

# International New York Times

WEDNESDAY, OCTOBER 16, 2013

## Confronting a killer in Africa

KAMPALA, UGANDA

Stigma, misinformation and corruption amplify breast cancer's deadliness

BY DENISE GRADY

Mary Namata unbuttoned her dress in an examining room at Mulago Hospital, revealing a breast taut and swollen with grape-size tumors that looked as if they might burst through the skin.

"How long have you had this?" a doctor asked gently. Ms. Namata, 48, an elegant woman with stylishly braided hair and a flowing, traditional Ugandan dress, looked away, shamefaced.

"About a year," she murmured. The truth, she admitted later, was closer to four years.

Such enormous tumors, rare in developed countries, are typical here. Women in Uganda, trapped by stigma, poverty and misinformation, often do not seek help for breast cancer until it is too late.

For Ms. Namata, though, there was still hope that the cancer had not yet spread beyond the breast, her doctors said. Treatment could prolong her life, maybe even cure her — if it started soon. But would she be treated in time? Women in Africa often face perilous delays in treatment as a result of scarce resources, incompetence and corruption. Would Ms. Namata wind up like so many women here, with disease so far gone that doctors can offer nothing but surgery to remove rotting flesh, morphine for pain and antibacterial powder to kill the smell of festering tumors that break through the skin?

Cancer has long been neglected in developing countries, overshadowed by the struggle against more acute threats like malaria and AIDS. But as nations across the continent have made remarkable progress against infectious diseases once thought too daunting to tackle, more people are living long enough to develop cancer, and the disease is coming to the forefront. Given the strides poor countries have made against other health problems, they should also be able to improve the treatment of cancer, public health experts increasingly say.

Two years ago, the United Nations began a global campaign against non-communicable diseases — cancer, diabetes, heart and lung disease — noting that they hit the poor especially hard. Worldwide, at least 7.6 million people a year die from cancer, and 70 percent of those deaths occur in poor and moderate-income countries, according to the World Health Organization.

Breast cancer takes a particularly harsh toll. It is the world's most common cancer in women and their leading cause of cancer death, with 1.6 million cases a year and more than 450,000 deaths.

Survival rates vary considerably from country to country and even within countries, depending heavily on the status of women, their awareness of symptoms and the availability of timely care. In the United States, about 20 percent of women who have breast cancer die from it, compared with 40 percent to 60 percent in poorer countries. At the same time, scientists' deepening insights into the genetic basis of cancer have introduced a complicated new dimension into the care of women globally. Uganda is trying to improve treatment of all types of cancer in ways that

UGANDA, PAGE 4



By the time Mary Namata, 48, went to see a doctor because of unbearable pain, her breast cancer was already at an advanced stage.

## Iran talks enter new stage

GENEVA

Official outlines proposal to curb nuclear program if sanctions are relaxed

BY MICHAEL R. GORDON  
AND THOMAS ERDBRINK

Speaking in English and using PowerPoint, Iran's foreign minister outlined a new proposal to six powers on Tuesday to constrain his country's nuclear program in return for a right to enrich uranium and easing of the sanctions that have

been battering the Iranian economy.

The proposal presented here by the foreign minister, Mohammad Javad Zarif, called for "an end to an unnecessary crisis and a start for new horizons," according to Iranian officials.

In a potential sign that the negotiations had turned serious, a senior U.S. State Department official suggested that the closed-door discussions had been worklike. "For the first time, we had very detailed technical discussions, which carried on this afternoon," said the official, who declined to be identified in the diplomatic protocol for informing the news media. "We will

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## Stalemate is a victory for Afghan troops

KABUL

Deep concerns remain about ability to hold off Afghan suicide U.S. leaves

BY ROD NORLAND,  
THOM SHANKER  
AND MATTHEW ROSENBERG

When the Taliban announced the beginning of their spring offensive in May, their ambition saw few limits. Evoking the legacy of Caliph Umar, who pushed the boundaries of the

## Republican divide sets back debt talks

WASHINGTON

With deadline nearing, conservatives reject House leader's plan

BY JONATHAN WEISMAN,  
MICHAEL D. SHEAR,  
JEREMY W. PETERS  
AND BRIAN KNOWLTON

The political drama over whether the United States will default on its financial obligations entered its final stages on Tuesday, with the outcome — and potentially the health of the global economy — increasingly resting on who will blink first: President Obama or the Republican leader of the House of Representatives, Speaker John A. Boehner.

