



*Disney's wild ride
 with Salvador Dalí*

Walt Disney and Salvador Dalí had different styles and personalities. Nevertheless both shared a fascination with the fantastic. An upcoming exhibition focuses on the improbable bond between the mastermind of Disneyland and the Spanish surrealist painter. **X3**



- MOVIES: MADAME BOVARY
- BOOKS: THE GREAT FIRE BY LOU URENECK
- MUSIC: FFS BY FRANZ FERDINAND AND SPARKS
- WINE: THE SINDHU REVIVAL
- FOOD: AUTHENTICALLY FRENCH

DRIVE IN

Jocelyn Noveck, AP National Writer

EMMA BOVARY PROVES ELUSIVE ON SCREEN, ONCE AGAIN

What is it about Emma Bovary? She is, of course, one of literature's most famous and tragic heroines, and so it's no surprise that directors from Jean Renoir (1934) to Vincente Minnelli (1949) to Claude Chabrol (1991) have tried to immortalize Gustave Flaubert's frustrated, yearning 19th-century housewife on film. But the task has proven exceedingly difficult. Now, tantalizingly, we have a female director — Sophie Barthes — attempting to capture Emma's devastating story. Sad to say, Barthes' version doesn't break much ground. In fact, though it's often beautiful and stars the usually compelling Mia Wasikowska, the film is maddeningly flat, and at times simply tiresome. The curiosities of this version start at the very beginning. We

see Emma running through the woods in a lovely embroidered dress, clutching at her stomach, clearly suffering. Soon she's lying on the ground, turning deadly pale. Barthes is, essentially, giving us the end before the start. It would have been more effective to get there gradually. We now need to put this image behind us, and focus on how Emma got to her moment of crisis. But the drama of the next 117 minutes never lives up to that of the first. After the opening, we go back to Emma's school years in a rural Normandy convent. Her education is ending, though; Emma is to be married to a country doctor chosen by her father. Barthes does a lovely job portraying a simple French country wedding, with a church ceremony and family meal in

the garden. Soon Emma's off in a horse-drawn carriage to her new life. Charles Bovary (Henry Lloyd-Hughes) is a very decent but dull man, with few ambitions other than to serve the local townspeople. Emma dreams of something more. One of this film's main problems surfaces early: a strange disconnect in the way the actors sound. They speak in English, but in their own accents — French accents, British accents, American accents. Wasikowska, though she's Australian, sounds like she's in the modern-day U.S. here, and her very contemporary manner of speaking becomes increasingly jarring in this period piece. When the disillusioned Emma meets Leon, a young, handsome law clerk (Ezra Miller), we know there's going to be trou-



Logan Marshall-Green, left, as Marquis Andervilliers, and Mia Wasikowska as Emma Bovary, in Alchemy's "Madame Bovary"

ble. She rejects his amorous advances, reminding him she's married, but when she hears he's moving to nearby Rouen to pursue his studies, she falls apart. "I imagined that this would be the happiest time in

my life," she weeps to her household maid. "Is my future just a dark corridor with a bolted door at the end?" Emma's road to ruin — adultery — comes first with the handsome, rakish Marquis (Logan Marshall-Green), who invites the couple to a hunt at his estate. To clothe herself properly, Emma seeks out local merchant Monsieur Lheureux (Rhys Ifans, amusingly villainous and injecting life into the proceedings), who agrees to make her a lovely riding dress on credit — the start of a dangerous relationship. Soon, other dangerous relationships form. Emma succumbs to the physical charms of the Marquis. While cheating on Charles, she's also filling their home with beautiful carpets and silks from Monsieur Lheureux — none of which her oblivious husband can afford. Then, her lover bails on her — commitment issues, of course,

plus he's French. Once recovered from that trauma, Emma reconnects with young Leon, but that affair, too, will end in tatters. And then Lheureux comes calling for his money. Readers know what happens. Alas, along the way to the screen, much of the famous detail in Flaubert's novel has gotten lost somewhere in those beautiful, misty woods that Emma frequently escapes to, and where our story ends. This movie may find you wanting to pick up the book to fill those gaps. Which isn't a bad thing at all, of course.

"Madame Bovary," an Alchemy release, is rated R by the Motion Picture Association of America "for some sexuality/nudity." Running time: 118 minutes. Two stars out of four.



