



EXCLUSIVE INTERVIEW

# SHOOTING THE WOLF

CHINESE CINEMA BY JEAN-JACQUES ANNAUD X6-7



- MOVIES: WELCOME TO ME
- BOOKS: THE FALL BY JOHN LESCREAULT
- MUSIC: THE MAGIC WHIP BY BLUR
- WINE: THE CATALONIAN PRIORITY
- FOOD: LE FRENCH GOURMAY

jack black by Paulo Coutinho

times square by rodrigo

tea leaks by talkers

DRIVE IN

Jocelyn Noveck, AP

WIIG CAPTIVATES IN FUNNY, DISTURBING 'WELCOME TO ME'

There's dark comedy, and then there's take-no-prisoners, dare-you-to-keep-looking dark comedy. Kristen Wiig's "Welcome to Me" falls decidedly in the latter category, making us laugh but feel deeply unsettled about doing so. That's because the film, directed by Shira Piven, is about mental illness, a decidedly unfunny subject. On the other hand, if you're going to try to make mental illness funny and heartbreaking at the same time, it's a good idea to have Wiig in your corner; the actress is not only one of the most talented comedienne of her day but one of the boldest

and bravest. And this is a performance that's naked, in more ways than one. Wiig plays Alice Klieg, who suffers from a mental condition currently described by her shrink as borderline personality disorder. She lives in an apartment filled with swan-themed tchotchkes, old VCR tapes of Oprah shows, and yellowing piles of lottery tickets. But one day, wouldn't you know it, she actually wins the Mega-Millions lottery — an USD86 million jackpot. And thus it begins. Alice tells her doctor (played, tongue in cheek, by Tim Robbins) that she's going off her meds. Not

a good idea, he tells her. "It's a new era," she replies. "Eighty-six million-dollar Alice." If you had \$86 million, what would you spend it on? Alice's heroine is Oprah, and she believes her special calling is to be a talk-show host. After hijacking a live infomercial broadcast to tell her story, jumping onstage as the stunned producers debate what to do, she marches into their offices and offers them \$15 million. "I want a talk show with me as the host," she says. "What do you want to talk about?" they ask. "Me," she replies. "Oh, and I want to come in on a swan boat."

The owners of the struggling production company, brothers Gabe (Wes Bentley) and Rich (James Marsden), have no choice but to accept, since they need the funds. The scary-bad reality show that ensues has Alice regaling viewers with long minutes of her eating an iced meatloaf cake (she's on a high-protein diet), opining about oral sex, and wreaking vengeance on mean girls from her high-school days by re-enacting scenarios with hired actors.

She also decides to spend hours neutering pets on-air (she once worked for a veterinarian) — "Let's castrate!" she begins. Soon, things spiral out of control; there's a rather terrifying scene of her wandering, aimless and rudderless, bare in many ways, and utterly alone. A uniformly terrific cast has been assembled to play the various people in Alice's life. A wonderfully sensitive Linda Cardellini is Gina, Alice's loyal best friend who tries to help blunt her excesses. Marsden is especially entertaining as the slick, profit-minded studio owner. Bentley is touching as his brother Gabe, who forms an actual relationship of sorts with Alice.

For an extra bonus, there's an angry Jennifer Jason Leigh and a wisecracking Joan Cusack as Deb and Dawn, crewmembers who endure the insanity, both figurative and literal, of working on Alice's show.

One wishes these excellent actors had meatier parts. But it makes sense that they don't, because everything is about Alice and her disturbing Wonderland, of course. Director Piven and screenwriter Eliot Laurence (the producers include, by the way, Will Ferrell) are trying to say something, to be sure, about the



Kristen Wiig appears in a scene from "Welcome To Me"

ever-deepening navel-gazing in our culture. But it's hard to forget that this is about mental illness. At any minute, you're apt to wonder: Shouldn't they be stopping Alice? Shouldn't WE be stopping her? But we don't want to, because Wiig is so darned entertaining. Alice may be hard to watch at

her worst moments. But she's harder not to watch.

"Welcome to Me," an Alchemy release, is rated R by the Motion Picture Association of America for "sexual content, some graphic nudity, language and brief drug use." Running time: 105 minutes. ★★★★★



Wes Bentley, right, and Kristen Wiig appear in a scene from "Welcome To Me"

BOOK IT

'THE FALL' IS TANTALIZING LEGAL THRILLER

John Lescroart has written a terrific courtroom mystery as the main series characters take a backseat to defense attorney Rebecca Hardy, daughter of regular Dismas, who takes on a case involving Greg Treadway, a middle school teacher who was in the wrong place at the wrong time.

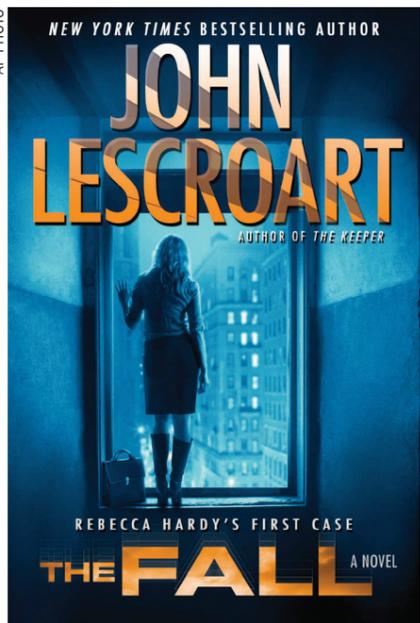
Treadway volunteers as an advocate for foster children, and he's had success with Anya Paulson, a pretty 17-year-old who lives at a group home. One night, she falls from an overpass, and an eyewitness claims he saw Treadway leaving the scene.

Treadway says he had dinner with her, but she left to go shopping. Owners of the restaurant say they saw Treadway and Paulson holding hands, and evidence in Paulson's room reveals a photo signed by Treadway with the words "all my love." Hardy, her father and the legal team find other suspects, but the more they discover, the more Treadway's alibi falls apart.

Lescroart is a master craftsman. He knows how to juggle story elements to keep readers guessing up to the last chapter.

"The Fall" is a tantalizing legal thriller.

Jeff Ayers, AP



"The Fall" (Atria), by John Lescroart

TUNES

BLUR LEAVE BRITPOP BEHIND WITH 'THE MAGIC WHIP'

Blur were Britpop flag-bearers of the 1990s, waging a media-driven battle with Oasis for the musical soul of Cool Britannia.

Since that distant era, the band's members have traded the laddish attitude and Mockney inflections of hits like "Parklife" for remarkably varied pursuits. Bassist Alex James is — rock 'n' roll! — a successful cheesemaker, drummer Dave Rowntree is a lawyer, and singer Damon Albarn's musical career has taken in everything from dub to West African music to opera. Blur's first album as a foursome for 16 years — the result of time spent together in a Hong Kong studio in 2013 — finds them older and perhaps wearier, but still full of creative brio.

Produced by longtime Blur



Blur, "The Magic Whip" (Warner Bros)

collaborator Stephen Street, the album is a characteristic mix of the global and the parochial. "Lonesome Street," one of the standout tracks, is distinctly Kinks-y in its vocal harmonies and references to London buses and suburban trains. It's more evidence that Albarn is something of a lyrical heir to Kinks songwriter Ray Davies. "The Magic Whip" is infused

with Albarn's wanderlust and penchant for bittersweet reflection. "We were more like brothers, but that was years ago," he sings on "My Terracotta Heart."

The album mixes that melancholy strain with Graham Coxon's passionate and versatile guitar and the sinuous — even funky — rhythm section of Rowntree and James, then adds all manner of electronic blips and production playfulness.

"The Magic Whip" won't win over listeners who find Albarn's languid vocal style mannered. But on tracks like world-weary "New World Towers," punky "I Broadcast" — which has the adrenaline of Blur classic "Song 2" — and cathartically upbeat closer "Ong Ong," Blur show they can still charm and delight.

Jill Lawless, AP

## jack black by Paulo Coutinho



The Commission Against Corruption (CCAC), headed by **André Cheong**, has been in the news every week, baring its teeth to both “tigers” and “flies”. Two weeks ago, an investigation launched by CCAC found that two technicians from the Civil Engineering Laboratory allegedly received 40,000 patacas in bribes to produce 10 fraudulent soil test reports. Soon after, Mr Cheong’s men denounced two staff of the Transport Bureau who were suspected of having taken bribes totalling 16 million patacas for helping three firms to be granted over 60 procurement contracts for the running of public car parks – the bribes were no less than 25 percent of the contracts’ total value, 68 million. And on Thursday the graft-buster seriously embarrassed Secretary Alexis Tam by saying that the commission “has found no evidence of wrongdoing” by a member of the Cultural Industries Fund administrative committee sacked a week ago by Dr Tam on grounds of having favored family members in the attribution of public funds. It’s good to know that the Commissioner is there also to protect those who may be wrongfully accused.

