

DYLAN WINS NOBEL LIT

The times they are a-changin'

American singer-songwriter Bob Dylan won the 2016 Nobel Prize in literature yesterday, a stunning announcement that for the first time bestowed the prestigious award on a musician for "having created new poetic expressions within the great American song tradition." Reporters and others gathered at the Swedish Academy's headquarters in Stockholm's Old Town reacted with a loud cheer as his name was read out.

Dylan, 75, is arguably the most iconic poet-musician of his generation. Songs such as "Blowin' in the Wind" and "The Times They Are A-Changin'" became anthems for the U.S. anti-war and civil rights movements of the 1960s. His impact on popular culture was immense.

But although he had been mentioned in the Nobel speculation for years, many experts had ruled him out, thinking the academy wouldn't extend its more than a century-old award to the world of music.

They were wrong. The academy's permanent secretary, Sara Danius, said while Dylan performs his poetry in the form of songs, that's no different from the ancient Greeks, whose works were often performed to music.

"Bob Dylan writes poetry for the ear," she said. "But it's perfectly fine to read his works as poetry." Dylan is the first American winner of the Nobel literature prize since Toni Morrison in 1993.

Born on May 24, 1941, in Duluth, Minnesota, Dylan grew up in a Jewish middle-class family.

By his early 20s, he had taken the folk music world by storm. From that time on, he would constantly reinvent himself — often enraging followers in the process — but then later winning them back and adding new admirers. His career was such a complicated pastiche of elusive, ever-changing styles that it took six actors to portray him in the 2007 movie based on his life, "I'm Not There."

Although generally described as a rock musician, Dylan has been influenced by numerous musical styles, including country, gospel, blues, folk, pop, and rhythm and blues. Pursuing them all, sometimes separately and other times simultaneously, he remains a towering influence over music and popular culture.

He won an Academy Award in 2001 for the song "Things Have Changed" and received a lifetime achievement award from the Academy of Recording Arts and Sciences in 1991. In 2008, he was awarded a Pulitzer Prize for his contributions to music and American culture.

The literature award was the last of this year's Nobel Prizes to be announced. The six awards will be handed out on Dec. 10, the anniversary of prize founder Alfred Nobel's death in 1896. AP



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DRIVE IN

Jake Coyle, AP Film Writer

A SUPERHERO CPA IN BEN AFFLECK'S 'THE ACCOUNTANT'

The bean counter cometh. In Gavin O'Connor's "The Accountant," starring Ben Affleck, the paper-pushing CPA — roughly the exact opposite of Schwarzenegger or Stallone — gets his shot at action hero stardom. If we pull out our calculators, we can deduce that the odds of this are slim. Carrying the one and rounding up, you might even conclude that it's a patently ridiculous premise. Just imagine the tagline possibilities. "The only thing he knows better than the tax code is his moral code!" "Don't write him off!" "He's the Price Waterhouse Killer!" But "The Accountant" has much grander goals of implausibility. The film comes from a script by Bill Dubuque ("The Judge") that, come tax season, may well

be at serious risk of an audit. It's about a secretive, autistic accountant for prominent criminals who's a muscular, military-grade hit man by hobby, plagued by his father's relentlessly militaristic parenting, who becomes embroiled in a robotic prostheses company's bid to go public. You know, THAT old story. To cite the words exclaimed by John Lithgow's CEO at a climactic moment that's both bloodbath and family reunion: "What IS this?" What "The Accountant" is is one of the more unlikely movies to repeat the phrase "Just the Renoir." Christian Wolff (Affleck) is on the surface a small-town accountant outside Chicago who spends his days at his bland shopping center office and his nights in an airstream trailer parked

inside a storage unit. There he punishes himself with a bar he painfully rolls over his shins and stares quietly at an original Pollack nailed to the ceiling. (His Renoir is deemed more expendable.) He has amassed the hidden fortune as an accountant for hire to drug cartels, money launderers and the mafia. His liaisons are set up by an unseen operative who communicates with Wolff only by phone. When it comes time to sift through documents, Wolff — like a pianist preparing for Beethoven — blows on his finger tips and dives in. He is, one client swears, "almost supernatural" in his ability to run numbers and smell out who's cooking the books. "My boy's wicked smart," another Affleck bragged of Matt

AP PHOTO



Ben Affleck appears in a scene from "The Accountant"

AP PHOTO



Ben Affleck (left), and Anna Kendrick

Damon's mathematician in "Good Will Hunting." Whereas Damon went on to play an assassin with amnesia in the Bourne films, Affleck's equally lethal mercenary is distinct for his place on the spectrum. Filling the movie are flashbacks to Wolff's childhood, when his army father (Robert C. Treveiler) refused to accept his autistic son's differences. Instead, he raises him and his brother like soldiers, training them with specialists. It's a quirky method of parenting sure to spawn a best-seller: less homework, more pentjak silat (the Indonesian fighting style). The origin story — complete with a bizarre but formative stint in prison with a cameo from Jeffrey Tambor — plays