Mia Wasikowska as Emma Bovary



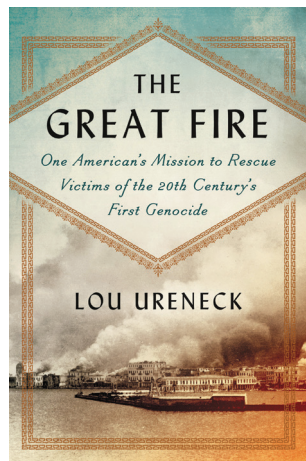
Paul Giamatti as Monsieur Homais

BOOK IT

How 250,000 REFUGEES WERE RESCUED IN TURKEY

It reads like a story drawn from contemporary headlines: U.S. Navy warships deployed to the Middle East; ISIS-like beheadings and other atrocities targeted at Christians; fears in Washington about denial of access to the region's vital oil supplies. But this harrowing account goes back nearly a century, focusing on the 1922 destruction of Smyrna, the richest and most cosmopolitan jewel of the moribund Ottoman Empire, and a sickly American missionary's effort to spearhead the rescue of 250,000 Greek and Armenian refugees. It's a long-forgotten humanitarian feat brought to life in Lou Ureneck's spellbinding history of the final chapter in what many regard as the first genocide of the 20th century. An estimated 3 million Chris-

tians perished in the 10-year holocaust, a template for more extensive mass slaughters and ethnic cleansings in years to come. The stage was set for the final round of killings when the Turkish nationalist army under Mustapha Kemal defeated Greek forces that had been sent to the region to stave off its seizure by Italy. The victorious Turks then went on a rampage of murder, rape and robbery in which Smyrna was set ablaze and its people left homeless and starving. The unlikely hero of the unfolding tragedy was Asa Jennings, a 44-year-old Methodist minister from upstate New York who arrived in Smyrna with his family the previous month to begin a new job at the local YMCA. A small man with a big spirit



"The Great Fire" (Ecco), by Lou Ureneck

who believed that disabilities can help build character, Jennings was the lone American civilian who remained in Smyrna as it was consumed by fire over three days. He became a familiar figure, roaming the charred streets to rescue orphans, rape victims and wounded refugees and find safe houses in which they could wait out the carnage.

Jerry Harkavy, AP

TTUNES

FRANZ FERDINAND AND SPARKS UNITE AS FFS

FFS is an art-rock supergroup, bringing together Scottish rockers Franz Ferdinand and Sparks, a Los Angeles synth-pop duo whose experimental theatrics have made them cult figures in Britain for 40 years. Both bands tend to divide opinion, but — love them or loathe them — they were made for each other. The two groups share a verbal playfulness, a fondness for a good hook and a jagged energy that can verge on the histrionic. The voices of Franz Ferdinand's Alex Kapranos and Sparks' falsetto-loving Russell Mael — half of Sparks with brother Ron — intertwine gorgeously on the project's self-titled debut. The songs trace a series of vivid vignettes and characters, ranging from an autocrat's offspring ("Dictator's Son") to a suburban terrorist ("Little Guy from the Suburbs") to a guy who thinks he has a chance with a girl who's out of his league, on "Johnny Delusional." That's the lead single and the collaboration's high point, an irresistible blend of catchy hooks and disco beats. It's almost matched



Franz Ferdinand and Sparks, "FFS" (Domino)

by "Call Girl," another synth-and-beats confection whose title is typically misleading (the chorus asks, "Why don't you call, girl?") The album is wordy and playful, bravura and glam, and self-referential to the point of self-indulgence. There's an almost seven-minute song, dripping with strings and irony, called "Collaborations Don't Work." Not everyone will embrace its retro synth sounds and operatic vocal harmonies that wouldn't feel out of place on Queen's "Bohemian Rhapsody." But it's hard to resist any band that rhymes "martyr" with "Sartre" and "Hugo Boss" with "dental floss."

Jill Lawless, AP

NEWS OF THE WORLD

Michael Liedtke, San Francisco

Walt Disney's wild ride with surrealist Salvador Dali

It turns out the man behind Mickey Mouse liked quirky cats. Besides his love of wholesome entertainment, Walt Disney also had an appreciation for the eccentric that led to a short-lived partnership and decades-long friendship with surrealist artist Salvador Dali.

Although their styles and personalities were dramatically different, Disney and Dali shared a fascination with the fantastic. They brought their vivid imaginations together shortly after World War II to work on an animated feature called "Destino," which wasn't completed until long after their deaths.

Even after they abandoned "Destino," the two artists remained in touch and even traveled to each other's homes, swapping fishing stories and periodically discussing plans to make a movie based on "Don Quixote." That dream was never realized. Disney died in 1966. Dali, who was three years younger, died in 1989.

The improbable bond between the mastermind of Disneyland and the Spanish painter of reality-bending images will be explored in an exhibit running from July 10 through Jan. 3 at the Walt Disney Family Museum in San Francisco. It will then shift to the Dali Museum in St. Petersburg, Florida.