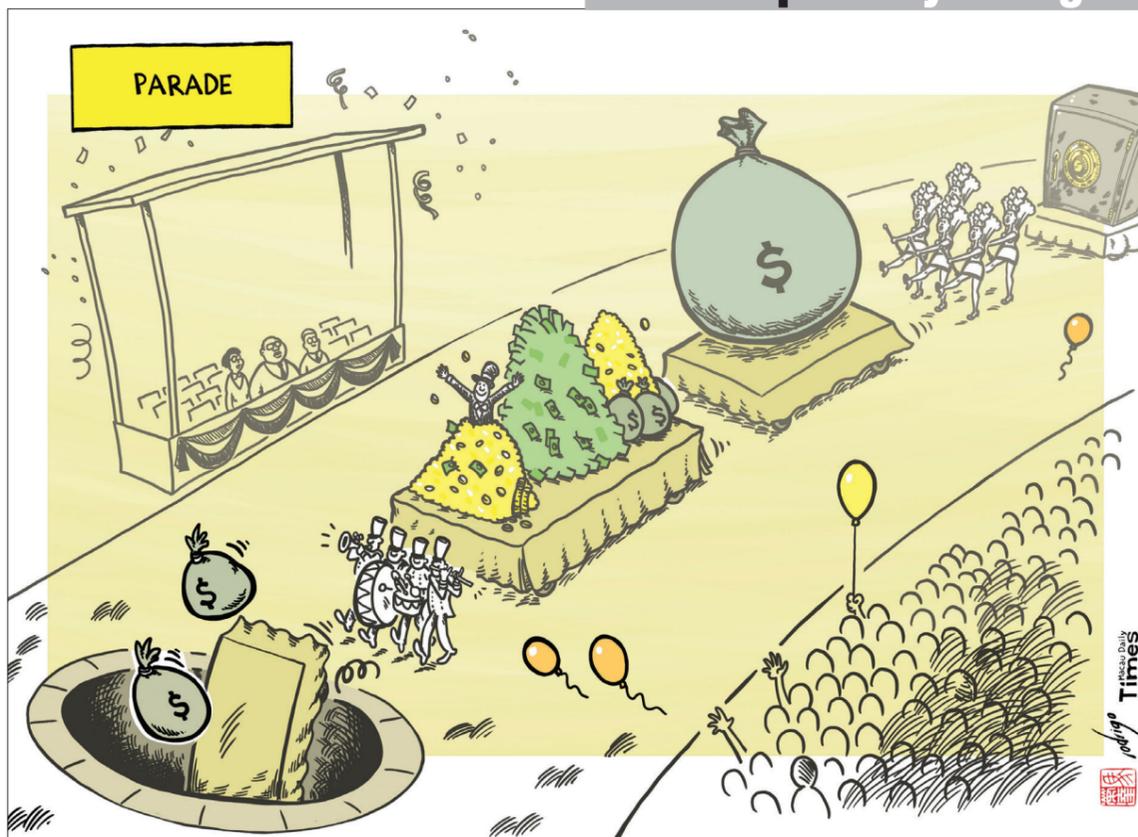
**Chui Sai On** yesterday responded to accusations by Nepalese community leaders that the government was being unresponsive to aid requests to help minimize the suffering in Nepal, torn apart by a major earthquake two weeks ago. And he responded with substance. The Chief announced an aid donation of 20 million patacas, following the example of many others, including gaming operators. Maybe a little late or pressured, but Dr Chui Sai On just confirmed a great, long humanitarian Macau tradition of helping neighbours in trouble. This is something our society should cherish and preserve.



Lawmaker **Lei Cheng I** recently stated that “local employees do not see their salaries being reviewed because of large scale recruitment of foreign workers.” Ms Lei and other lawmakers actually attributed “all” the ills affecting Macau to non-resident workers (TNRs): from inflation to overcrowding and exhausting the city’s resources. In a place where unemployment is under 2%, a rate economists classify as “full employment,” she suggested a temporary ban (!) on the importation of foreign labor, so that more job vacancies could be allocated to residents. To that I respond with veteran economist José I. Duarte’s words this week: “The ‘robbing jobs’ argument is essentially a fallacy, with scant evidence suggesting that it is true or, at least, true in any meaningful or obviously harmful way – in fact, quite the contrary.”



## times square by rodrigo



## in others' words

I take my hat off to Manny Pacquiao. I see now why he is at the pinnacle of boxing.

FLOYD MAYWEATHER

## tea leaks by talkers

### THE QUEEN'S ELECTION DAY



The Queen of England and heirs to the throne, now including Charlotte Elizabeth Diana, cannot vote in the parliamentary elections and it's not because it's the House of Commons... It's a constitutional prohibition.

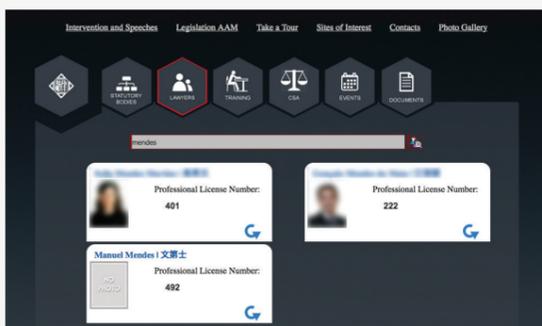
But Talkers discovered that Elizabeth II, Charles and even Charlotte Elizabeth Diana can participate in “another vote of national importance taking place [yesterday] - a poll to choose Britain’s national bird.” According to our friends at The Guardian, the ‘election’ closed at midnight GMT and by 2pm yesterday, 116,000 people had already cast their vote. “So will the Puffin take it? Or perhaps the Hen Harrier? Or perhaps there will be an unprecedented coalition between the Blue Tit and the Red Robin?” Talkers voted for the peacock.

### WE HATE THE PEG

Can you believe it? Just when this Talker was about to buy a ticket to the shores of the Blue Atlantic, long days (and nights!), vrrrum the “fiber” graphic shot up like a shooting star in a matter of days. Now the euro is more expensive and our holidays are going to be lacking. Less booze, less seafood, less miles, less fun. Do you know whose fault this is? The TNRs. I'm sure.



### LAWYERS RAISE THE BAR



Leak in! Retired judge Manuel Mendes – who served here at the first instance court and was adviser to the Commissioner Against Corruption in the 1990s – is now back in town, but practicing as barrister, and has been since February 10. Sources told Talkers that he’s working for the top lawyer Neto Valente and has his office at...the Lawyers Association. As gossip has it, no wonder the barristers association’s expenses with staff grew exponentially this year from 1.4 to 2 million euros, sorry, patacas.

### SOME WEDDING

Talkers is desperately checking the mailbox for the invite to the Wedding of The Century: May 21, at Clube Militar. Hey, of course it's gonna be something frugal – for Heaven's sake. Drinks and canapés only. The groom is a well-known...Talker. The Godfather is a renowned public figure. Figure it out yet? Talkers will give you a hint: the bride and groom are a power couple. (Our address: Talkers, PO Box 666, Hell Dorado.)



TALKERS@MACAUDAILYTIMES.COM

WORLD OF BACCHUS

Jacky I.F. Cheong

The Catalonian Priory

Situated in southwestern Catalonia, Priorato ("Priorat" in Catalan) is, alongside Rioja, one of the only 2 DOCs (Denominación de Origen Calificada) in Spain, occupying the pinnacle of Spanish wine legislation. Priorato not only rivals the quality and reputation of Rioja and Ribera del Duero, but it is also one of the very few world-class wines based on Grenache ("Garnacha" in Spanish), rivaling the mighty Châteauf-neuf-du-Pape.

Priorato wine was first recorded in late 12th century, when the Carthusian Order ("Ordo Cartusienis" in Latin) established the Monastery of Scala Dei in 1194 and planted vines there. The monastery's ruins last to this day, and vines still hug the hillsides below it. The prior (head of a priory, next in rank below the abbot) of Scala Dei used to rule as a feudal lord over several villages in the surrounding area, hence the very religious name of the wine region – Priorato literally means "priory" in Spanish.

Due to the semi-arid climate in various parts of Spain, yields tend to be low (the Spanish national average is 25hl/ha). Yet, Priorato is astonishingly low-yielding even by Spanish standards, as the average is a jaw-dropping 5hl/ha, the main reasons being harsh climate, poor soil and old vines, all of which are conducive to wine quality. Considering that there are but 60-odd producers tending to merely 1,700ha of vines, the region's tiny production is strikingly disproportionate to its global reputation.