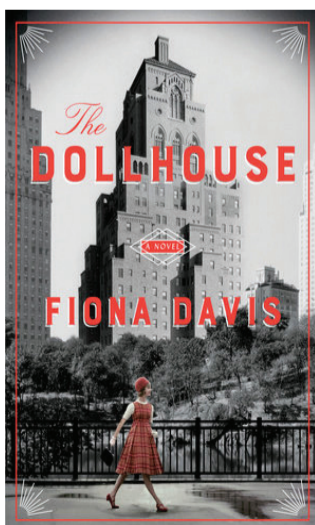
like a superhero's. Many of the characters, too, feel straight out of a comic book: J.K. Simmons' Treasury Department investigator, Jon Bernthal's over-inflated enforcer, Anna Kendrick's accounting clerk, the movie's lone smiler. Affleck's hulking, number-crunching CPA is no less severe than his Batman. The actor plays him deliberately flat, with an unrelentingly even voice and a dispassionate, anti-social blankness. As was the case in "Batman v Superman," he's better than the overcooked soup he's swimming in. There are legitimate objections to be raised about a film like "The Accountant" treating the autistic like savants. But there are genuine gestu-

res here about accepting the gifts of people with autism, and it's worth noting how unusual such territory is for a Hollywood thriller — something O'Connor ("Warrior," "Pride and Glory") knows how to firmly construct. "The Accountant" is, if nothing else, singular in lending an action-movie cliché an absurdly peculiar and elaborate backstory. "I like incongruity," Wolff says in one scene. "The Accountant" does, too, but maybe a bit too much.

"The Accountant," a Warner Bros. release, is rated R by the Motion Picture Association of America for "strong violence and language throughout." Running time: 128 minutes. ★★☆☆

BOOK IT

'THE DOLLHOUSE' IS AS MUCH ABOUT A PLACE AS ABOUT PEOPLE



"The Dollhouse" (Dutton), by Fiona Davis

Former actress and journalist Fiona Davis' debut novel, "The Dollhouse," is as much about a place as it is

about people. Built in 1927, the 23-story Barbizon Hotel for Women on the Upper East Side of Manhattan, served as a home away from home for actresses, models and other women seeking a career in the big city for most of its history. Men weren't allowed above the ground floor, curfews were enforced and a strict code of conduct for behavior and dress was required. Famous real-life residents included Joan Crawford, Sylvia Plath and Grace Kelly. Davis moves back and forth between the early 1950s and present day as a journalist seeks to uncover past secrets from women who came of age at the hotel and continued to live there thanks to rent control laws after the building was converted to

condominiums in 2005. Rose Lewin, a modern-day woman stuck in a hopelessly old-fashioned love triangle, becomes obsessed with Darby, a secretarial student who moves from Ohio to the Barbizon in 1952. As she straddles the ethical line between journalist and snoop, Rose uncovers an unsolved murder mystery involving Darby and her friend, a Puerto Rican maid at the hotel. Through Darby and the Barbizon, we're treated to a colorful tour through an era, warts and all — jazz, heroin, racism and sexism, not to mention lies, betrayal and murder. "The Dollhouse" is a thrilling peek through a window into another world — one that readers will savor for a long time.

Kim Curtis, AP

TTUNES

PHISH DELIVERS UNEVEN EFFORT ON 'BIG BOAT'

Phish will not be remembered for its studio releases and "Big Boat" shows why. Bookended with a couple of duds, obfuscating some real gems in between, the Vermont-based jam band's 13th official studio effort is an uneven affair. It will leave longtime fans scratching their heads at some of the choices made while doing little to persuade anyone new to the scene to pay attention to Phish's studio output. To be sure, there are songs worth remembering. "Waking Up Dead," by bass player Mike Gordon, is a standout as are songs the band worked out live before recording, most notably "No Men in No Man's Land." Keyboardist Page McConnell appears to channel outsider musician Daniel Johnston in the refreshingly ragged ditty "Things People Do." But "Friends," the track that kicks off "Big Boat," is an overproduced disaster that sounds more like a Pink Floyd outtake. "I Always Wanted It This Way" also sounds like a Floyd cast-off, and not in a good way. Then there's "Petrichor," the orchestrated closer named for the pleasant smell that comes after a rainfall following dry wea-

AP PHOTO



Phish, "Big Boat" (JEMP Records)

ther. At 13 minutes, it goes on about 10 minutes too long, and isn't all that pleasant. "In a world gone mad, world gone mad," Trey Anastasio sings on "More," a jaunty rocker that should really spring to life onstage. "There must be something more than this." Indeed.

NEWS OF THE WORLD

Some lyrics from Bob Dylan songs



How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannon balls fly
Before they're forever banned?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

-- **BLOWIN' IN THE WIND, 1962**
(Words and Music by Bob Dylan)
1962 Warner Bros. Inc
Renewed 1990 Special Rider Music

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt
Will be he who has stalled
There's a battle outside
And it is ragin'.
It'll soon shake your windows
And rattle your walls
For the times they are a-changin'.