The exhibit will feature "Destino" storyboards, letters exchanged between the two men, photographs, voice recordings and rarely seen artwork, including a drawing of Don Quixote that Dali did for Disney in 1957 inside a book, Shakespeare's "Macbeth."

"This will show an angle of Walt that people don't normally think of — he wasn't just all about family-friendly stuff," says filmmaker Ted Nicolaou, the exhibit's curator. "He wasn't dark, but he dealt in dreams and fantastical images. He was a man ready to experiment in any way possible."

Dali, a pioneer in Europe's surrealist movement, thought Disney might be a kindred spirit when he saw some of Disney's early animation in the "Silly Symphony" series that ran



This 1957 photo released by the Walt Disney Family Foundation shows surrealist artist Salvador Dali, left, and Walt Disney at a beach in Spain

from 1929 through 1939. Nicolaou said a "Silly Symphony" skit featuring dancing skeletons particularly appealed to Dali, whose paintings of melting clocks, apparitions, mons-

This will show an angle of Walt that people don't normally think of — he wasn't just all about family-friendly stuff

FILMMAKER TED NICOLAOU

ters and other creatures often border on the hallucinogenic.

When he first came to California in 1937, Dali sought out another artist whom he considered to be a master in surrealism — the comedian Harpo Marx. He also saw surrealistic undertones in the work of Disney and filmmaker Cecil B. DeMille. Disney had become intrigued with Dali, too. After reading the artist's autobiography, he sent his copy to Dali in 1944 seeking an autograph. He also suggested that Dali work on a piece of animation to be packaged into a film along the lines of Disney's 1940 musical, "Fantasia." The partnership didn't come to fruition until late 1945, shortly after Disney and Dali met for the first time at a Hollywood dinner party hosted by movie studio mogul Jack Warner. By that time, Dali had al-

ready completed some work on a dream sequence in an Alfred Hitchcock movie, "Spellbound."

Given the wide range of choices in Disney's vast music library, Dali decided to set his animation to a Spanish ballad called "Destino" because the title resonated with his interest in destiny. Disney assigned one of his most trusted animators, John Hench, to assist Dali on "Destino." While working with Hench to produce more than 200 storyboards and sketches for "Destino," Dali struggled to come up with a plot that made sense to Disney. The two men's differences began to crystallize in a 1946 interview when they were asked about their visions for "Destino." Dali described it as "a magical exposition of life in the labyrinth of time" while Disney saw it as "a simple love story — boy

The two men's differences widened when Dali began to insert sketches of baseball players into 'Destino'

meets girl." Their differences widened when Dali began to insert sketches of baseball players into "Destino." Exasperated that about \$70,000 had already been spent on a project that didn't seem to be progressing, Disney decided to scrap it.

"It got a little too wild for Walt, so he quietly pulled the plug," Nicolaou says. "I think Dali was embarrassed and hurt by it."

The professional split apparently didn't damage Dali's friendship with Disney. During the 1950s, Dali visited Disney's home, where he rode Disney's model train, "the Lilly Belle." Later Disney and his wife, traveled to see Dali and his wife, Gala, at their home in Port Lligat, Spain.

"Destino" was finally finished in 2003 after Walt's nephew, Roy, hired French director Dominique Monfery to complete what Dali left behind with the help of computers. Hench, then in his 90s, also helped animators figure out where Dali was initially headed with the story. The adaptation includes Dali-sque images of plants with eyeballs, ants morphing into beret-wearing men on bicycles and a ballerina removing her head to throw at a baseball player wielding a bat.

"Destino" was nominated for an Academy Award in 2004 for best animated short film. Although it didn't win, Nicolaou says the piece deserves recognition for "incrementally expanding our vision of who Walt Disney was." AP



Michael Labrie, director of collections and exhibitions at the Walt Disney Family Museum, looks at art work by Salvador Dali that was put on the cover of the 1961 Bal Chouinard program, in a collections room at the Disney museum in San Francisco



A 1957 drawing of Don Quixote by Salvador Dali for Walt Disney inside a copy of Shakespeare's "Macbeth"



This 1957 photo released by The Walt Disney Company shows, clockwise from bottom left, Lillian Disney, Salvador Dali, Mary Sprackling, Walt Disney, and Gala Dali as they sit at a table at the Dali's home in Portlligat, Spain

WORLD OF BACCHUS

Jacky I.F. Cheong



NIRA VALLEY HARMONY SAUVIGNON BLANC 2009

Grown in Maharashtra, the organic grapes were manually harvested. Delicate lemon-lime with pastel sunshine reflex, the nose is lifted and novel, offering pomelo peel and guava for fruits, imbued with turmeric and cut grass. Braced by active acidity, the palate is exotic and spicy, delivering lemon peel and starfruit for fruits, supplemented by fresh herbs and white smoke. Medium-bodied at 12.5%, the tangy entry carries into a tropical mid-palate, leading to a palate-cleansing finish.



