

VOGUE

FEB

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**THE CASE FOR
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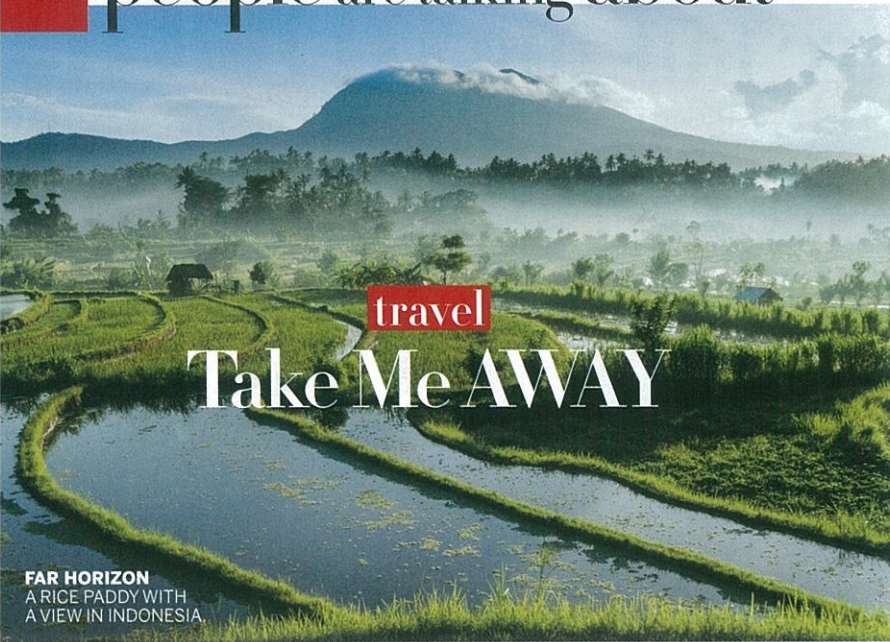
**HOME
RUN
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OF THE
YEAR**

**Spring
Hit List
109**

**STYLE-CHANGING
PIECES**

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FAR HORIZON
A RICE PADDY WITH
A VIEW IN INDONESIA

travel

Take Me AWAY

In the midst of winter, three tropical spots offer heart-pounding adventures for two. On the Indonesian island of Sumba, the stylishly rustic **Nihiwatu** has added a private, grass-roofed villa to its fabulous spa, a scenic 90-minute hike from the main property.

A world away, 26 new beach huts grace Jamaica's Oracabessa Bay at **GoldenEye**, 007 scribe Ian Fleming's former spread. In addition to bamboo-enclosed soaking tubs, the luxurious abodes come with direct access to the coral reef, while a new bar mixes rum punches to go along with island fare like jerk chicken and pepper shrimp.

Opening in March is Nicaragua's **Nekupe**, set inside a forest preserve near Granada, with eight rooms outfitted in local hardwoods and oversized windows looking out to the Mombacho volcano. ATVs are on offer for exploring the surroundings, home to howler monkeys and iguanas. And should the romantic mood become overwhelming, there's also an on-site chapel.—JENNIFER CONRAD

dance CLOCK Work

After the National's Bryce Dessner took New York City Ballet's Justin Peck to see a show of Marcel Dzama's offbeat watercolors at David Zwirner, the three men set out in search of the perfect project. They landed on a ballet of **The Most Incredible Thing**, a lesser-known Hans Christian Andersen tale of a young man who wins a contest by making a peculiar clock—only to have "a long bony fellow" (so convenient for dance) smash it with an axe. The story stood out for its eerie reflection of recent headlines about the destruction of ancient artifacts, and for its hopeful ending about artistic transcendence. Opening at NYCB this month, Peck's first fully narrative ballet channels the Ballets

Russes with playful, expressive choreography, while Dessner's melodic score incorporates heavy percussive elements and a traditional Danish wedding song.

Dzama, who keeps a collection of old dance magazines, is delighted to be involved in the real thing. "I thought I'd have to wait until my 60s and that it would be some minor company taking a risk," he says. The artist drew from a wide range of inspirations, from Goya to Charlie Chaplin, for the sets and costumes, including a cuckoo-bird getup for Tiler Peck and bodysuits with hand-painted flames. All three tried to bring out an artisanal, handmade quality, taking the lesson of the story to heart.—KATE GUADAGNINO

Marriage PLOTS

movies & tv

It's been two centuries since Jane Austen published her society-skewing fiction, but her hold on our romantic imagination has never been stronger.

Consider this month's **Pride and Prejudice and Zombies**, based on Seth Grahame-Smith's 2009 parody mash-up and starring Lily James as a sword-slinging Elizabeth Bennet. Then there's Curtis Sittenfeld's **Eligible** (Random House), which updates the classic to present-day Cincinnati, where Liz, a single-ish magazine writer in her—horror of horrors!—late 30s, spars with Fitzwilliam Darcy, M.D. **Love & Friendship**, premiering at Sundance, revives the little-known novella *Lady Susan*, in which a comely widow (Kate Beckinsale, an Austen vet thanks to A&E's *Emma*) hunts husbands for herself and her debutante daughter (newcomer Morfydd Clark). And for true diehards, **Jane Austen: An Illustrated Biography** (Chronicle) brings the author's world (her childhood farm, her writing desk) to life.—LAURA REGENSDORF



EVER JANE
A PORTRAIT OF AUSTEN BASED ON
A SKETCH BY HER SISTER.

TRAVEL: JOHN HARPER / GETTY IMAGES; MOVIES & TV: JANE AUSTEN (1775-1817), ENGLISH AUTHOR, FROM A SKETCH BY HER SISTER CASSANDRA, COLORIZED DOCUMENT/BRIDGEMAN IMAGES.