Amid rapid-fire developments in Congress, Mr. Obama appeared to have the upper hand, insisting, along with his fellow Democrats, that he would give the Republicans no substantive concessions.

By contrast, Mr. Boehner's latest attempt to bring his party together around a compromise proposal collapsed under objections from conservatives who said it included too many concessions to the White House.

The White House, for its part, sharply rejected the House approach, casting it, in a statement, as "a partisan attempt to appease a small group of Tea Party Republicans who forced the government shutdown in the first place."

In the Senate, Democrats and Republicans were on the brink of a bipartisan agreement to extend the government's borrowing authority until early February and reopen the federal government — which has been partly shut down for weeks by a related budget dispute — until mid-January.

The presidential spokesman, Jay Carney, said on Tuesday that "we're encouraged by the progress that we've seen in the Senate, but we're far from a deal at this point." He added, "We certainly believe that there's a potential there for a resolution to this unnecessary, manufactured crisis."

But the Senate could be meaningless if it could not pass the House by Thursday, when the administration says the government would run on short of cash that it would have to begin missing payments on some of its debt and other bills.

United States government securities have always been the benchmark for global investment safety, and economists and government officials around the world say a default could trigger financial chaos and real-life economic consequences.

The situation could leave Mr. Boehner with excruciating choices as the clock ticks down to Thursday. Does he stick with the conservatives who have insisted on a hard line with the White House, even at the risk of triggering a default?

Does he agree to put the Senate con-

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President Obama did not budge on Tuesday. Speaker John A. Boehner, top, failed to win conservative support for a deal.

SENATE WOMEN LEAD PUSH FOR DEAL Women in the United States Senate of both parties have joined together to try to solve the fiscal impasse. PAGE 5

SHUTDOWN FREEZES RESEARCH The governmental shutdown is playing havoc with researchers in Antarctica who are trying to collect data. PAGE 5

GLOBAL FALLOUT FROM U.S. DEBT IMPASSE There is widespread concern that even if the crisis is solved, the world economy may have already suffered. PAGE 14

ONLINE AT NYT.COM

**Awarding the Man Booker Prize**  
Jhumpa Lahiri and Colm Toibin were among the writers who landed on the shortlist for the Man Booker Prize for Fiction, which was to be announced late Tuesday. [nyl.com/arts](http://nyl.com/arts)

**Russian opposition leader in court**  
A court is to hear on Wednesday the appeal of the opposition leader Alexei A. Navalny, who was sentenced in July to five years in prison. [nyl.com](http://nyl.com)

**World Cup qualifying matches**  
England had to win at home against Poland to secure a place in the finals next summer in Brazil. Read about Tuesday's late matches. [nyl.com/sports](http://nyl.com/sports)

**When the Chinese police won't do**  
Since China began allowing privately owned bodyguard companies, military veterans have sought to capitalize on the demand for protection, at home and abroad. [sinosphere.blogs.nytimes.com](http://sinosphere.blogs.nytimes.com)



SLOW AND STEAMY TRAINS SURVIVE A "ding-ding" train in Hong Kong. The city has a modern, air-conditioned subway system, but many prefer more traditional transport. [nyl.com/asia](http://nyl.com/asia)

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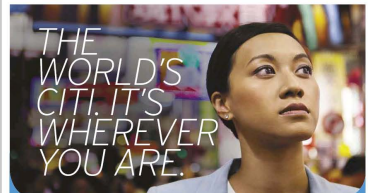
INSIDE TODAY'S PAPER

**Champion turned dissenter**  
While other Brazilian soccer legends, including Pelé and Ronaldo, praise Brazil's plans to hold the World Cup next summer, Romário has cast himself as the voice of the people in criticizing the expense of the event. SPORTS, 13

**Alitalia capital plan is approved**  
It would raise €300 million through new stock options. But Alitalia's largest investor, Air France-KLM, did not announce a bigger role. BUSINESS, 14

**Trade fair hints at China weakness**  
A lackluster turnout at the giant Canton Fair underscores the broader malaise, now afflicting the country's exporters as growth rates taper off. BUSINESS, 14