NIRA VALLEY HARMONY CABERNET SAUVIGNON 2009

Grown in Maharashtra, the organic grapes were manually harvested. Dark garnet with cardinal-purple rim, the nose is expressive and fragrant, effusing cassis, black cherry and prune for fruits, enriched with dark chocolate and fragrant oak. Maintained by lively acidity and ample tannins, the palate is herbal and smoky, providing redcurrant, red cherry, damson for fruits, infused with bouquet garni and tobacco leaf. Medium-bodied at 12.5%, the fruit-driven entry transforms into a spiced mid-palate, leading to a dry finish.



NIRA VALLEY HARMONY SHIRAZ 2009

Grown in Maharashtra, the organic grapes were manually harvested. Deep garnet with cardinal-carmine rim, the nose is aromatic and rich, emanating prune and dried blackberry for fruits, augmented by cumin, smoked bacon and geranium. Sustained by energetic acidity and fresh tannins, the palate is fleshy and juicy, supplying cranberry and red cherry for fruits, complemented by dried herbs, roasted coffee and leather. Medium-bodied at 12.5%, the fruity entry continues through a dynamic mid-palate, leading to a persistent finish.

The Sindhu Revival

Home to one of the four cradles of civilisation, India has a viticultural history which can be traced back to the 4th millennium BC, when vines were introduced via ancient Persia. In the 2nd and 1st millennia BC, known in Indian history as the Vedic period, the Aryans were believed to be wine lovers. During the dynastic period that was to follow, wine was the preferred drink of the higher classes, whereas grain-based alcohol was commonly consumed by the general populace.

The 16th century was an interesting, indeed contrasting, time for Indian viticulture. On the one hand, the Islamic Mughal Empire – whose rulers were essentially tukified Mongols who would have been familiar with the kumis (fermented horse milk) – curbed viticulture and winemaking on religious grounds. On the other hand, the Christian Portuguese settlers brought with them vines and winemaking know-how to India, and began making fortified wines in what would later become Portuguese India. Subsequent to the Seven Years' War, which Winston Churchill considered as the first world war, British influence in India became increasingly strong, and it was under the British Raj that commercial viticulture began in regions such as Baramati, Kashmir and Surat.

India was badly hit by the phylloxera plague in the late 19th century, but it was the prohibition movement, prevalent in many parts of the world in the early 20th century, that condemned Indian viticulture to obscurity for decades to come. Observant Hindus not only avoid meat in general, but were also against tobacco and alcohol, the last of which could be associated with colonialism. After declaring itself independent, the Indian government wasted no time in implementing prohibitionist measures, some of which still exist, especially in less developed areas.

With the advent of globalisation, Indian viticulture began to bud in the 80s and 90s thanks to policy change and investment. Both production and consumption of wine in India have seen robust growth in the 1st decade of the 21st century, driven mainly by the burgeoning middle class.

To be continued...

To discover the hidden gems of India, visit www.kinnsenderprise.com

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

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

SHANGHAI MIN
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Opening Hours
11:00 - 15:00; 18:00 - 22:30

SHANGHAI

CATALPA GARDEN
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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
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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
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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
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Taipa, Macau
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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
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Praia de Cheoc Van, Coloane,
next to swimming pool
T: 2888 0156



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

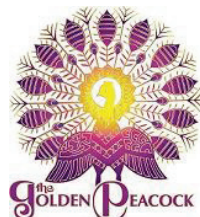
JAPANESE

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
THAI RESTAURANT**

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
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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

AUTHENTICALLY FRENCH

It's 10:30 in the morning and I have not had breakfast. The smell of coffee fills the air around me and I cannot help but walk into a French bakery nearby, Boulangerie Élysée. To my surprise, this bakery looks a lot like those I used to frequent back in the days when I was a student living in Paris. The quality of French bread, desserts, and pastries is well known around the world, because the French people, in my opinion, have great taste in everything edible. In Macau, most bakeries make Taiwanese style bread, and they cater to the Asian palate. Boulangerie Élysée, however, has a baker and pastry chef who is all the way from Nantes, a city in Western France. He has been in Macau for seven months and knows only how to bake traditional French bread, no experimentation with Asian flair at all. "When I was studying in school, I could not imagine myself getting a job behind a desk and sitting in an office all day. That is why I chose to become a baker, so that I can have an interesting job and travel around the world.