Despite its relatively small area, Priorato is endowed with an interesting array of soil compositions, notably the llicorella, comprising reddish black slate, with 50cm of thick topsoil formed by decomposed slate and mica, which reflects sunlight and conserves heat. Such soil composition forces the roots of vines to reach deeper in search of water, nutrition and minerals, hence the distinctive minerality of fine Prioratos. Produced from old vines and undergoing significant oak maturation, Priorato wines are typically full-bodied and powerful, exuding ripe fruitiness and warm spices, with remarkable levels of concentration and minerality.

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

CELLERS COSTERS DEL ROS AUBAGUES 2009

A blend of Cariñera, Garnacha and Cabernet Sauvignon, sourced from old vines up to 60 years of age. Deep garnet with cardinal-carmine rim, the nose is elegant and fragrant, offering cassis and plum for fruits, enriched with cherry pit, black chocolate, new leather and crushed stones. Braced by animated acidity, ripe tannins and precise minerality, the palate is layered and redolent, delivering damson and prune for fruits, augmented by cocoa, rooibos tea, garrigue and sandalwood. Medium-full bodied at 14.5%, the candid entry continues through a vibrant mid-palate, leading to a persistent finish.



CELLERS COSTERS DEL ROS L'ALBADA 2007

A blend of Cariñera, Garnacha and Cabernet Sauvignon, sourced from old vines up to 60 years of age. Rich garnet with cardinal-ruby rim, the nose is discreet and scented, effusing blackberry and black cherry for fruits, polished by nutmeg, black chocolate, sous bois, violet and crushed stone. Underpinned by spirited acidity, suave tannins and articulate minerality, the palate is nuanced and vivacious, emanating cranberry and plum for fruits, complemented by cinnamon, coffea arabica, cigar, sandalwood and forest mushroom. Medium-full bodied at 14.5%, the enticing entry evolves into a dynamic mid-palate, leading to a lingering finish.

LA CONRERIA D'SCALA DEI LA CONRERIA 2009

A blend of Garnacha, Cabernet Sauvignon, Merlot, Syrah and Cariñena, sourced from old vines up to 80 years of age. Bright garnet with cardinal-carmine rim, the nose is firm and fragrant, offering cassis and blackberry for fruits, augmented by nutmeg, mocha coffee, sandalwood and violet. Braced by bright acidity, ripe tannins and elegant minerality, the palate is dynamic and layered, providing black cherry and plum for fruits, intermingled with cinnamon, coffea arabica, forest mushroom and geranium. Medium-bodied at 14.5%, the fleshy entry persists through a spiced mid-palate, leading to a redolent finish.



LA CONRERIA D'SCALA DEI IUGITER 2007

A blend of Garnacha, Cabernet Sauvignon, Merlot and Cariñera, sourced from old vines up to 80 years of age. Rich garnet with carmine-Tyrian purple rim, the nose is broody and complex, delivering bilberry and black cherry for fruits, complemented by liquorice, clove, incense and violet. Underpinned by lively acidity, tasty tannins and palpable minerality, the palate is concentrated and mature, supplying cassis and damson for fruits, intertwined with allspice, tobacco leaf, cigar box and cedarwood. Medium-full bodied at 15%, the scented entry evolves into a spicy mid-palate, leading to a lingering finish.



RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT  
10.00 - 23.00  
T: 88022539  
Level 2, MGM MACAU



IMPERIAL COURT  
Mon - Friday  
11:00 - 15:00 / 18:00 - 23:00  
Sat, Sun & Public Holidays  
10:00 - 15:00 / 18:00 - 23:00  
T: 8802 2361  
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN  
Level 1, Grand Hyatt Macau  
Opening Hours  
11:30am - 24:00



KAM LAI HEEN  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 8793 3821  
11:00 - 15:00 / 18:00 - 22:00  
(Close on Tuesday)

SHANGHAI MIN  
Level 1, The Shops at The Boulevard  
Opening Hours  
11:00 - 15:00; 18:00 - 22:30

SHANGHAI

CATALPA GARDEN  
Mon - Sunday  
11:00 - 15:00 / 17:30 - 23:00  
Hotel Royal, 2-4  
Estrada da Vitoria  
T: 28552222

FRENCH

寶雅座  
AUX BEAUX ARTS

AUX BEAUX ARTS  
Tue - Fri: 18:00 - 24:00  
Sat & Sun: 11:00 - 24:00  
Closed every Monday  
T: 8802 2319  
Grande Praça, MGM MACAU

GLOBAL

HARD ROCK CAFE  
Level 2, Hard Rock Hotel  
Opening Hours  
Monday to Sunday : 11:00 - 02:00  
Sunday : 10:00 - 02:00

CAFÉ BELA VISTA  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 87933871  
Mon - Thurs  
06:30 - 15:00 / 6:00 - 22:00  
Fri - Sunday  
06:30 - 22:00

MEZZA9 MACAU  
Level 3, Grand Hyatt Macau  
Opening Hours  
Dinner: 5:30 - 11:00



VIDA RICA (RESTAURANT)  
2/F, Avenida Dr Sun Yat Sen, NAPE  
T: 8805 8918  
Mon - Sunday  
6:30 - 14:30 / 18:00 - 23:00



MORTON'S OF CHICAGO  
The Venetian(r) Macao-Resort-Hotel  
Taipa, Macau  
T:853 8117 5000  
mortons.com  
• Bar  
Open daily at 3pm  
• Dining Room  
Monday - Saturday: 13:00 - 23:00  
Sunday: 17:00 - 22:00

ABA BAR

ABA BAR  
Tue-Sun: 17.00 - 24.00  
Closed every Monday  
Grande Praça, MGM MACAU



MGM PASTRY BAR  
10:00 - :00  
T: 8802 2324  
Main Hotel Lobby, MGM MACAU



ROSSIO  
Mon - Sun: 07:00 - 23:00  
T: 8802 2385  
Grande Praça, MGM MACAU



SQUARE EIGHT  
T: 8802 2389  
24 hours  
Level 1, MGM MACAU

ITALIAN

LA GONDOLA  
Mon - Sunday  
11:00am - 11:00pm  
Praia de Cheoc Van, Coloane,  
next to swimming pool  
T: 2888 0156

PORTOFINO  
Casino Level1, Shop 1039,  
The Venetian Macao  
TEL: +853 8118 9950

JAPANESE

SHINJI BY KANESAKA  
Level 1, Crown Towers  
Lunch 12:00 - 15:00  
Dinner 18:00 - 23:00  
Closed on  
Tuesday (Lunch and Dinner)  
Wednesday (Lunch)

ASIAN PACIFIC

ASIA KITCHEN  
Level 2, SOHO at City of Dreams  
Opening Hours  
11:00 - 23:00

GOLDEN PAVILION  
Level 1, Casino at City of Dreams  
Opening Hours  
24 Hours

GOLDEN PEACOCK  
Casino Level1, Shop 1037,  
The Venetian Macao  
TEL: +853 8118 9696  
Monday - Sunday:  
11:00 - 23:00

PORTUGUESE

CLUBE MILITAR  
975 Avenida da Praia Grande  
T: 2871 4000  
12:30 - 15:00 / 19:00 - 23:00

FERNANDO'S  
9 Praia de Hac Sa, Coloane  
T: 2888 2264  
12:00 - 21:30

O SANTOS  
20 Rua da Cunha, Taipa Village  
T: 2882 5594  
Wednesday - Monday  
12:00 - 15:00 / 18:30 - 22:00

WESTERN

FOGO SAMBA  
Shop 2412 (ST. Mark's Square)  
The Venetian Macao  
TEL: +853 2882 8499

THAI



NAAM  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, The Resort  
T: 8793 4818  
12:00 - 14:30 / 18:30 - 22:30  
(Close on Mondays)

BARS & PUBS



38 LOUNGE  
Altrira Macau,  
Avenida de Kwong Tung, 38/F Taipa  
Sun-Thu: 13:00 - 02:00  
Fri, Sat and Eve of public holiday:  
15:00 - 03:00

R BAR  
Level 1, Hard Rock Hotel  
Opening Hours  
Sun to Thu:  
11:00 - 23:00  
Fri & Sat:  
11:00 - 24:00

BELLINI LOUNGE  
Casino Level 1, Shop 1041,  
The Venetian Macao  
CONTACT US:  
Tel: +853 8118 9940  
Daily: 16:00 - 04:00



D2  
Macau Fisherman's Wharf  
Edf. New Orleans III  
Macau



LION'S BAR  
Thursday to Tuesday  
19:00 - 17:00  
(Close every Wednesday)  
Tel: 8802 2375 / 8802 2376

VIDA RICA BAR  
2/F, Avenida Dr. Sun Yat Sen, NAPE  
T: 8805 8928  
Monday to Thursday: 12:00 - 00:00  
Friday: 12:00 - 01:00  
Saturday: 14:00 - 01:00  
Sunday: 14:00 - 00:00

VASCO  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 8793 3831  
Monday to Thursday: 18:30 - 12:00  
Friday to Saturday: 18:00 - 02:00  
Sunday: 18:00 - 24:00

## TASTE OF EDESIA

Irene Sam

### FOOD

## LE FRENCH GOURMAY

**M**GM MACAU invites everyone to enjoy a special Le French GourMay menu at Aux Beaux Arts French Restaurant, to experience culinary delights from the Région Midi-Pyrénées, an area best known for its pleasant climate, plentiful sunshine and nutritious soil that gives birth to some of the most loved French delicacies from wine and spirits to cheeses, meats and cold cuts. Aux Beaux Arts serves a 3-course dinner for the month of May, showcasing the authentic flavors of the Région Midi-Pyrénées.