-- **THE TIMES THEY ARE A-CHANGIN'**
(Words and Music by Bob Dylan)
1963, 1964 Warner Bros. Inc
Renewed 1991, 1992 Special Rider Music

Oh, what'll you do now, my blue-eyed son?
Oh, what'll you do now, my darling young one?
I'm a-goin' back out 'fore the rain starts a-fallin',
I'll walk to the depths of the deepest black forest,
Where the people are many and their hands are all empty,
Where the pellets of poison are flooding their waters,
Where the home in the valley meets the damp dirty prison,
Where the executioner's face is always well hidden,
Where hunger is ugly, where souls are forgotten,
Where black is the color, where none is the number,
And I'll tell it and think it and speak it and breathe it,
And reflect it from the mountain so all souls can see it,
Then I'll stand on the ocean until I start sinkin',
But I'll know my song well before I start singin',
And it's a hard, it's a hard, it's a hard, it's a hard,
It's a hard rain's a-gonna fall.

-- **A HARD RAIN'S A-GONNA FALL**
(Words and Music by Bob Dylan)
1963 Warner Bros. Inc
Renewed 1991 Special Rider Music

Wintertime in New York town,
The wind blowin' snow around.
Walk around with nowhere to go,
Somebody could freeze right to the bone.
I froze right to the bone.
New York Times said it was the coldest winter in seventeen years;
I didn't feel so cold then.

-- **TALKING NEW YORK**
(Words and Music by Bob Dylan)
1962, 1965 Duchess Music Corp.
Renewed 1990, 1993 MCA

Far between sundown's finish an' midnight's broken toll
We ducked inside the doorway, thunder crashing
As majestic bells of bolts struck shadows in the sounds
Seeming to be the chimes of freedom flashing
Flashing for the warriors whose strength is not to fight
Flashing for the refugees on the unarmed road of flight
An' for each an' ev'ry underdog soldier in the night
An' we gazed upon the chimes of freedom flashing.

-- **CHIMES OF FREEDOM**
(Words and Music by Bob Dylan)
1964 Warner Bros. Inc
Renewed 1992 Special Rider Music

Maggie comes fleet foot
Face full of black soot
Talkin' that the heat put
Plants in the bed but
The phone's tapped anyway
Maggie says that many say
They must bust in early May
Orders from the D. A.
Look out kid
Don't matter what you did
Walk on your tip toes
Don't try "No Doz"
Better stay away from those
That carry around a fire hose
Keep a clean nose
Watch the plain clothes
You don't need a weather man
To know which way the wind blows

-- **SUBTERRANEAN HOMESICK BLUES**
(Words and Music by Bob Dylan)
1965 Warner Bros. Inc
Renewed 1993 Special Rider Music

You raise up your head
And you ask, "Is this where it is?"
And somebody points to you and says
"It's his"
And you say, "What's mine?"
And somebody else says, "Where what is?"
And you say, "Oh my God
Am I here all alone?"
Because something is happening here
But you don't know what it is
Do you, Mister Jones?

-- **BALLAD OF A THIN MAN**
(Words and Music by Bob Dylan)
1965 Warner Bros. Inc
Renewed 1993 Special Rider Music



You never turned around to see the frowns on the jugglers and the clowns

When they all come down and did tricks for you
You never understood that it ain't no good
You shouldn't let other people get your kicks for you
You used to ride on the chrome horse with your diplomat
Who carried on his shoulder a Siamese cat
Ain't it hard when you discover that
He really wasn't where it's at
After he took from you everything he could steal.
How does it feel
How does it feel
To be on your own
With no direction home
Like a complete unknown
Like a rolling stone?

-- **LIKE A ROLLING STONE**
(Words and Music by Bob Dylan)
1965 Warner Bros. Inc
Renewed 1993 Special Rider Music

She lit a burner on the stove and offered me a pipe
"I thought you'd never say hello," she said
"You look like the silent type."
Then she opened up a book of poems
And handed it to me
Written by an Italian poet
From the thirteenth century.
And every one of them words rang true
And glowed like burnin' coal
Pourin' off of every page
Like it was written in my soul from me to you,
Tangled up in blue.

-- **TANGLED UP IN BLUE, 1974**
(Words and Music by Bob Dylan) ___

Someone's got it in for me, they're planting stories in the press
Whoever it is I wish they'd cut it out but when they will I can only guess.

They say I shot a man named Gray and took his wife to Italy,
She inherited a million bucks and when she died it came to me.
I can't help it if I'm lucky.
People see me all the time and they just can't remember how to act
Their minds are filled with big ideas, images and distorted facts.
Even you, yesterday you had to ask me where it was at,
I couldn't believe after all these years, you didn't know me better
than that
Sweet lady.
Idiot wind, blowing every time you move your mouth,
Blowing down the backroads headin' south.
Idiot wind, blowing every time you move your teeth,
You're an idiot, babe.
It's a wonder that you still know how to breathe.

-- **IDIOT WIND, 1974**
(Words and Music by Bob Dylan)
1974, 2002 Ram's Horn Music

Oh, the gentlemen are talking and the midnight moon is on the riverside,
They're drinking up and walking and it is time for me to slide.
I live in another world where life and death are memorized,
Where the earth is strung with lovers' pearls and all I see are dark eyes.