It's a dream come true," says Steven Bengoa, baker and pastry chef at Boulangerie Élysée. One bite into Steven's croissant and I am completely satisfied. A good croissant has crispy outer layers and fluffiness in the middle. I adore the fact that I can get a different sensation every time I bite on it. Many of us consider the croissant to be a type of bread, but Steven explains that it is actually a kind of Viennoiserie, Vienna-style pastry made from a yeast-leavened dough. "Basically, we add eggs, butter, milk, cream and sugar to bake the croissant. It has a bit of sweetness to it, almost like pastry. The laminated dough with butter, accompanied by the technique of rolling and folding, enables the layers of separation. In the end, the dough puffs up and we get the light and flaky character of the croissant," he explains. Before I finish my breakfast, General Manager Michael Wong comes over with a cup of café au lait and a chocolate macaroon to sweeten me up. The French style café au lait, coffee with milk, is similar to the Italian café latte.



My perception of the only difference is that the café au lait is not so strong; aromatic and gentle, perfect for my taste. The macaroon, on the other hand, is soft and not too sweet, rich with flavors of dark chocolate. "I myself do not enjoy desserts that are too sweet, so I make the macaroons according to my own sensibility. The feedback from the customers so far is excellent," Steven comments.

"We went all the way to Nantes to hire Steven because our wish is to keep everything at Boulangerie Élysée authentically French. In fact, we have many regular French customers who come in everyday and buy bread at our bakery. This level of French authenticity is not to be found easily in Macau, especially in an establishment outside of the big hotel properties. We made a very big effort

to make this happen," Michael adds. Although Macau will have its own replica of the Eiffel Tower soon at Cotai, the city will never have the French flair of Paris. Yet, I am extremely grateful that we are now fortunate enough to have a great French baker and pastry chef in town. When I miss Paris once in a while, I can still come to Boulangerie Élysée for a delicious cup of coffee and a croissant.



WHAT'S ON



TODAY (JUN 12)

"HAPPINESS" – WORKS BY JOSÉ LÁZARO DAS DORES AND CAI GUO JIE

José Lázaro das Dóres and Cai Guo Jie are two happy men who have been falling passionately in love with art. Both like to create paintings with a lively and clear style. José Lázaro das Dóres and Cai Guo Jie are two people from different places and experiences. Although they have encountered different obstacles, they have still grown up with happiness, holding hope and curiosity towards life, while their self-motivated and thoughtful attitude has become an endless source of inspiration for their art creation. Their paintings play the harmonious melody of music, reflecting their honest and easy personalities as well as their keen sensibility towards life. Beyond the limit of skill and tools, their painting and art comprises the natural flow of emotion, following one's heart to seek the value of happiness in life.

TIME: 12pm-7pm
(Closed on Sundays and public holidays)
UNTIL: July 11, 2015
VENUE: Estrada da Areia Preta No. 52, Edifício da Fabrica de Baterias N.E. National, 3rd Floor, Macau
ADMISSION: Free
ENQUIRIES: (853) 2836 6064
ORGANIZER: Art for All Society
<http://www.afamacau.com>



TOMORROW (JUN 13)

HARVEST DANCE ON STRINGS - THE MACAU CHINESE ORCHESTRA

The strings are dancing the Yangko (a popular harvest dance) while the baton is twirling in the air, sorrow will be dissipated by the melodies which touch your heart and soul. In this concert, the audience will be enchanted by the charm of the rich Chinese musical culture through every graceful note performed by the Macau Chinese Orchestra, under the baton of its Music Director and Principal Conductor Pang Ka Pang.

TIME: 8pm
VENUE: Macau Cultural Centre Grand Auditorium
ADMISSION: MOP40, MOP60, MOP100
ENQUIRIES: (853) 2853 0782
ORGANIZER: Macau Cultural Affairs Bureau
<http://www.icm.gov.mo/om>



MACAU INTERNATIONAL DRAGON BOAT RACES

The Macau International Dragon Boat Races is an important sports event in the territory, growing in scale over the years and attracting literally thousands of skilled athletes – and their supporters – from home and abroad to compete in several categories on the pristine 500m Nam Van Lake course. A spectacular sporting event in its own right, the adjacent picturesque Praia Grande waterfront provides perfect viewing as well as a great starting point for family outings.