Le French GourMay is the prestigious line up stellar chefs and wines to launch special cuisines under the renowned Le French May program, whereas the Festival honors a distinct gastronomic region of France each year. The Région Midi-Pyrénées, located in the southern part of France, is chosen to be the main theme of this year's celebration. It is famous for its classic French dishes, wine and spirits,

as well as its beautiful and diverse natural setting. Chef Elie Khalife, Chef de Cuisine of Aux Beaux Arts, adopts authentic ingredients to present the 'crème de la crème' of French gastronomy with his own twist. These dishes will bring a mini-vacation to Région Midi-Pyrénées for all guests.

The 3-course menu begins with appetizer options of Bayonne ham platter with Quercy melon sorbet, or Warm Cabécou d'Autan goat cheese salad with Périgord walnut, red apple and confit tomato. Quercy melon is the signature specialty of Région Midi-Pyrénées and this dish will surely spice up the traditional combination of ham and melon. The contrast of crispy filo pastry, creamy goat cheese, crunchy walnuts and the sweet caramelized apple create different flavors and texture that blend in a deliciously intriguing way without overpowering one another.

Aligot de l'Aubrac and grilled beef tenderloin with mixed green salad and truffle sauce is



one of the favorite main course items from the menu. With melted cheese and butter blending into the mashed potatoes, and is one of the most authentic and treasured dishes of Région Midi-Pyrénées. The creamy and

smooth texture matches perfectly with the prime beef which is enhanced by a sauce made from truffles, foie gras and red wine. Relishing the beautifully garnished Chocolate pavet with orange jelly and Quercy saffron

ice-cream is perhaps the most fitting finale of the dinner. The aromatic saffron ice-cream harmonizes with the light and creamy chocolate mousse while the orange jelly provides a refreshing balance to the pavet.



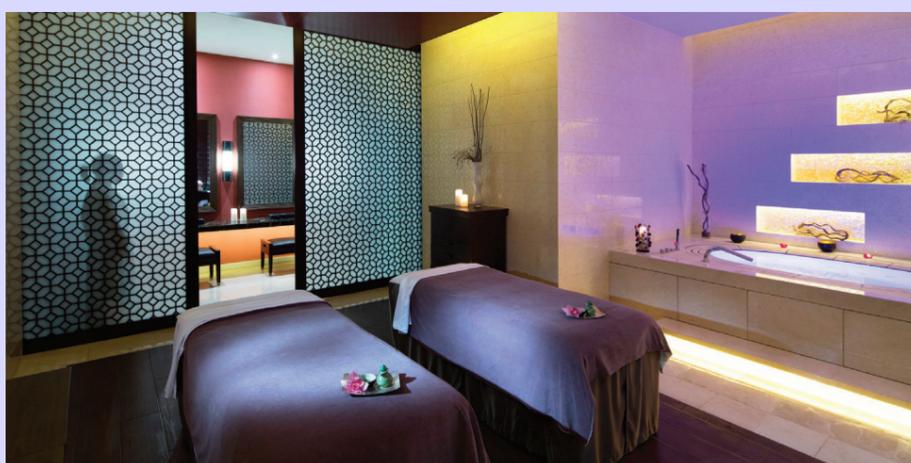
### SPA

## A WORLD OF LUXURY

**C**onrad Macao, Cotai Central's award-winning Bodhi Spa has been awarded: Best Luxury Emerging Spa in Asia and Best Luxury Day Spa in Asia at the prestigious 2015 World Luxury Spa Awards for the third year in a row.

The World Luxury Spa Awards are held annually and give recognition to luxury spas around the world for their innovation, quality and service. Voting is based on service excellence and spa guests are encouraged to vote for their favorite spas around the world.

The organizers' goal is to identify the very best spas on the global front, commending and recognizing outstanding achievements in service excellence. It rewards those spas that have raised the bar within the highly competitive spa industry over the past year. Bodhi Spa's treatments embrace ancient Aboriginal and Asian techniques. It is the only spa in Macao that offers signature Ayurveda treatments.



FILM

# Shooting the wolf

BY VANESSA MOORE

From wine to fashion, China's current love affair with all things French is on the up. But for veteran French film director Jean-Jacques Annaud it was surprising that this "amour" would extend to the film industry and himself in particular, having been ostracized from the mainland in the early '90s following his controversial film chronicling the early years of the Dalai Lama, "Seven Years in Tibet" (2007). Yet upon embarking on his latest project, a Franco-Chinese adaptation of the novel "Wolf Totem", the Gallic director found a newfound change in attitude by the authorities and a surprising openness towards creativity that was unexpected in a country he has come to embrace both artistically and personally.

Jean-Jacques Annaud, most renowned for having directed Hollywood films including "The Name of the Rose" (1986) and "Enemy at the Gates" (2001), found himself in Macau last month as one of the stops on the opening trail of his new film "Wolf Totem" which premiered here as part of the first ever Macau International Film Festival. During his time over the last year and a half living in the mainland working on the film and doing post-production in Beijing, the famed director has noted an incredible boom in the Chinese cinema industry. "When I started 'Wolf Totem', my friends in America asked why I was doing a film in China and I said because I love the novel and I think I can do a good movie out of this. But people thought I was totally cuckoo", he remarked. By contrast, for the filmmaker, the mainland's exponential growth in all things cinematic has been a boon as far as he's concerned. And the figures don't lie. "When I started there were only 3,000 cinema screens in China and now there's 30,000. They're opening one multiplex every day, a little more than one and a half", he stated.

Set during the peak of the Cultural Revolution, "Wolf Totem" is based on the semi-autobiographical novel by Lu Jiemin that chronicles the experiences of a young student from Beijing who finds himself exiled to the countryside of Inner Mongolia in 1967 to teach Chinese. While there, he strikes up a friendship with a local herdsman and his family and begins to garner an interest in the fierce wild animals that roam the steppes – the wolves. Yet according to Annaud, two of whose previous cinematic titles "Two Brothers" (2004) and "The Bear" (1988) are primarily animal-themed, "Wolf Totem" is "a story dealing with animals, not an animal movie". Instead, in many aspects "it has a political hinge" by nature of its setting and time period. Consequently, the movie was potentially ripe for the censor's red pen, which put other filmmakers off the project. By contrast though, Annaud found otherwise.

"When they came to me, they said we want you to feel free and have a free take on this subject", he explained.



Jean-Jacques Annaud

"It's a delicate subject for Chinese filmmakers – a lot of them were not interested in that because precisely it was about Mongolia, with wolves as well as Mongols during the Cultural Revolution – all that was quite touchy", he stated. "And I felt even the people who bought the rights to the novel didn't want American directors; they said American directors don't understand a thing about Chinese culture, about Mongols, and they felt that they knew my work [from] before. They told me they liked my previous movies and they felt I was going to be able to do it freely. To my joy, I had no censorship in terms of screenplay, I chose my actors the way I wanted... I was very free". Likewise, according to the veteran filmmaker, this freedom also extended to all aspects including the plot and the filming. "I was extremely privileged I feel; I was given a level of freedom that is very unusual everywhere in the world", he added.

Yet for other movies the same certainly can't be said. Addressing the question of whether China's perceived (and real) censorship creates a problem in terms of film quality, Annaud was adamant that "the answer is yes". "Because a lot of my great colleagues are frightened that their movie will be either cut into pieces or that they cannot bring projects that are close to their heart, that's

why they had to do something more historical", he quantified; adding, "and yes this is a problem – not for me – but for a number of my colleagues".