-- **DARK EYES**
(Words and Music by Bob Dylan)
1985 Special Rider Music

WORLD OF BACCHUS

Jacky I.F. Cheong



WIESER
MARILLENBRAND
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A vintage Schnaps made with 100% Wachauer Marille (speciality apricots from the Wachau Valley). Transparent clear with cream hues, the nose is pristine and scented, effusing peach, clover honey, cocoa butter and iris. With a viscous mouthfeel, the palate is exuberant and refined, emanating nectarine, thyme, almond and white rose. Medium-bodied at 40%, the fresh entry continues through a neat mid-palate, leading to a lingering finish.



DOMÄNE WACHAU
VELTLINERBRAND RESERVE
10 JAHRE

Made with 100% Grüner Veltliner grown in the Wachau region, double-distilled in copper pot stills, matured in small oak barrels and bottled without any additive. Bright amber with tangelo-tawny reflex, the nose is layered and perfumed, presenting mandarin peel, dried apricot, shredded coconut, white chocolate and violet. With a suave mouthfeel, the palate is chiselled and intense, supplying lime peel, dried pear, bouquet garni, beechwood honey and gingerbread. Medium-bodied at 38.5%, the floral entry persists through an elegant mid-palate, leading to an exquisite finish.

The Danubian Spirit

The German-speaking area of Europe – from east to west Austria, Germany, Switzerland and Alsace – are revered for their noble Riesling; less well-known is their fine Schnaps, the majority of which is consumed domestically, hence little is available abroad. The word Schnaps (alternatively spelt “Schnapps” in English) literally means “to swallow”, an umbrella term referring to various types of hard liquor such as fruit brandy, infused liqueur and herbal liqueur etc.

Known as eau-de-vie in French or Obstbrand, Obstler and Obstwasser in German, fruit brandy is usually transparent clear in appearance and does not undergo barrel maturation. In fact, prior to becoming Armagnac, Brandy de Jerez, Calvados or Cognac, the initial distillate is per se a fruit brandy, whether made of grapes or other fruits.

Although a wide range of fruits can be used to produce fruit brandy, apple, apricot, cherry, damson and pear are traditionally the most popular. Containing enough juice and sugar, these fruits can hold their own and be made into fruit brandy without any other ingredient. Although flavourful, smaller fruits such as blackberry, blackcurrant, blueberry,

physalis, raspberry, redcurrant and strawberry lack mass, and so they are usually infused in neutral spirits to make infused liqueur.

Kräuterlikör (literally: herbal liqueur) is particularly common in mountainous regions such as the Alps. Originally prepared as materia medica, Kräuterlikör is now served as digestif or used in cocktail. It is made by infusing a recipe of herbs in neutral spirits.

The linguistic difference between Austrian German (officially: Österreichisches Hochdeutsch; literally: Austrian High German) and German German (officially Bundesdeutsches Hochdeutsch; literally: Federal High German) is at its most obvious when it comes to culinary terms. Apricot is called “Aprikose” in Germany but “Marille” in Austria, and the Schnaps made therefrom is accordingly called “Aprikosenschnaps” in Germany but “Marillenbrand” in Austria.

One of the UNESCO World Heritage Sites that is simultaneously a wine-producing region, the Wachau Valley is well-known for producing some of Austria’s finest Grüner Veltliner and Riesling. It is also home to some of the finest apricot orchards in Europe, earning the Protected Designation of Origin status under EU law.

Jacky I.F. Cheong is a legal professional by day and columnist by night. Having spent his formative years in Britain, France, and Germany, he regularly writes about wine, fine arts, classical music, and politics in several languages

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SHANGHAI

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FOOD & BEVERAGE

Kristen Wyatt, AP



GOURMET GANJA? MARIJUANA DINING IS GROWING UP, SLOWLY

How to set a tone of woodsy chic at a four-course candlelight dinner served under the stars in the Colorado foothills: Live musicians and flowers, check.

Award-winning cuisine, check. Beer and wine pairings with each course, check.

Marijuana pairings? Oh, yes. The 100 diners at this USD-200-a-plate dinner smoked a citrus-smelling marijuana strain to go with a fall salad with apples, dates and bacon, followed by a darker, sweeter strain of pot to accompany a main course of slow-roasted pork shoulder in a mole sauce with charred root vegetables and rice.

And with dessert? Marijuana-infused chocolate, of course, grated over salted caramel ice cream and paired with coffee infused with non-intoxicating hemp oil.

The diners received small glass pieces and lighters to smoke the pairings, or they could have their marijuana rolled into joints by professional rollers set up next to a bartender pouring wine.

Welcome to fine dining in Weed Country.

The marijuana industry is trying to move away from its pizza-and-Doritos roots as folks explore how to safely serve marijuana and food. Chefs are working with marijuana growers to chart the still-very-unscientific world of pairing food and weed. And a proliferation of mass-market cheap pot is driving professional growers to develop distinctive flavors and aromas to distinguish themselves in a crowded market.

“We talk with the (marijuana) grower to understand what traits they saw in the marijuana ... whether it’s earthy notes, citrus notes, herbal notes, things that we could play off,” said Corey Buck, head of catering for Blackbelly Restaurant, a top-rated farm-to-table restaurant that provided the meal.

The grower of one of the pot strains served at the dinner, Alex Perry, said it won’t be long until marijuana’s flavors and effects are parsed as intently as wine profiles. But that’s in the future, he conceded.