TIME: Around 10am- 5pm
DATE: June 13-14 & 20, 2015
VENUE: Nam Van Lake Nautical Centre
ADMISSION: Free
ENQUIRIES: (853) 2823 6363
ORGANIZERS: Macau Sport Development Board, Macau, China Dragon Boat Association
<http://www.sport.gov.mo>



SUNDAY (JUN 14)

IMPRESSIONISM

Represented by Achille-Claude Debussy and Joseph-Maurice Ravel, French Impressionist music is a colourful but ambiguous oddity in music history. These composers infused narratives with peculiar, tender and limpid melodies in addition to the most refined and exquisite approaches. In this concert, the Macau Orchestra introduces fantastic music pieces: Ravel's Piano Concerto in G major and Debussy's Petite Suite and Images. Let us appreciate the music of these French Impressionist masters interpreted by a legendary maestro of the piano and melt in the splendid, mystic images.

TIME: 8pm
VENUE: Macau Cultural Centre Grand Auditorium
ADMISSION: MOP80, MOP120, MOP180
ENQUIRIES: (853) 2855 5555
ORGANIZER: Macau Orchestra
<http://www.icm.gov.mo/ochm>



MONDAY (JUN 15)

"WHO CARES"
– MACAU SOCIAL ISSUES ART EXHIBITION

As members of society, artists have duties and responsibilities to care about the population. This year, "Who Cares" – Macau Social Issues Art Exhibition has invited 20 local artists to create, through different approaches and media, artworks of varied forms that present their views on societal issues. The exhibits include visual artworks like painting, photography and installation, as well as creations of texts and performance art. It's our hope that the artworks can interact with viewers, prompting them to care for society, as art is a bridge and also a medium for communication.

TIME: 12pm-7pm (Closed on Tuesdays)
UNTIL: July 28, 2015
VENUE: Ox Warehouse, corner of Avenida Do coronel Mesquita and Avenida Do Almirante Lacerda
ADMISSION: Free
ENQUIRIES: (853) 2853 0026
ORGANIZER: Ox Warehouse
<http://www.oxwarehouse.blogspot.com>



TUESDAY (JUN 16)

HEAVY RAIN AND FLOODS
– PHOTOGRAPHS OF MACAU BY CHOI VUN TIM

Choi Yun Tim started to study photography in 1968. His first step was attending the photography and developing courses at the Chinese YMCA Photographic Society Hong Kong and the Chinese Photographic Association of Hong Kong Ltd. At first, he gained his knowledge and techniques through photographic competitions and creations. His later professional titles in different photographic associations were a strong testimony to his outstanding expertise and unique artistic style. Under the documentary style influence of the Chinese YMCA, common street scenes and local daily life constitute his major artistic inspirations, making him an outstanding figure in the early development of local documentary photography.

TIME: 10am-7pm daily
(Closed Mondays, no admission after 6:30 pm)
UNTIL: November 8, 2015
VENUE: Gallery of Historical Paintings – 3rd Floor of the Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macau Museum of Art
<http://www.mam.gov.mo>



WEDNESDAY (JUN 17)
MACAO JOINT FASHION PERFORMANCE
- MINI EXHIBITION

Macao Joint Fashion Performance - Mini Exhibition gathers together 12 upcoming designers active in Macau's fashion industry to produce extraordinary costumes featuring different elements according to the proportion of 1/2 height mini dolls, elegantly fashionable and artistically playful. The exhibition will reveal to the outside world the meticulous creative thinking and dexterous solutions of the designers, in an industry strongly establishing its presence in Macau.

TIME: 10am-8pm
(Closed on Mondays, open on public holiday)
UNTIL: August 30, 2015
ADMISSION: Free
ADDRESS: Macau Fashion Gallery / No. 47,
Rua de S. Roque, Macau
ENQUIRIES: (853) 2835 3341
ORGANIZER: Macau Fashion Gallery
<http://www.Macaufashiongallery.com>

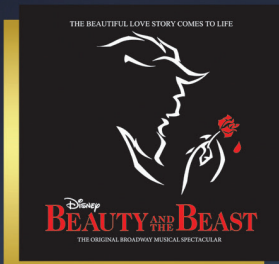


THURSDAY (JUN 18)
EXHIBITION AT THE RISK OF COLOUR
- CLAUDE VIALLAT AND FRANCK

Claude Viallat was one of the founders of the Supports/Surfaces Movement in France, which since the 1960s has been questioning the traditional structure of paintings by drawing repeated patterns on surfaces without stretchers or frames. His works supersede the limitations of canvas, frame and wall; by painting on all kinds of surfaces, from tents to lose fabrics suspended from ceilings, Viallat creates a new spatial dimension for viewers. Franck Chalendar expresses his artistic creation principally through paintings. He is good at using repetitive shapes and patterns to create abstract figures, thus exploring new meanings. In his recent works, he paints color blocks on fabrics with glossy printed patterns, using the emotive power of colors as a pathos-free style to present full chromatic delights.