For someone whose obvious views on artistic freedom previously earned him the title of *bête noire* with the authorities in his portrayal of Tibet, Annaud thus seemed like somewhat of an illogical choice for a regime increasingly perceived by outsiders as tightening the reins of censorship. Describing the furor surrounding "Seven Years in Tibet", the director was at pains to emphasize that he was never in fact formally banned from China as such. "When I shot that movie it was not my intention, but it was perceived not in a positive way," he said. "I believed I was not welcome in China. And it was just the opposite". So what prompted the change of heart? Annaud is forthright in his analysis: realism. "When my producers came to me I immediately reminded them of the story, and they smiled and said, 'China has changed', and then they smiled again and said, 'We don't know how to do the sort of films you're doing so we need you'. I like this very frank [admission]" he stated. "I never questioned their sincerity, and to this day it has been an incredibly friendly ride".

Developing this newfound practicality, according to the director, surprisingly the powers that be recognize that they need to bring in foreign talent to advance their own domestic filmmaking industry. Consequently, they even encouraged him to put his own stamp on the project, even going so far as to influence not just the filming techniques but the relationship with the actors. "They said that to me very clearly, please try to also teach your ways of doing [things]. We don't know how you do those films, so if you can, feel free to go with your style, what you're used to doing. So of course I was very charmed by this, and of course it happened", the director stated. "I felt that all the people on set - including my actors - were very happy to have another method of shooting movies, a different relationship with the director, and I was personally enchanted".

Describing the filming process whilst on location in Mongolia, besides choosing to hire Mandarin-speaking local actors to make a Chinese language film, the seasoned cinematographer was also confronted with the choice of whether to film in 3D - despite its unpopularity globally. "We hesitated, I hesitated, in doing 3D or 2D", he explained, but "I went for 3D because felt it was a better proximity to the wolves, that's why I took this decision. But I'm worried because so many times the screening is too dark", he revealed. However despite these concerns, the genre's popularity in the mainland couldn't be ignored. "China is the only country where people like 3D. In the rest of the world people don't like to wear glasses but in China it's seen as part of a big show, it's seen like an



extra excitement”, the director explained. Yet, by contrast to cater to international audiences, “at the same time in foreign countries we’re mostly showing in 2D”.

Similarly, despite the potential viewer numbers, adapting to mainland audiences’ tastes in other more obvious ways has caused unforeseen creative issues in terms of content. “The dark side of it is that it’s such a young audience; young not only because they never had any cinema before but also young in terms of age, they’re kids. It’s quite a difficulty for a number of established filmmakers in China because they have to make films for that audience”, Annand explained. “And now my Chinese colleagues are worried, because they cannot do serious movies any more. They have to please this young audience that is a video games audience, a martial arts audience. A lot of my good friends, filmmakers, are worried. Yes it’s good because the cinema industry is booming, but if you look at the kind of films they’re doing it’s not necessarily progress”.

Thus what could be termed a race to the bottom is sadly occurring in Chinese cinema, with a dumbing down of more complicated themes and independent films being sidelined in favor of superhero franchises to attract investment. “When you have to compete with movies that cost USD250 million or more, even though the film industry in China is booming, there are not many movies with very high budgets. In any case you’re competing with Hollywood products which are mostly franchise, therefore it’s a high-risk to put \$250 million in a Chinese movie that may have no audience outside China”, the director explained. “Because that’s a problem I’m fighting against. I can see in other countries people are not used to seeing Chinese movies, they don’t know Chinese actors; they know Hong Kong action movies, but it’s restricted. That’s a problem”.

Speaking about the current craze to create films that are franchises and make millions at the box office, Annaud is adamant that for him at least filmmaking is an art form and not just a moneymaking scheme. “It’s so far from the education I had where we were never ever told about box office, we were only told how to make proper movies - the art of cinema or the art of storytelling or the art of visual effect”, he says. “But the art of box office? No. I’d never heard of that before. I think this is coming from the fact that it’s new [in China]”.

Yet the director nevertheless remains upbeat about the future of the business. “The great thing in our industry in China is that everyone knows that it cannot carry on this way by doing movies for immediate results”, Annaud continues. “And I can tell you that when I say everyone involved, that includes the authorities. They know they have to change. They are genuine in their desire to make sure that some proper movies that can carry the voice of China in film festivals. There are Chinese movies that are doing very well in festivals, but unfortunately they don’t play at home. When they play, because the public is not ready, they fail”.

As a result, the veteran director is using his fame to not only promote his new film but also Chinese cinema in general. “I really want to help Chinese speaking movies become more familiar to audiences, with the public. That’s why I’m going to a lot of places now to open the movie [Wolf Totem]. For a lot of people it’s bizarre - a Chinese-speaking movie taking place in Mongolia with Mongol actors and wolves - it’s a bit alien, that’s why I had to go [in person to the premieres]”, he says. “In a lot of countries my movies did very good business, so it’s reassuring for this public that I’m telling them it’s a regular movie of mine”.

Moreover, Annaud feels that China and Chinese cinema have a lot to offer, especially in terms of creativity. “I’m eager and I feel that international cinema needs the Chinese input. China is a very important county in the world and Chinese cinema is important... It’s a vast country and Hollywood is now a bit tired, not creative any more. Hollywood does franchise. Franchise sells because you do the same film again and again and people like the taste. It’s like fast food. And I think it’s very frightening for the diversity of cinema. When you look at the charm of Macau, it’s precisely the charm of something specific, something that’s absolutely international, but it’s even more international because it’s local and specific. That’s the great thing - to get something special that’s universal”.



Scenes from the movie “Wolf Totem”

## SCREEN PEOPLE

### LATE SHOW

**Obama jokes about a future playing dominoes with Letterman**



President Barack Obama is envisioning a future of playing dominoes with retiree David Letterman.

"I was thinking you and me could play some dominoes together," Obama said. "We could go to the local Starbucks and swap stories."

Obama joked about their quieter futures during his eighth "Late Show" appearance earlier this week, saying Americans have grown up with the veteran comedian.

"After a tough day at the office or coming home from work, knowing that you've been there to give us a little bit of joy and a little bit of laughter, it has meant so much," Obama said. "You're part of all of us. You've given us a great gift and we love you."

Letterman is filling his CBS show with prominent guests in the lead-up to his final show on May 20. He has hosted "Late Show" for 33 years.

In honor of Obama's appearance, Letterman listed "Top 10 Questions Dumb Guys Ask the President," which included "Will you be a guest on one of my last shows?" and "Will you show us your birth certificate?" Number 1, in honor of the recent unauthorized landing on the Capitol lawn: "When will you return my gyrocopter?"

**Michael Douglas warns nukes more powerful 'than ever before'**



Actor Michael Douglas is reminding world powers that the threat of nuclear weapons is "no less important today than it was in my childhood."

The Academy Award winner spoke this week as global nuclear powers are gathered at the United Nations to discuss a landmark treaty on disarmament. He said he remembers hiding under his wooden desk for nuclear drills.

Douglas said there may be fewer nuclear weapons these days, but they are "more powerful and more sophisticated than ever before."

He said one of the "great ironies" is that the cost of maintaining the world's nuclear weapons stockpile is surpassed only by the human and environmental costs of using them.

## sciTech

### LIVE STREAM VS CABLE

## BOXING MATCH POPS UP ON PHONES AS TV HABITS CHANGE



Floyd Mayweather Jr., left, hits Manny Pacquiao, from the Philippines, during their welterweight title fight in Las Vegas

It should have been a proud moment for TV: A much-hyped sports event drawing in millions of paying viewers and showcasing the clout still held by traditional media heavyweights.

Instead, the broadcast of Floyd Mayweather-Manny Pacquiao fight in Las Vegas was marred by technical snafus and got sucker punched by Internet streamers, exposing the industry's vulnerabilities.

An estimated 3 million households were expected to buy pay-per-view access to the fight at nearly USD100 a pop last Saturday night. But the heavy demand created problems for some cable and satellite TV subscribers who tried to order it at the last minute, delaying the start of the fight.

And it popped up, unauthorized, on new services like Twitter's Periscope and Meerkat, where people used the video function on their smartphones to relay the broadcast directly to the Internet.

It's a sign of how comfortable people are getting watching video on small screens from new types of platforms and providers, whether it's Periscope, Snapchat or Netflix. It also shows how common piracy is in the entertainment industry and how difficult it is to contain.

But it doesn't necessarily mean there's going to be a mass exodus from cable, right now, or that millions wouldn't pay up to watch another big event.

"There's lots of reasons why people cut the cord. I don't think Periscope is going to be one of them," said Chris Sprigman, a law professor at New York University and expert on copyright and intellectual property.

Experts said it isn't likely that someone willing to pay for the fight would instead settle for a lower-

quality stream that might get shut down at any time. Given that, the companies behind the event's telecast may not have lost much money to the streamers, they said.