“It’s still looked down upon as a not-very-sophisticated thing,” said Perry, who grew a strain

called Black Cherry Soda for his company, Headquarters Cannabis.

Holding his nose to a small jar of marijuana, Perry said, “If I asked my mom or my dad what they smell, they’re going to say, ‘skunk,’ or, ‘It smells like marijuana.’ But it’s like wine or anything else. There’s more flavor profile there.”

But chefs and pot growers trying to explore fine dining with weed face a legal gauntlet to make pot dinners a reality, even where the drug is as legal as beer.

Colorado’s marijuana retailers can’t also sell food, so guests at this dinner had to buy a separate \$25 “goodie bag”

from a dispensary for the pot pairings.

The bags came with tiny graters for diners to shave the pot chocolate onto their ice cream themselves; the wait staff could not legally serve a dish containing pot, even though the event was private and limited to people over 21. Diners were shuttled to and from the event by private bus, to avoid potentially stoned drivers leaving the dinner. Marijuana dining may become more accessible in coming months, though.

Denver voters this fall will consider a proposal to allow marijuana use at some bars and restaurants as long as the drug isn’t smoked, with the potential for new outdoor marijuana smoking areas.

And two of the five states considering recreational marijuana in November — California and

Maine — would allow some “social use” of the drug, leaving the potential for pot clubs or cafes. Currently, Alaska is the only legal weed state that allows on-site marijuana use, with “tasting rooms” possible in commercial dispensaries. But that state is still working on rules for how those consumption areas would work.

For now, marijuana dining is limited to folks who hire private chefs to craft infused foods for meals served in their homes, or to special events like this one, limited to adults and set outside to avoid violating smoke-free air laws.

Guests at the Colorado dinner were admittedly experimenting with pairing weed and food, many giggling as they toked between bites. It became apparent late in the evening that a rich meal doesn’t counteract marijuana’s effects.

“What was I just saying?” one diner wondered aloud before dessert. “Oh, yeah. About my dog. No, your dog. Somebody’s dog.”

The man trailed off, not finishing his thought. His neighbor patted him on the back and handed him a fresh spoon for the ice cream. Diners seemed genuinely curious about how to properly pair marijuana and food without getting too intoxicated.

“I am not a savant with this,” said Tamara Haddad of Lyons, who was waiting to have one of her pot samples professionally rolled into a joint. “I enjoy (marijuana) occasionally. I enjoy it with friends. I’m learning more about it.”

She laughed when asked whether marijuana can really move beyond its association with junk-food cravings.

“I have also munched out after being at the bar and drinking martinis and thinking, ‘Taco Bell sounds great,’” she said.



WHAT'S ON



TODAY (OCT 14)
LUSOPHONE PAINTERS EXHIBITION - 2016

Original works from nine artists, one each from the Portuguese-speaking countries and Macao, will be on display. The set of works presented is characterized by its diversity, highlighting the multiplicity of influences and themes that underpin the vitality of the arts in the various countries represented.

TIME: 12pm-8pm
VENUE: Room Ho Yin, Macau Military Club, Av. Da Praia Grande, 795
ADMISSION: Free
ENQUIRIES: (853) 2871 4000
ORGANIZER: Clube Militar de Macau



FIMM: A DREAM OF FRAGRANCY - CHAMBER OPERA PREMIERE

The official Tang Xianzu is demoted to a position in southern China. On his journey, he stops off at Macau, where he encounters a quick-witted Portuguese lady Maria, who has the beauty of morning dew on a flower. They develop a heart-warming relationship through tours around Macau before they part; years later after various twists and turns, they reunite when Tang is writing The Peony Pavilion. Can the colossal author Tang Xianzu have, in this story, the same happy ending as the main characters of his works? This original chamber opera, adapted from Tang Xianzu's travelling experience in Macau (Xiang Shan Bay) in 1591, is an ambiguous fusion of historic reality with fictional plots.

TIME: 8pm (October 14-15, 2016)
3pm (October 16, 2016)
VENUE: Dom Pedro V Theatre
ADMISSION: MOP200, MOP 250
ENQUIRIES: (853) 8399 6699
ORGANIZER: Macau Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/30>



TOMORROW (OCT 15)
FIMM: THE STORY OF PIPA - ZHANG HONG YAN PLUCKED-STRING GROUP (MAINLAND CHINA)

Quick-witted, distinguished pipa master Zhang Hong Yan is famous for her sentimental expression with merely a couple of plucks of the strings. Travelling with her pipa, she has performed in more than 30 countries. Zhang is committed to exploring the fusion of Eastern and Western music and unearthing new possibilities of Chinese plucked strings, having staged a refreshing and exhilarating performance of Chinese traditional song Ambush from All Sides in collaboration with a Western symphony.

TIME: 4pm (October 15-16)
DATE: October 15-16, 2016
VENUE: Lou Lim leoc Garden
ADMISSION: MOP150
ENQUIRIES: (853) 8399 6699
ORGANIZER: Macau Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/30>



SUNDAY (OCT 16)
FIMM: GLORIA - CORO PEROSI AND CORO DOLCE VOCE DE MACAU

Selected for this programme are rare choral works created by Portuguese, German and English composers between the late Renaissance and modern period, as well as original hymns by Macau composers and austere spirituals from America, which will be jointly presented by Macau's two major choirs – Coro Perosi and Coro Dolce Voce de Macau – to demonstrate, through their performance of the melodious pieces, the evolution of the city's musical culture and its artistic brilliance.