**How Palestinian hate blocks peace**  
The Israeli government's efforts to make peace have moved forward unless the campaign of hatred ends, Yuval Steinitz writes. OPINION, 8



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CURRENCIES NEW YORK, TUESDAY 12:30PM

▼ Euro €1= \$1,3500 \$1,3560

▼ Pound £1= \$1,5970 \$1,5980

▼ Yen ¥1= ¥98,580 ¥98,560

▼ S. Franc \$1= \$50,910 \$50,9100

Full currency rates Page 17

STOCK INDEXES TUESDAY

▼ The Dow 12,300pm 15,275.45 -0.17%

▲ FTSE 100 close 6,549.11 +0.64%

▲ Nikkei 225 close 14,441.54 +0.26%

Oil NEW YORK, TUESDAY 12:30PM

▲ Light sweet crude \$101.89 +\$0.06







# Learning to fly, learning to cry

LONDON

A new star emerges in 'Light Princess'; the past haunts in 'Ghost'

BY MATT WOLF

"The Light Princess," the first foray into classical theater by the American singer-songwriter Tori Amos, is sure to divide opinion. But this much is true in its leading lady, Rosalee Craig, a star is born.

That matters more than you might think in a theater capital rife with classical actors who regularly cross over in-

## THEATER REVIEW

to the world of musicals to dazzling effect. (Adrian Lester in "Company" or a sublime Judi Dench in "A Little Night Music" come to mind.)

But British stars who arise purely out of the world of musicals to achieve prominence are comparatively rare. And "arise" is the operative word for Ms. Craig, who spends much of her performance waiting above the stage of the National Theater's mid-sized Lyttelton auditorium. "The Light Princess," a love story set in a fabled land of warring kingdoms, is running in repertory there through next year.

Marianne Elliott's production has taken five years to come together and bookends a National Theater regime under Nicholas Hytner that began with one provocative musical, "Jerry Springer the Opera," and is currently nearing its end with another. Mr. Hytner has entered his final 18 months as artistic director of this important playhouse. (His successor, Rufus Norris, whose National credits include "London Road" and "The Amen Corner," was named on Tuesday.)

The provocation of Ms. Amos's fairytale concept, written in conjunction with her co-lyricist and book writer, Samuel Adamson, is different than that of "Jerry Springer," which reveled in the desire to shock. At times, it's hard to discern the intended audience for a show about a princess who must learn why she deserves to be loved.

Ms. Amos's pictorial sets shift between the glistening and the giddy and back again. At the same time, the music—perched at the top of the stage—has the passing nods—some explicit, others just to Shakespeare plays, not to mention the Beatles's "Filleted Fish."

The tears, when they do arrive, allow for the rhyming of "bow" and "H.O.": just one of the creative choices that may strike outsiders as either charming or droll.

For my part, I was sufficiently bemused by the deployment of the National's considerable resources to succumb to the spell, no matter the bumps along the way. And though Ms. Amos's score—more of a soundscape, really—doesn't come with discrete numbers, capped by musical theater "buttons," it has a pulsating beauty as if Philip Glass had been commissioned to score "Cinderella."

Even the proceedings hovers the elemental, eventually lovesick presence of Ms. Craig's Althea, a princess who falls



THE NATIONAL THEATRE, TOP, HUGH JACKMAN, BOTTOM

for the charms of the prince of Sealand, the opposing neighboring realm. An often bare-chested Nick Hendrick brings sweetness to that blandly conceived role.

Whether hoisted aloft by firm-legged colleagues, or dangling from largely invisible supports in the lighting wizard Pauline Constantine'sinky sky, Mr. Craig goes physically and vocally. As for the durability of "The Light Princess" it's difficult to gauge, but I look forward to a return visit to test its charms anew.

"The Commitments" faces no problems in the humbleness department. The audience goes in primed to watch their favorite hits and responds on cue. Even so, one wishes that this stage adaptation of the 1987 Roddy Doyle novel didn't belong quite so strongly to the ovation-by-coercion school. I mean, I like "Mr. Friday" in the Midnight Hour, and "Think" as much as the next soul-music nostalgist, but not when the cast is swarming the sides of the Palace Theater demanding that we get into the groove of a piece that's those era-defining classics aside—is fairly resorbable.