HBO and Showtime have not yet said how many people paid to watch Saturday night's fight.

They were obviously concerned in advance about other outlets showing the fight. CBS, the owner of Showtime, and Time Warner-owned HBO had already gone to court to block websites BoxingHD.net and SportShip.org from airing it. HBO has previously criticized Periscope over "Game of Thrones" streaming.

HBO referred requests for comment to Showtime, which declined to comment Monday.

Streaming an event without permission could get you in trouble, said Eric Goldman, a law professor at Santa Clara University School of Law and director of the school's High Tech Law Institute.

But the viewers of those streams? "That's a much harder legal argument," he said. According to him, a case a few years ago called *Flava Works v. Gunter* suggests that viewers watching a stream are not legally infringing.

Dan Taylor, a 24-year-old who works in digital marketing in England, said Monday that he isn't worried about legal ramifications. He said he wasn't willing to pay to watch the fight to begin with, but was listening to it on the radio before he stumbled on a Periscope stream with thousands of watchers.

As for Periscope and Meerkat themselves, if they comply with a law called the Digital Millennium Copyright Act and take down the content that copyright holders request, they're not liable, Sprigman said.

"Members of the Periscope team were on staff Saturday night

working to disable streams of the fight. We were able to respond to takedown requests within minutes," said spokeswoman Lauren Jones in an email. "We received 66 reports from right holders. We took action on 30, the remaining streams had already ended or were no longer available." She said the company was working to make sure it had the tools to react quickly to people uploading prohibited content.

But a tweet from Twitter CEO Dick Costolo could be seen as a taunt.

"And the winner is ... @periscope," he posted Sunday, without directly referring to the fight.

Ben Rubin, the CEO of the company behind Meerkat, in an email declined to comment beyond his Twitter account, which included a post Sunday saying that it had been "fun working" with CBS.

Todd duBoef, the president of Top Rank Boxing, the co-promoter of the fight, said that the company would work with a piracy-investigation agency, HBO and Showtime to look into piracy of the event.

"The people that did this and were complicit will be held accountable," he said.

Some argued that fighting streams of live sports is wrongheaded from a business perspective.

"People are going to have to realize that user-generated content is really amplifying the excitement and hype around the event," said Joel Espelien, an analyst at research firm The Diffusion Group. "A zillion people at a soccer match tweeting, posting photos on Instagram, it's good for the match."

And live video through phone apps isn't that different, he said. "Video will play a larger role in how people personally share user-generated content at events."

**Tali Arbel, AP Business Writer**

## TRAVELOG

## PERU

**DRUG TRADE'S LOWEST RUNG:  
COCAINE BACKPACKERS**

Donato, from left, Delfin, and Jony, eat breakfast before starting their work day of weeding coca fields, in La Mar, Ayacucho province, Peru

The lung-searing ascents into the Andean highlands aren't what worry the untold hundreds of young men who hump backpacks loaded with drugs out of the remote, lawless valley that produces about 60 percent of Peru's cocaine.

Armed gangs, crooked police and rival backpacker groups regularly rob cocaine's beasts of burden on their three- to five-day journeys over mountain paths carved by their pre-Incan ancestors.

In this country that overtook Colombia in 2012 as the world's No. 1 cocaine-producing nation, Mardonio Borda regularly hikes within a few hours of the Machu Picchu tourist mecca, bound for Cuzco with drugs.

The 19-year-old Quechua native has a sixth-grade education and speaks broken Spanish. But the 11 pounds of coca paste he carries will fetch up to USD250,000 on New York streets as powder cocaine sold by the gram.

Hauling cocaine is about the only way to earn decent cash — \$150 to \$400 per trip depending on the load — in a region where a farmhand earns less than \$10 a day and the poverty rate is triple the national average.

Yet it is packing highlands prisons with young, mostly native Quechua speakers who, like Borda, hail from the isolated communities that suffered the worst atrocities of Peru's 1980-2000 conflict with Shining Path rebels.

"The great majority haven't finished high school," said Laura Barrenechea, a sociologist who oversaw a study last year of 33 imprisoned backpackers. "They are not really conscious that they are the first link in the drug-trafficking chain."

The Apurimac, Ene and Mantaro river valley stretches northward for 250 miles (400 kilometers), and about a third of the coca grown here is trekked out by backpackers. Not a single fully paved road reaches the valley, which separates the Andes ridge from the Amazon basin.

Police say more and more cocaine

is being processed to powder rather than left as coca paste, which includes residues of hydrocarbons, typically gasoline, used in initial processing. While authorities say most of the drugs are now flown out, the backpacking is dependable in the rainy season, cheaper than hiring a pilot and plane — and key to evading police checkpoints.

Backpackers, or "mochileros," ("mochila" is Spanish for backpack), have been hauling the drug for nearly two decades, traveling in groups as small as four and as large as 70. Guards with assault rifles often accompany them. They tote radios and satellite phones, while police rarely have more than cellphones.

Some backpackers carry handguns, some grenades.

Nobody hits the trail unarmed, they say.

Alcides Martinez, 24, lost two close friends. One fell off a precipice in the confusion of an armed robbery. Another was deemed an informant — and took two bullets to the head.

Many backpackers believe their bosses sometimes dispatch robbers — or sacrifice a small group to police so a much larger contingent can pass unperturbed carrying far more cocaine.

One said he invested in a load to try to get ahead and his boss hired thieves to steal his 25-kilogram (55-pound) share — then demanded he pay for the stolen drugs. The backpacker moved with his parents to the Pacific coast, where they harvest rice. Two years later, they still haven't paid off the \$10,000 bank loan they took out to invest in the drug shipment.

"I can't go back," he said, speaking on condition of anonymity out of fear. "They said they're going to kill me."

Rural medic Oscar Huaman runs a health post along a principal backpacker route and sees mochileros almost daily.

He said robbers like to pounce at mountain streams when fatigued mochileros drop their loads to refresh.

In January, Huaman had to pluck

grenade fragments from the legs and faces of two backpackers who were attacked at a stream. One lost his pack and the nearly 18 pounds (8 kilograms) of cocaine inside.

It could have been worse. Villagers along the remote routes sometimes run across putrefied corpses. Deaths go unreported. Bodies lack identification papers, and locals quietly bury them.

Borda, the backpacker whose route passes near Machu Picchu, says his group of four was once confronted by five gunmen.

"We only had three .38-caliber pistols," he said. "So that they wouldn't kill us, we gave them all the backpacks."

In highlands prisons near the Apurimac river valley, nearly half the inmates are in for cocaine trafficking — compared to a fifth nationwide.

Worse for backpackers, a statute was amended last year to strip those newly convicted of drug offenses of a chance at parole.

President Ollanta Humala lamented the imprisoned backpackers' plight in remarks in Cuzco last July.

"I'm embarrassed for this country because we have not offered them opportunity."

Sociologist and drug war analyst Jaime Antezana said cocaine backpackers are disproportionately penalized because powerful traffickers evade prosecution by bribing police, prosecutors and judges.

"The policy is basically concentrated on the masses, on the narco lumpen proletariat, which is the backpackers. And they end up jamming the prisons."

Some backpackers long ago graduated to the big leagues of trafficking, moving to Bolivia to buy small planes and join the airborne-smuggling business, said Gen. Vicente Romero, Peru's No. 2 cop.

Borda has a more humble ambition. He is saving up to buy land and get in on the ground floor.

"With coca bushes of my own," he said, "I'll earn more money."

Franklin Briceno & Frank Bajak, AP

## SCREEN PEOPLE

## THE BIT IN BETWEEN

**Election day becomes political drama in 'The Vote'**

Election campaigns are full of drama. So are election results. The bit in between, though? That's just people in polling booths, marking Xs on pieces of paper.

Think again. Playwright James Graham has discovered something funny, absurd and precious in the simple act of voting in a British election.

In "The Vote," he has assembled a star-studded cast of more than 40 that includes Judi Dench, Catherine Tate of "Doctor Who" and "Sherlock" co-creator Mark Gatiss, to play the voters, candidates and election officials at a London polling station.

The play is set on election day 2015 in the final 90 minutes before polls close at 10pm (today, Macau time). It has been running at London's Donmar Warehouse theater for two weeks, and yesterday's final performance was set to air live on the More4 television channel, ending just as Parliament's clock tower delivers its 10 o'clock bong.

"We have to hit Big Ben exactly," Graham said. "We've practiced it for two weeks now so our timings are pretty close."

Graham says it was surprisingly easy to convince some of Britain's leading actors to commit to a project that combines the unpredictability of theater with the potential for disaster of live TV.

**Rihanna in queen's garb shuts down Met Gala carpet**

Never let it be said that Rihanna doesn't know how to make an entrance.