TIME: 8pm
VENUE: St. Dominic's Church
Admission with free ticket
ENQUIRIES: (853) 8399 6699
ORGANIZER: Macau Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/30>



MONDAY (OCT 17)
LOST IN THE MÖBIUS

Lost in the Möbius showcases the works of eight different groups of artists from Taiwan and Macao, in which they track and explore the current cultures of the two places which have been shaped by their complicated, overlapping cross-colonial history and further altered by modern development, life styles and economic structures.

TIME: 12pm-7pm (closed on Tuesdays, open on public holidays)
UNTIL: November 20, 2016
VENUE: Ox Warehouse, intersection of Av. Coronel Mesquita and Av. do Almirante Lacerda
ENQUIRIES: (853) 2853 0026
ADMISSION: free
ORGANIZER: Ox Warehouse
oxwarehouse.blogspot.com



TUESDAY (OCT 18)
FIMM: IN AN ITALIAN GARDEN – L'ACCADEMIA D'AMORE

Performance of early music has become increasingly popular in recent years. The use of period musical instruments revives the playing techniques and performance style of the earlier years, allowing audiences to reconstruct, while listening to quaint music pieces and sound, the musical world of the past through historical imagination. The renowned conductor and harpsichordist, William Christie, and his Les Arts Florissants have played a phenomenal role in the revival of early music. Les Arts Florissants is a vocal and instrumental ensemble famous for its meticulous and exquisite presentations, with specialisations in performing Baroque instrumental music, opera, oratorio, madrigals and various kinds of religious music. Sense of multiplicity is found in their performance, demonstrating the richness in the world of early music.

TIME: 8pm
VENUE: Macau Cultural Centre Grand Auditorium
ADMISSION: MOP150, MOP200, MOP300, MOP400
ENQUIRIES: (853) 8399 6699
ORGANIZER: Macau Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/30>

WEDNESDAY (OCT 19)
CHIC-AHOLIC IN THE VISUAL LAND

Lun Hing Art Community is a potpourri of fashion design and graphics design, with different art and cultural activities being held aperiodically. Orchestrated by four local fashion brands in a wide creative sweep, Chic-aholic in the Visual Land 2016 themed around 'playful', 'trendy', 'creative' and 'addictive'. The 6-week exhibition is supported by a multimedia and theme installation, enabling browsers to be more fully immersed in genuinely original Macau design.

CHIC-AHOLIC IN THE VISUAL-LAND #FashionFreak

keep infectious

時裝秀 Fashion Show 2016 09.24 3pm

展覽 Exhibition 2016 09.24 ~11.08 10am ~ 7pm

免費入場 Free admission

展出場地 Venue 聯興影藝展廳 澳門偉利喇街45-49號 聯興工業大廈6樓

查詢 Enquiry (853) 2825 9842 吳先生 Mr. Wong

www.mci.org.mo

TIME: 10am-7pm (closed on Mondays and public holidays)
 UNTIL: November 8, 2016
 VENUE: Lun Hing Art Community Macau, Rua de Francisco Xavier Pereira 45-49 Edificio Industrial Luen Heng Floor 6
 ADMISSION: free
 ENQUIRIES: (853) 2825 9897
 ORGANIZER: Cultural Industry Promotional Association of Macau
<http://www.mci.org.mo>

時代的號角

詩人華鈴的生命樂章

O ARAUTO DOS TEMPOS:
O POETA F. HUA-LIN

THURSDAY (OCT 20)
 THE TRUMPET OF THE TIMES: POET F. HUA-LIN

This exhibition features manuscripts, poems, photographs, correspondence, newspaper clippings, music scores, song lists and other related items pertaining to the Macau poet F. Hua-Lin, who rose as a new star in the Mainland literary circles in the 1930s and 1940s, and earned the title “the trumpet of the times” during the “isolated-island period” in Shanghai. All the objects have been generously donated by relatives of the poet. This is the first time an exhibition gives an overall and three-dimensional picture of the poet, his poems and his era. With this exhibition, IC hopes to attract people’s attention to the literature of Macau.

TIME: 10am-6pm (No admission after 5:30 pm, closed on Mondays, opened on public holidays)
 UNTIL: November 13, 2016
 ADMISSION: free
 VENUE: Jao Tsung-I Academy, Avenida do Conselheiro Ferreira de Almeida, No. 95 C-D
 ENQUIRIES: (853) 2852 2523
 ORGANIZER: Cultural Affairs Bureau
<http://www.ajti.gov.mo>

Sands WEEKEND



BAND OF BROTHERS CONCERT 2016

8pm, 15 October (Saturday)

Cotai Arena

Performing for the first time together in Macao, Band of Brothers consists of veteran performers Richie Ren, Steve Wong, William So and Edmond Leung. The four have been in the music industry for over 20 years, with Richie a popular Taiwanese singer and actor finding fame through his hit single, “Heart Too Soft”; Edmond a multi-talented Hong Kong singer-songwriter, record producer, actor and television host; William a singer who had a huge hit single with his song “Kiss More, Sad More”; while Steve is famous as a member of Hong Kong rock band, Beyond. They share a unique bond that means their live performances are always something special.