Mr. Doyle wrote the book for the stage production himself, following the outlines of his co-authored screenplay for Alan Parker's 1991 film, which was slick but at least had heart. And yet, what's astonishing is how uninterested the writer here seemed in his own plot. The theater-demanding that we get into the groove of a piece that's those era-defining classics aside—is fairly resorbable.

Among the ladies, Stephanie McKean's



It's hard to discern the intended audience for a show about a princess who must learn to cry.

bright-evoked Natalie is the only one to emerge from the general blur. Along the way, we get a small definition of the word "soul" that the show begins to resemble a dictionary in three dimensions while giving off scent of soul itself. In performance terms, Jamie Lloyd's staging is dominated by a hyper-energized Killian Donnelly,

who plays the mouthy, aggressive Deco—the Irish soul band's front man.

Among other things, the London-based Irishman has to sing while gobbling fries—and gets headbashed in full view. Those may not represent quite the same challenges as singing while hanging upside down, but I suppose you have to start somewhere.

Some shows want simply to rock out; others acquire a still, gathering intensity. It's in that latter category that I'm pleased to place Richard Eyre's superlative Almeida production of "Ghosts," an apt companion piece to the direc-

tor's much-lauded staging of Henrik Ibsen's "Hedda Gabler" in 2005. The widowed Mrs. Alving (Lesley Manville) eagerly welcomes her son Oswald (Jack Lowden), in a blazing supporting turn from Paris, unaware that her cherished only child is carrying with him a disease that harks back to this errant, dissolute father. Ractor in the discovery that Oswald's rampant inheritance of the family madness (Charlene McKenna), poses not unrelated problems, and you have one of those brilliantly compact theatrical scenarios in which the past at every turn informs the present and has implications for the future, as well.

The climax arrives accompanied by a coup de théâtre from the lighting designer Peter Mumford that casts its own grim, ironic glow, and the pitch-perfect ensemble surrender to the unsparring vision with a commitment to match Ms. Manville, in particular, brings a grave beauty to the depletion of Mrs. Alving's initial buoyancy as she realizes that her late husband's misdeeds haunt her household still. And that life makes fools—or madmen—of us all.

**The Light Princess.** Directed by Marianne Elliott. National Theater/Lyttelton, continuing in repertory.

**The Commitments.** Directed by Jamie Lloyd. Palace Theatre, open-ended run.

**Ghosts.** Adapted and directed by Richard Eyre. Almeida Theatre, through Nov. 23.

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For the latest reviews from Broadway and the West End: [global.nytimes.com/arts](http://global.nytimes.com/arts)

## Acrobatics in China's kitchens

DINING, FROM PAGE 10

pers, green onions, garlic and ginger, with idiosyncratic ones like scrambled eggs with white mushrooms. In nearly everything I had, the ingredients were first-rate and the spicing beautifully calibrated.

**JING YAO TANG** There has long been robust discussion, and no agreement, about where to find the best Peking duck in Beijing. Things just grew more complicated with the arrival of Jing Yao Tang, which fired up its specially made wood-burning oven and began serving a rendition of this dish as superb as any I've tasted.

The skin of this duck? Almost as thin as paper, almost as crisp as a potato chip. And the meat? Dark, rich—the chocolate of flesh. The pancakes that went with it were gossamer-delicate, and Jing Yao Tang's version of hoisin sauce, made with dried dates, was less syrupy and closer than the usual. The overall effect was sublime.

An admission and a caveat: I ate there in the days just before its formal opening, by special arrangement, because I didn't want to miss a chance to try it. I wasn't serving a full house and was putting its best foot forward.

But what a lovely food that was. Beyond its speciality of duck, Jing Yao Tang skillfully executed a range of other dishes meant to represent a concise, pan-regional survey of China's greatest cuisines, reflected through a modern sensibility. It was especially taken with a dish of Sichuan poached chicken and cashew nuts, a gently fiery sesame sauce; shrimp fried rice with the restaurant's outstanding XO sauce; and a clay pot of tender cod with caramelized baby onions.

Jing Yao Tang occupies a handsomely appointed space inside what is perhaps Beijing's best-looking restaurant, the Opposite House, and all the gorgeous plates were designed for the restaurant's last night. It has an additional dining room, the chef Alan Yau, who created the Chinese restaurant Hakkaian, in London. He's consulted on the project, and he has worked on it in his ancestral land.