TIME: 10am-7pm
UNTIL: August 9, 2015
VENUE: Tap Seac Gallery
ADMISSION: Free
ENQUIRIES: (853) 8399 6699
ORGANIZER: Cultural Affairs Bureau
<http://www.icm.gov.mo/fam>

Sands WEEKEND



**DISNEY'S BEAUTY AND THE BEAST-
THE SMASH-HIT BROADWAY MUSICAL**

13 June-26 July (No shows on 14 June or on Mondays)
Tuesday to Friday shows 8pm, Saturday and Sunday shows 2pm and 8pm
Opening this weekend at The Venetian Theatre

Disney's Beauty and the Beast is one of the greatest and most adored musicals of all time. Based on the 1991 double Oscar-winning animated feature film, the smash-hit Broadway show is coming to Macao this summer to delight fans of all ages. The show will be performed at The Venetian Theatre daily, except on Mondays, and there will be an extra afternoon matinee show on Saturdays and Sundays. This is a family musical extravaganza you won't want to miss. Admission will only be granted to persons aged 6 and above. Performances are in English with Chinese subtitles.

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



FATHER'S DAY RETREAT

Until 30 June
Bodhi Spa, Conrad Macao, Cotai Central

Celebrate Father's Day this month with a wonderful membership offer open to both men and women. Purchase a 6- or 12-month Conrad Lifestyle Membership and receive a complimentary 60-minute massage from Bodhi Spa. Conrad Lifestyle Membership includes access to both Conrad and Holiday Inn Health Club and swimming pool facilities; complimentary fitness classes; up to 15% discounts on spa treatments and products at Bodhi Spa; 20% discounts at selected restaurants; special offers on event and room bookings, entertainment tickets and much more.*

For details, please contact our staff.
Conrad Lifestyle Membership: 6 months from 8,800* | 12 months 16,000*
Enquiries: +853 8113 6188

*Terms and conditions apply



SHOP AND STAY

Shopping expenditure can now earn hotel stays starting from just MOP20,000. With over 650 luxury duty-free shops offering all your favourite brands, it's never been so easy. Shoppers spending within Shoppes at Four Seasons, Shoppes at Venetian and Shoppes at Cotai Central (except dining outlets) are entitled to the hotel offers below:

MOP60,000 - 1 night in a Deluxe Room at Four Seasons Hotel Macao, Cotai Strip®
MOP30,000 - 1 night in a Royale/Bella Suite at The Venetian Macao®
MOP20,000 - 1 night in a Deluxe Room at Sheraton Macao Hotel, Cotai Central

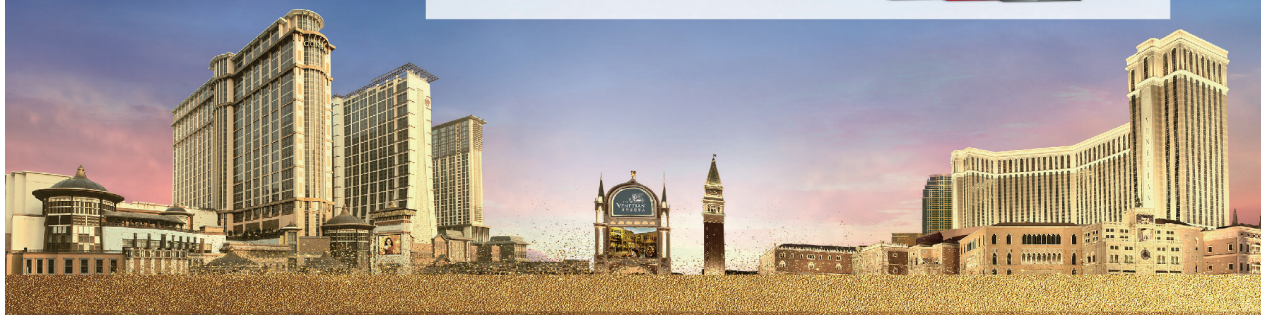
Shoppers with valid Shop & Stay Voucher must book the room on or before 30 September 2015 and check-in on or before 31 December 2015.

See sandsresortsmacao.com for details and terms and conditions.



**JOIN SANDS REWARDS CLUB FOR FREE NOW
AND ENJOY GREAT BENEFITS**

As a Sands Rewards Club member, enjoy up to 20% dining discounts at over 60 restaurants or enjoy up to 10% discounts for your favourite shows. Earn points when you purchase your favourite goods. Better still, use your points on dining, shopping, accommodation or enjoying a show. Join Sands Rewards Club for free now. Call +852 8118 1182 or e-mail: inquiries@sands.com.mo for details of membership and start enjoying the benefits of your Sands Rewards Club card where every purchase is rewarded.



