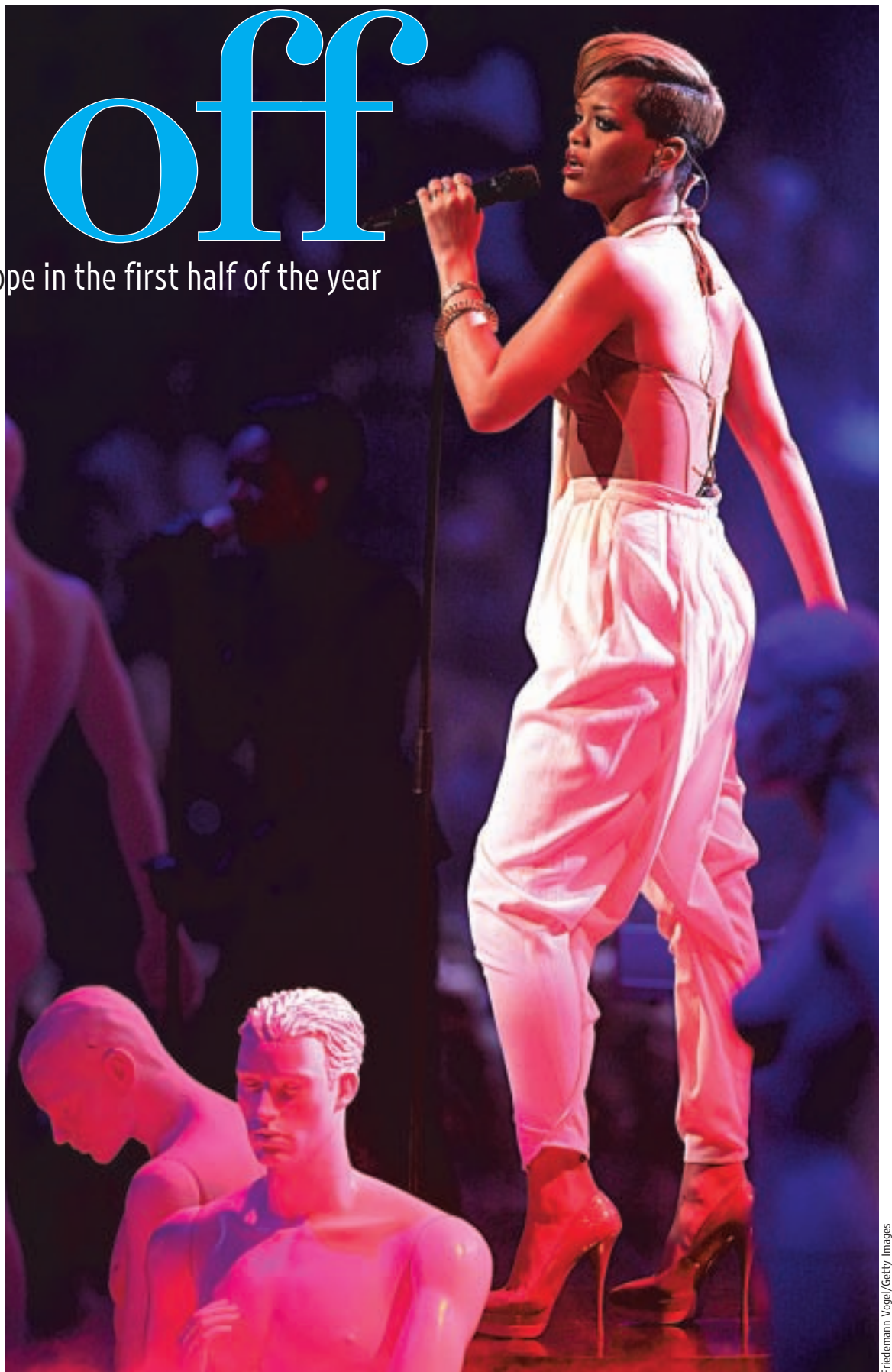
"Salzburg Easter Festival 2010" stages concerts by the Berlin Philharmonic Orchestra including Haydn, Beethoven and Ravel. Grosses Festspielhaus
March 27-April 4
☎ 43-662-8045-361
www.osterfestspiele-salzburg.at

Zurich

art

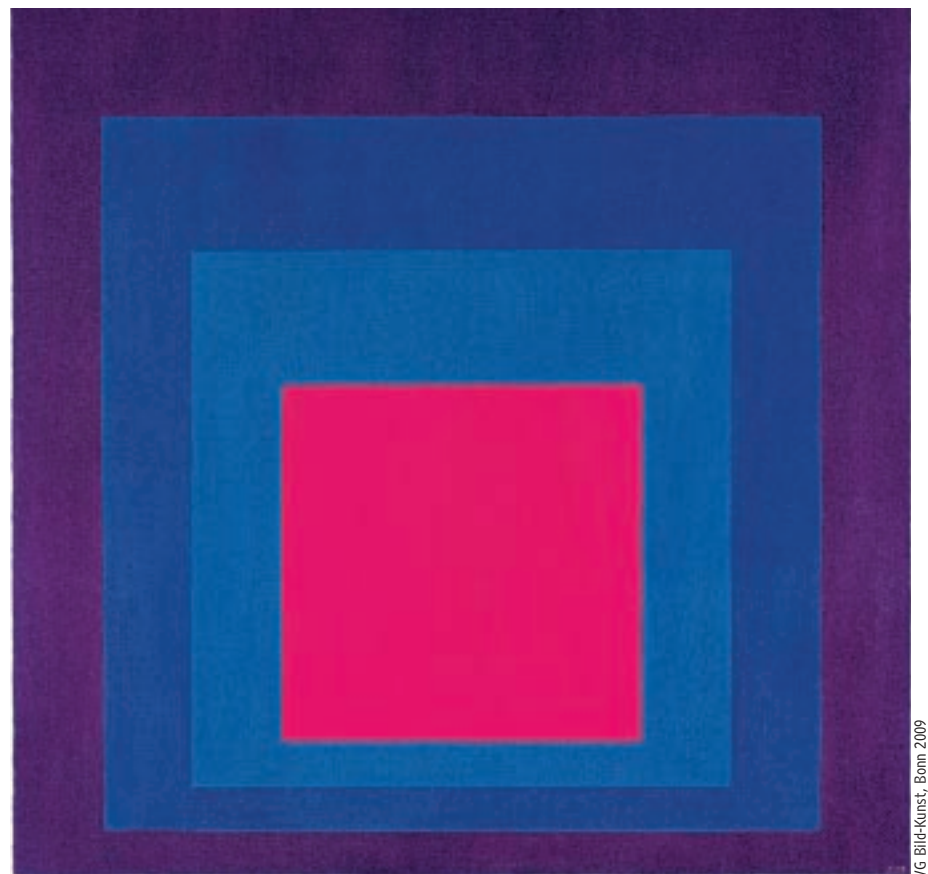
"Van Gogh, Cézanne, Monet" shows pictures and sculptures of the Bührle Collection, including works by Canaletto, Ingres, Delacroix and Gauguin. Kunsthaus Zurich
Feb. 12-May 16
☎ 41-44-2538-484
www.kunsthaus.ch

Source: WSJE research.



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Above, Rihanna on tour; right, 'Homage to the Square: Spring Tide' (1956) by Josef Albers at the Maastricht Tefaf art and antiques fair.



VG Bild-Kunst, Bonn 2009