**ULTRAVIOLET** Is this a game or a meal? The line blurs. You're not given Ultraviolet's address, but told to meet instead at Mr. & Mrs. Bund, the other restaurant whose kitchen is overseen by the chef Paul Pairet, a Frenchman who has made Shanghai his home for the last eight years.

You and your nine tablemates are transported in a small bus to an odd, unmarked location away from the city's commercial heart. The restaurant's blackened antechamber there, a heart-beat grows louder and louder. "Also Sprayed," the restaurant's "Quintessential" from "2001: A Space Odyssey," kicks in. A wall slides open, and you're ushered into the dining room.

There are as many servers as diners; the delivery of each dish is its own fanciful act. And for the first hour, most of the dishes are freshly named, intricately wrought canapés from the school of molecular gastronomy. Fries, for instance, are candied cigarettes of liver, perched in a silver sherry. Micro Fish No Chips is a one-plate concentration of the flavor of battered fish with tartar sauce, as well as a glass of Scottish ale, and overheard projections in the table tell us that this is a Beatles song streams through unseen speakers.

The genius of Mr. Pairet and Ultraviolet is that when all this starts to feel too gimmicky, too fast, too much, he slows everything down for three relatively straightforward courses of sea bass, crack of lamb and Wagyu—and that have a classic French pedigree and leave no doubts about his mettle as a cook. They're a pivotal breather, and they're breathtaking.

For dessert, it's back to the circus, including a course of melted and dissolved Gummi Bears, which are Gummi bears. The surrounding walls show footage of cartoon bears in a circus, and as they circle the room, so do Mr. Pairet and a team of servers, running shoulder-to-shoulder. It's ridiculous (and a total hoot).

Ultraviolet is luxury lunacy, costing \$600 a person, but that includes all the beverage pairings and the tip. It books up many, many months in advance. But the punch and the headache are reduced by its singularity, and its commitment is inextricable from the sense of wonder it stirs. In other words, it's not just a meal, it's a mesmerizing country that harbors it.

**Yardbird** 33-35 Bridges Street, Shuang Wan, Hong Kong; (852) 2447-9273; [yardbirdrestaurant.com](http://yardbirdrestaurant.com)

**Daddie's Level 3** Shanghai Tang Mansion, 12501 Street, Central, Hong Kong; (852) 2322-9191; [daddies.com](http://daddies.com)

**Not Even Beijing Bites No. 23** Qian Men Dong Da Road, Beijing; (86) 10 8516-2688; [lovehu.com.cn](http://lovehu.com.cn)

**Jing Yao Tang Building** 1, Taikoo Li Shopping North No. 12 Sanlitun Road, Sanlitun District, Beijing; (86) 10 6417-6688; [www.theoppositehouse.com](http://www.theoppositehouse.com)

**Ultraviolet** The restaurant discusses only its Internet address: [ulvpp.com](http://ulvpp.com)

## PEOPLE

➤ A large bronze sculpture by **HENRY MOORE** has been stolen from a park in Scotland. The latest outdoor artwork by the modernist sculptor has been stolen by thieves in Britain, according to The London Evening Standard. The 1650 work, "Standing Figure," which the artist taken last week, is over seven feet, or two meters, tall. Last year two men were jailed for stealing a sculpture from the estate of the Henry Moore Foundation in England. In 2005 a two-ton bronze by Moore, "Reclining Figure," was stolen from the foundation. That man's grip on the sculpture, the police said, may have



CHARLIE HUNNAN, DAROTA, JOHNSON, BLAKE, SHELTON, GEORGE STRAIT

been melted down and sold for scrap metal, according to The Guardian.

➤ "Fifty Shades of Grey" is in search of a new male lead. The British actor **CHARLIE HUNNAN** has dropped out of the film adaptation of **E.L. JAMES's** best-selling novel because of scheduling conflict, a statement by Universal Pictures said. Mr. Hunnan was cast as the novel's entrepreneur, Christian Grey, in September alongside the actress **DAROTA JOHNSON**, who is to play Anastasia Steele. According to The Hollywood Reporter, Mr. Hunnan was also "overwhelmed" by the unexpected amount of attention he received from the media and fans of the book regarding his casting. The film, directed by **SAUL TATTON-JOHNSON**, is scheduled to begin shooting next month

in Vancouver and to be released in the United States and Europe next summer.