On a night when big stars were a dime a dozen — try George and Amal Clooney, Lady Gaga, Madonna and Cher — the pop singer still managed to pull the red carpet out from under the rest of them at the Met Gala this week when she swooped in wearing a fur-trimmed yellow cape with floral swirls of gold and a train so

long it required three wranglers.

The ensemble came with a little pink mini-dress underneath, and a sparkling tiara. In keeping with the evening's theme — China, and its artistic influence on the West — the outfit came from Beijing-based designer Guo Pei, whose sumptuous designs also are on display in the current Metropolitan Museum exhibit, "China: Through the Looking Glass."

As befitting a star — or fashion royalty — Rihanna commanded premium attention on the carpet by being one of the very last to arrive. But compared to another A-listener, she was an early-bird.

## AFTER-PARTY

**Singer Chris Brown accused of battery in Las Vegas**

Singer Chris Brown faces another battery accusation just days after he performed at an after-party to the weekend's much hyped boxing match, which was also billed as the kickoff to his residency at the Drai's nightclub.

Las Vegas police said Brown, 25, is suspected of beating a man who was found at the Sunrise Hospital & Medical Center at 3:42 a.m. Monday (local time).

The man said he was playing basketball at the Palms Casino Resort when he got into a verbal argument on the court with the singer. He claimed Brown punched him and, as he was preparing to defend himself, another person with the singer also hit him.

The man took himself to the hospital where he was treated for non-life-threatening injuries and released. Las Vegas police said they went to the hotel after they were called to the hospital but didn't locate Brown.

Authorities say they have given Brown the option to sign off on a misdemeanor battery citation or have the case turned over to the Clark County District Attorney's office. As of 2 p.m., police said Brown has not responded.

## WHAT'S ON

**TODAY (MAY 8)**

FAM: PROTEAN CITIES  
- DIRKS THEATRE ARTS ASSOCIATION

Protean Cities is an adaptation of Italian writer Italo Calvino's novel *Invisible Cities*, which deals with the fundamental significance of cities. The play portrays the unique rhythm of urban life from the perspective of ordinary daily life. Snapshots and video clips are projected on stage at intervals, giving the performance a sense of "telepresence". By recounting a very personal life experience, Protean Cities creates a sense of empathy and affinity in the audience while portraying the many facets of urban life.

Founded in 2009 based on the motto "create, practice and exchange", the Dirks Theatre Arts Association seeks original themes and performance styles with the purpose of producing unconventional and innovative works.

Time: 8PM

DATE: May 8-9

VENUE: Old Court Building, 2nd Floor

ADMISSION: MOP150

ENQUIRIES: (853) 8399 6699

ORGANIZER: Cultural Affairs Bureau

<http://www.icm.gov.mo/fam>

**FAM: THE SUIT**

- THÉÂTRE DES BOUFFES DU NORD (FRANCE)

While returning home from work, Philomen arrives just in time to see another man exiting the window, who in his haste leaves his suit behind. The incensed husband decides to punish his wayward wife Matilda with an unconventional burden. She must treat the empty suit as if it is alive and a guest in their home, feeding, entertaining and strolling through the streets of their town with the inanimate, empty garment. It is only when Matilda dies of humiliation that Philomen realizes the cruelty of what he has done.

TIME: 8pm (May 8-9)  
3pm (May 10)

VENUE: Macau Cultural Centre - Small Auditorium

ADMISSION: MOP150, MOP200

ENQUIRIES: (853) 8399 6699

ORGANIZER: Cultural Affairs Bureau

<http://www.icm.gov.mo/fam>

**TOMORROW (MAY 9)**

FAM: AERODYNAMICS - WCDANCE (TAIWAN)

In Aerodynamics, commissioned by the Macau Arts Festival, through the reorganisation of the stereoscopic dimension of space and time, Lin Wen-chung carefully observes the details of muscle movement and creates a set of movements which demonstrate the motion of the body through the air, with every muscle fibre tense in a trial against gravity. The dancers explore the space and the relationship between the physical and the psychological, only bound by the imagination. The piece will then tour in Taiwan.

TIME: 8pm

VENUE: Macau Cultural Centre Grand Auditorium

ADMISSION: MOP100, MOP180, MOP250

ENQUIRIES: (853) 8399 6699

ORGANIZER: Cultural Affairs Bureau

<http://www.icm.gov.mo/fam>

**SUNDAY (MAY 10)**

FAM: FATEFUL DECISION  
- EMMY IP X PHILIP CHAN

What is left at the crime scene? Half a cup of cold green tea latte, a male corpse and a puddle of clotted blood. These are the shocking traces of a "fateful" decision. Somewhere in the bustling city, a castration ceremony is being performed. A prolonged struggle and search for gender and ethics is about to come to an end...when suddenly, a murderer is revealed.

TIME: 8pm

DATE: May 9-10

VENUE: Dom Pedro V Theatre

ADMISSION: MOP120, MOP150

ENQUIRIES: (853) 8399 6699

ORGANIZER: Cultural Affairs Bureau

<http://www.icm.gov.mo/fam>

**MONDAY (MAY 11)**

FAM: TALE OF THE PIPA - MACAU GENERAL ASSOCIATION OF CANTONESE OPERA

An all-time classic, Tale of the Pipa is highly and widely regarded as the most influential piece of traditional Cantonese opera. Its artistic significance and historical influence remained undiminished throughout the centuries and inspired many contemporary operas. This masterpiece was translated into many languages and was even adapted to theatre by famous Cantonese Opera playwright Tang Disheng.



TIME: 8pm

DATE: May 10-11

VENUE: Alegria Cinema

ADMISSION: MOP100, MOP120

ENQUIRIES: (853) 8399 6699

ORGANIZER: Cultural Affairs Bureau

<http://www.icm.gov.mo/fam>

**TUESDAY (MAY 12)**

FAM: MUSICAL "DREAM OF JOURNEY TO THE WEST" - CONCERT VERSION

The Musical "Dream of Journey to the West" - Concert Version was created according to the innovative principles of traditional musicals, combining long-established instruments and a dramatic plot featuring traditional opera, musical theatre and drama. The work unfolds from the word "dream" to develop an oneiric story, which progresses through distinct folk musical instruments and a truly refreshing musical style.

The intention of creating a musical featuring Chinese folk music aims at uncovering the features originally belonging to folk music in harmony with national symphonic music. It also hopes to elaborate a form of music featuring specific characteristics of Chinese folk musical instruments, expressing the unique charm of the folk genre.

TIME: 8pm

VENUE: Macau Cultural Centre Grand Auditorium

ADMISSION: MOP100, MOP120

ENQUIRIES: (853) 8399 6699

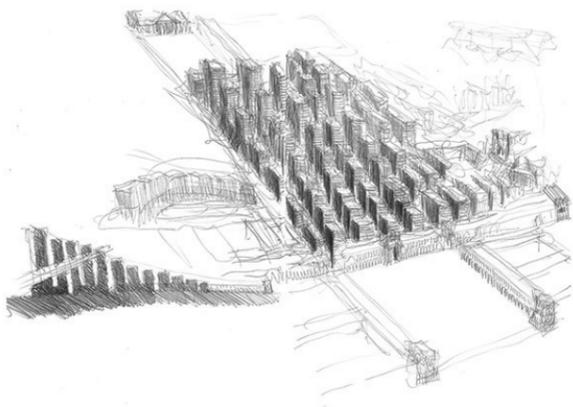
ORGANIZER: Cultural Affairs Bureau

<http://www.icm.gov.mo/fam>

**WEDNESDAY (MAY 13)**

POST POMBALINO II: ILLUSTRATION  
BY JOÃO SANTA-RITA

This exhibition recalls the 18th Century earthquake - via the simple device of the Post-it memo pad - which devastated Lisbon and imprinted itself on the national psyche. Prof. João Santa-Rita, currently President of the Portuguese Chamber of Architects, has won a number of global awards, including 1st Prize in the International Competition for the Urban Plan of Almada Nascente, and in this exercise combines emotion, technical drawing skills and imagination in a cocktail of catastrophe, which nevertheless is art.