Tickets: From MOP/HKD280, call reservations +853 2882 8818
cotaiticketing.com



PINK INSPIRED CHARITY LUNCH

12pm, 20 October (Thursday)

Loulan Ballroom Level 4, Conrad Macao, Cotai Central

Enjoy a three-course lunch, with entertainment and more than MOP120,000 in raffle prizes to support the work of the Hong Kong Cancer Fund’s Pink Revolution Campaign. Guest speaker is Australian media star Kerri-Anne Kennerley with TV personality Sean-Lee Davies acting as emcee.

Tickets: MOP480
 Bookings: +853 8113 6600 or email pink.inspired@conradhotels.com
 Dress code: Shades of pink.



THRILLER LIVE

Until 13 November

The Parisian Theatre

THRILLER LIVE is a stunning 90-minute theatrical concert to commemorate arguably the world’s greatest ever entertainer, Michael Jackson. This high-energy explosion of pop, rock, soul and disco takes the audience on a magical audio-visual journey through Jackson’s astonishing 45-year musical legacy. We challenge you to stay in your seat! Thriller is the debut show of The Parisian Theatre.

Tickets: From MOP/HKD180, call reservations +853 2882 8818
cotaiticketing.com



SHOP YOUR WAY TO A HOTEL STAY

Sands Shoppes, with over 800 luxury duty-free shops after the opening of Shoppes at Parisian, is your ultimate shopping destination in Macao. Shop at Shoppes at Four Seasons, Shoppes at Parisian, Shoppes at Venetian and Shoppes at Cotai Central (except dining outlets) to earn hotel offers, including exclusive hotel and dining offers at The Parisian Macao, opening in mid of September.

Shop & Stay Voucher redemption date and time : Until 16 October 2016
 Monday – Sunday 10:00am – 11:00pm
 Redemption Locations : Information Counters throughout Sands Shoppes
 Please refer to the Terms & Conditions for further details.



澳門金沙度假區
Sands
 RESORTS
 COTAI STRIP MACAO

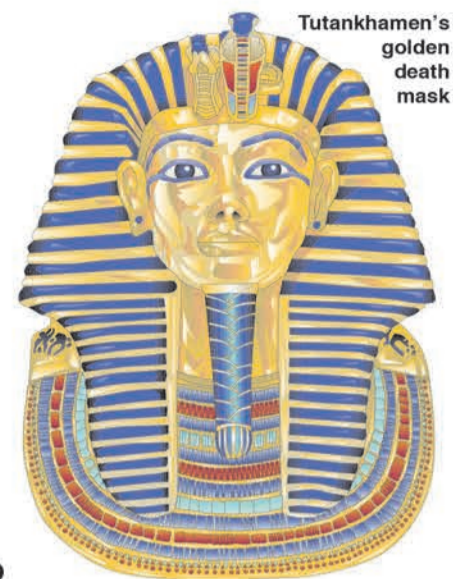


WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

BURIAL RITUALS



Tutankhamen's golden death mask

The coffin of Egypt's King Tutankhamen was created with approximately 2,200 pounds of solid gold.



Etruscan cinerary urn

Over the centuries, funerary urns have often held cremated ashes.

Death masks

Before photography, making a death mask was one way to remember someone who had passed away. Death masks have been found in ancient tombs and archaeological sites in Egypt, Rome and the Middle East. Some ancient death masks were highly artistic and idealized. Others were more realistic, made by taking a cast of the face in wax or plaster. The faces of many famous people have been immortalized by death masks made shortly after death.

The Victorians

The English Victorians of the 1800s developed some interesting funeral customs. Mourning jewelry made from the hair of the deceased was popular, and taking photos of a departed loved one was also common.

Coffins & caskets

Some burials are very simple and consist only of wrapping the dead in a plain blanket or shroud prior to burial or cremation. Other customs include the use of wooden or stone boxes.

The word "coffin" is from an ancient Greek word for "basket." The word "casket" is mostly used in North America. By strict definition, a **casket** has four sides, a top and bottom (rectangular in shape). A **coffin** has six sides, with a top and bottom (hexagonal in shape).

A **sarcophagus** is a stone coffin, usually carved with a sculpture or inscription.

In certain regions of Ghana, the coffin has evolved into a unique work of art. These are sometimes called fantasy coffins or figurative coffins. Such elaborate coffins are created in the shape of something cherished by the departed loved one, like a car or favorite vegetable.

One of the things that make humans human is our ability to feel grief when someone dies. Since prehistoric times, people have developed special ceremonies and rituals that are part of caring for the dead and helping to cope with the loss.

This article looks at just a few.



The death mask of Napoleon Bonaparte was taken shortly after his death in May 1821.

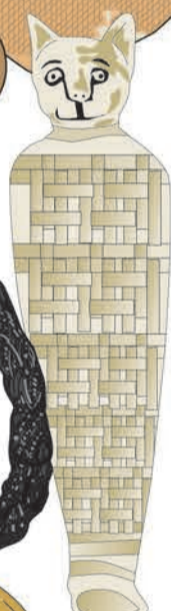


Indus burial pottery 2500 - 1700 B.C.