➤ AMC's cult zombie horror series "The Walking Dead" drew its largest audience in the show's history, 16.1 million viewers, for the season premiere on Sunday, the U.S. cable television network has said. According to Nielsen data provided by AMC, the hourlong season premiere with the top-rated show across all U.S. television programming on Sunday night in the 18-49 demographic, including NBC's NFL "Sunday Night Football" game, which usually draws the largest viewership in the demographic.



PHOTOGRAPH BY ANDY MULLER FOR GETTY IMAGES

"The Walking Dead," based on a comic book series of the same name, follows a sheriff's deputy as he tries to save survivors from flesh-eating zombies in a post-apocalyptic world.

➤ **GEORGE STRAIT** and **ALAN JACKSON** will travel to pay tribute to **ROCKE JONES** at next month's Country Music Association Awards. The CMA has announced that its two most nominated singers will perform together to salute Jones, who died this year at 81. Mr. Strait's appearance alongside Mr. Jackson will be the 47th annual awards, held Nov. 6 in Nashville. Mr. Shelton won the award last year.

## Portrait of America's special forces: Counterinsurgency in Afghanistan

One Hundred Victories, Special Ops and the Future of American Warfare. By Linda Robinson. Illustrated. 311 pages. PublicAffairs. \$28.99.

BY PAUL R. PILLAR

Particular military strategies become identified with particular wars, often giving rise to confusion about whether the war's outcome is due to those strategies or to something else. Debates persist, for example, about how much credit David Petraeus's counterinsur-

## BOOK REVIEW

gency strategy should get for the temporary de-escalation of violence in Iraq several years ago. Now the United States is out of Iraq, and the war in Afghanistan has come to be seen as the embodiment of counterinsurgency.

Linda Robinson's "One Hundred Victories" is a ground-level snapshot of American counterinsurgency in Afghanistan. Despite the subtitle, it does not address—except for a few comments in a brief concluding chapter—the role of Special Operations in future wars. It is instead a series of sketches and narratives about Special Forces teams working in eastern and southern Afghanistan from 2011 to 2013.

A senior international policy analyst at RAND, Ms. Robinson gives us a close-up portrait of how these small, highly skilled groups have gone about their mission of helping Afghan villages and local leaders protect their own. They are the teams that live and operated, and conducted hundreds of interviews with American and Afghan per-

sonnel. The book is a worthy addition to the literature on the war.

Almost any reader will come away with admiration for the groups. Ms. Robinson describes them as "heroes in them." Set to live in primitive, resource conditions in the Afghan hinterland, the teams were given responsibilities disproportionate to their size and the relative youth of many of their members. They needed the skills of social workers and diplomats as much as those of soldiers. Their job was not just to train the locals, but to motivate them as well.

Most of the reader will come away with admiration for the groups. Ms. Robinson describes them as "heroes in them." Set to live in primitive, resource conditions in the Afghan hinterland, the teams were given responsibilities disproportionate to their size and the relative youth of many of their members. They needed the skills of social workers and diplomats as much as those of soldiers. Their job was not just to train the locals, but to motivate them as well.

Some of the most senior American commanders in Afghanistan do not come across well, and as the military in Afghanistan draws down, the Special Forces operatives grumble that they

will not be able to finish their job of establishing stability in their districts.

But in a war that was originally supported to a large extent by a nation-building, that sort of complaint confuses means with ends.

Ms. Robinson predicts increasing interest in Special Operations forces in years to come, which, she argues, offers intrinsic cost advantages over large-scale conventional operations. But the United States stumbled into counterinsurgency in Iraq and Afghanistan only when what began as traditional wars dragged out unexpectedly. The use of counterinsurgency will very much depend on how a war-weary American public regards the outcome in Afghanistan—and, as Ms. Robinson observes, that has yet to be determined. Right now, we do not know how these incredibly cultivated Afghan forces will perform once the "U.S. training wheels" come off.

**Paul R. Pillar** is a nonresident senior fellow at the Brookings Institution and the Center for Security Studies at Georgetown University. His most recent book is "Intelligence and U.S. Foreign Policy."

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