TIME: 12pm-8pm (Tuesdays to Sundays)  
3pm-8pm (Mondays)  
UNTIL: May 20, 2015  
VENUE: Albergue SCM / No. 8,  
Caldada da Igreja de S. Lazaro  
ADMISSION: Free  
ENQUIRIES: (853) 2852 2550 / 2852 3205  
Facebook homepage: creativealbergue.scm  
ORGANIZER: Albergue da Santa Casa da  
Misericordia



**THURSDAY (MAY 14)**  
FAM: MACAU ANNUAL VISUAL ARTS  
EXHIBITION 2015 – CHINESE PAINTING AND  
CALLIGRAPHY CATEGORY

The Macau Annual Arts Exhibition, organized by the Cultural Affairs Bureau to promote local visual arts and encourage homegrown talent, has been counting on the participation and active support of many local artists for several years. In 2013, the exhibition was divided into "Chinese Painting and Calligraphy" and "Western Media" categories and has since then been calling for applications in each category, in alternate years, giving artists from different fields more opportunities to show their talent and encouraging them to submit works rich in local characteristics and explore even more possibilities in the realm of artistic creativity. The 2015 Macau Annual Arts Exhibition is dedicated to Chinese Painting and Calligraphy, including seal carving and experimental ink wash. The exhibition features 74 rigorously selected artworks by local artists which reflect the current status of Chinese painting and calligraphy in Macau.

TIME: 10am-8pm  
DATE: May 9-August 2  
VENUE: Old Court Building  
ADMISSION: Free  
ENQUIRIES: (853) 8399 6699  
ORGANIZER: Cultural Affairs Bureau  
<http://www.icm.gov.mo/fam>

# Sands WEEKEND



## SHOW YOUR LOVE THIS MOTHER'S DAY 9-10 May, Saturday and Sunday

### Grand Orbit

Enjoy delicious Mother's Day offers with the most important woman in your life and she'll receive an exclusive free gift to warm her heart.

**Buffet Lunch (12pm-3pm): Adult MOP348+, child MOP174+**  
**Buffet Dinner (5:30pm-11pm): Adult MOP428+, child MOP214+**

**Location: Grand Orbit, Level 1, Sands Cotai Central**  
**Reservations: +853 8113 8910**



## MOTHER'S DAY BODHI SPA RETREAT Until 31 May

Treat yourself or your loved ones with our 120-minute Mother's Day Spa Retreat. Treatment includes a Bodhi signature massage and an absolute hydration facial. You will also receive a complimentary Thalgo skin care product to enhance your overall experience.

You can also show your appreciation with a Spa Gift Voucher. The 120-minute treatment includes Bodhi Signature Massage & Absolute Hydration Facial.

Promotion is only available from Monday to Thursday and Mother's Day (10 May) until 31 May.

**Location: Bodhi Spa, Level 3, Conrad Macao, Cotai Central**  
**Price: MOP2,100**  
**Reservations: +853 8113 6188**



## SHOP & DINE 2015

### Until 31 May Sands Shoppes

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**Enjoy the promotion until the end of May!**



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# World of Wonder

EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY  
By Laurie Triefeldt

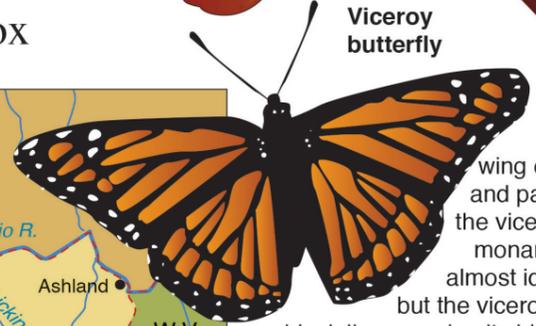
# KENTUCKY

Famous for its race horse farms, the Kentucky Derby and the Mammoth Caves, this state is also an important center for agriculture and mining. Much of the United States' gold reserve is stored in the depository at Fort Knox

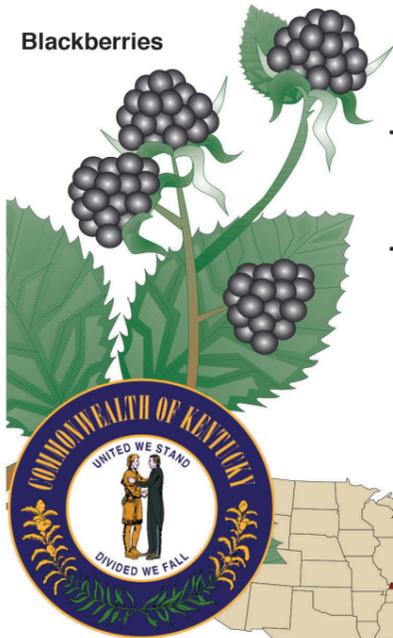
Secretariat is considered one of the greatest thoroughbreds of all time.



Viceroy butterfly



The wing coloring and pattern of the viceroy and monarch look almost identical, but the viceroy has a black line crossing its hindwing.



Blackberries

## In a word

The word **Kentucky** can trace its roots to the Iroquoian word "Ken-tah-ten" which translates to "land of tomorrow."

The nickname "Bluegrass State" is from a species of grass that grows in Kentucky, with bluish-purple buds in spring.

## Just the facts

<b>Total area</b>	40,411 sq. mi. (104,664 sq. km)
<b>Population</b>	4,413,457
<b>Capital city</b>	Frankfort
<b>Largest city</b>	Louisville
<b>Lowest elevation</b>	257 ft.
<b>Highest elevation</b>	Black Mountain, 4,145 ft.
<b>Agriculture</b>	Beef cattle, broilers, corn, hay, hogs, horses, milk, soybeans, tobacco, wheat
<b>Manufacturing</b>	Chemicals, primary metal products, processed foods and beverages, transportation equipment
<b>Mining</b>	Coal, lime, limestone, natural gas, petroleum

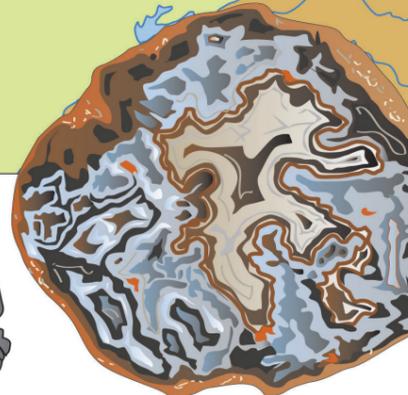
## Famous Kentuckians

Kentucky is the birthplace of several celebrities, including George Clooney and Johnny Depp.

SOURCES: World Book Encyclopedia, World Book Inc., www.kentucky.gov; www.statesymbolsusa.org; www.netstate.com; www.50states.com; awesomeamerica.com



The gray squirrel is the official wild game animal of Kentucky.



The state is home to some of the world's most beautiful and colorful agate specimens.

**Brachiopods** are the state fossil and common to Kentucky.



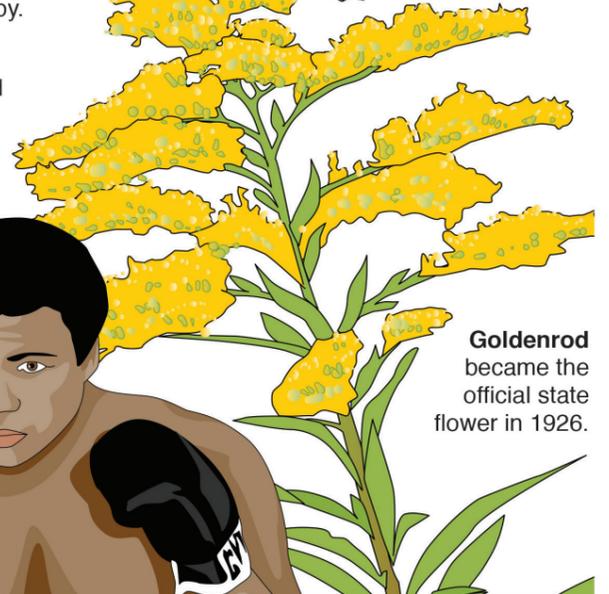
**Mint juleps** are a popular alcoholic beverage often served at the Kentucky Derby.



The cardinal is the state bird.

**Milk** is the official state drink of Kentucky.

Brachiopods had two shells and lived attached to the ocean floor or sea-bottom objects.



**Goldenrod** became the official state flower in 1926.



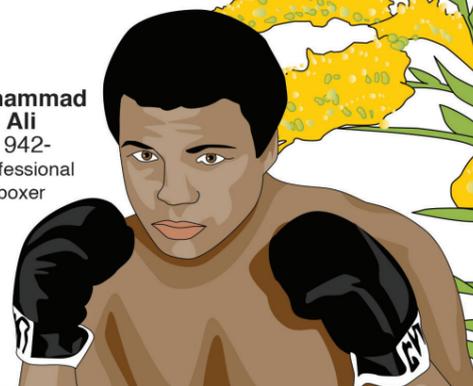
**Daniel Boone**  
1734-1820  
Explorer and frontiersman



**Abraham Lincoln**  
1809-1865  
16th President of the United States



**Jefferson Davis**  
1808-1889  
President of the Confederate States



**Muhammad Ali**  
1942-  
Professional boxer

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