Mourning brooch with photograph

Victorian mourning bracelet made with braided hair of the deceased.



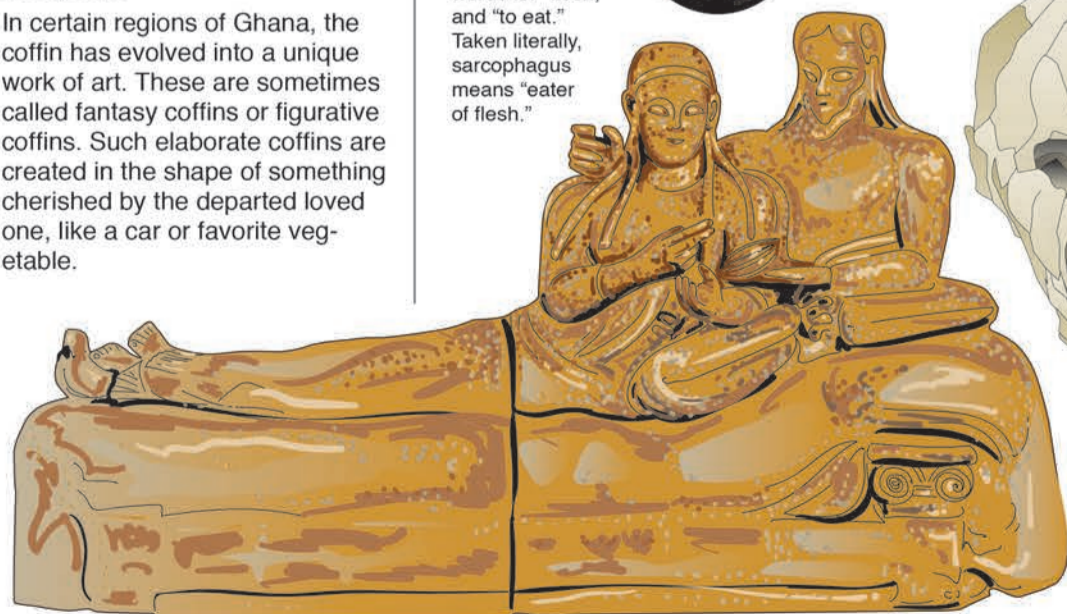
Roman mummy

In ancient Egypt, cats were considered sacred symbols of the goddess Bastet. **Cat mummies** were buried in special cat cemeteries.

A sarcophagus is commonly carved in stone, and usually displayed above ground. The word "sarcophagus" is derived from the Greek words for "flesh," and "to eat." Taken literally, sarcophagus means "eater of flesh."



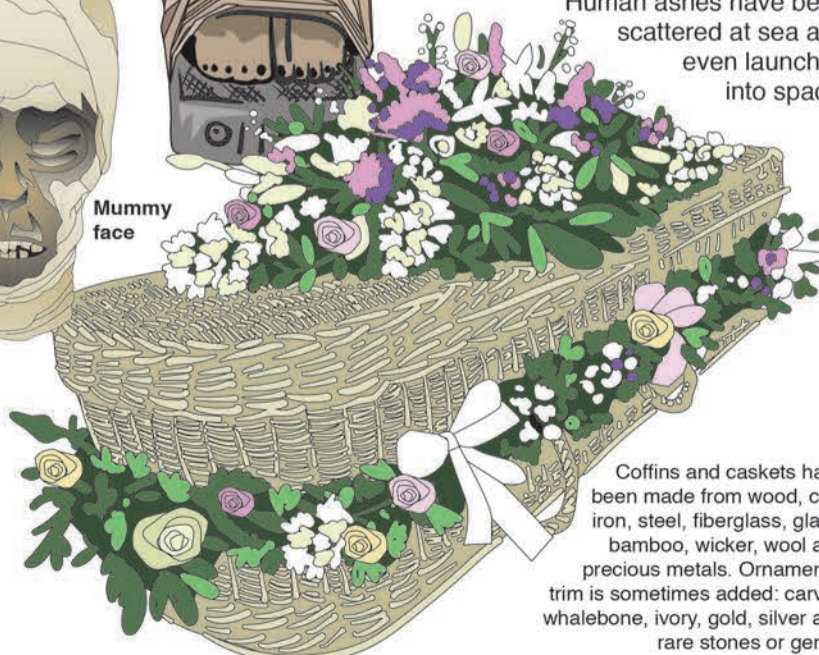
Mourning pin and locket



Sarcophagus of the Spouses c. 520 B.C., Etruscan, painted terra-cotta



Mummy face



Human ashes have been scattered at sea and even launched into space.

Coffins and caskets have been made from wood, cast iron, steel, fiberglass, glass, bamboo, wicker, wool and precious metals. Ornamental trim is sometimes added: carved whalebone, ivory, gold, silver and rare stones or gems.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.thefuneralsource.org>; <http://mummiesoftheworld.com>; <http://www.nerdygaga.com>; <http://www.cremationassociation.org>