澳門金沙度假區

Sands RESORTS COTAI STRIP MACAO

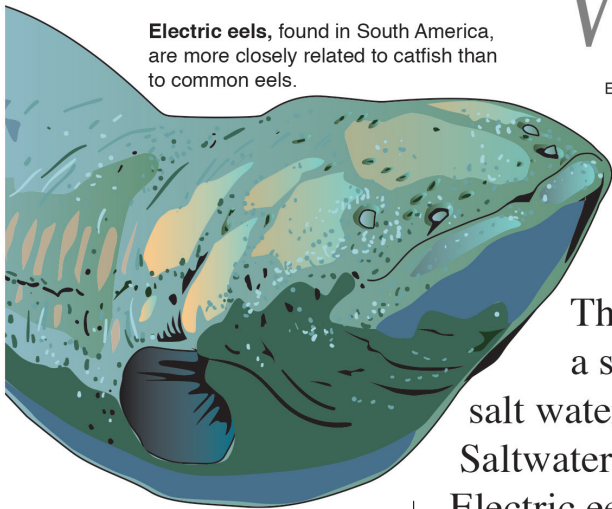


World of Wonder

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

EELS

The eel is a long fish that looks a lot like a snake. Different species prefer fresh or salt water, but all belong to the order Anguilliformes. Saltwater eels include morays, congers and snipe eels. Electric eels are an entirely different species of fish and are not considered true eels.



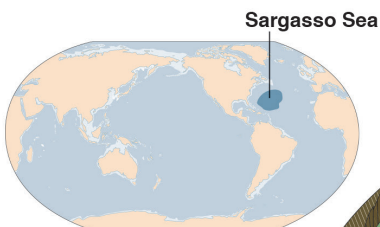
Electric eels, found in South America, are more closely related to catfish than to common eels.

Electric eels live in shallow, muddy water and need to surface every 10 minutes to breathe air. These carnivores can reach 8 feet (2.4 m) in length and weigh up to 44 pounds (20 kg).

Freshwater eels

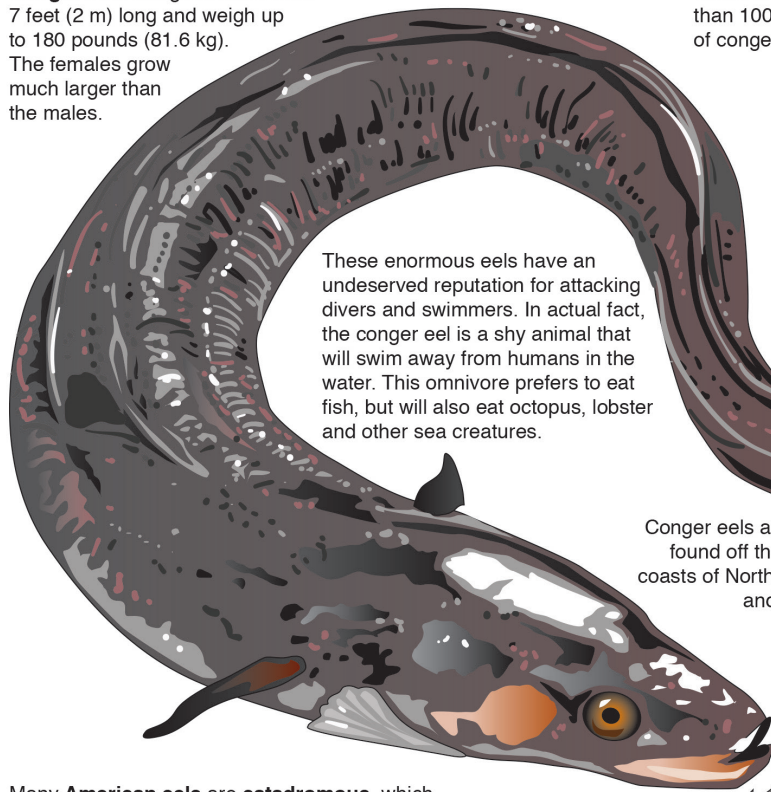
Freshwater eels include the American eel and the European eel. American eels live along the Atlantic coast of North America. European eels are found along the Atlantic coast of Europe and in the Mediterranean Sea.

Both American eels and European eels begin their lives in the **Sargasso Sea**. After the female lays her eggs, she dies. The eggs hatch into larvae that resemble translucent willow leaves. As ocean currents carry a larva thousands of miles northward, it develops into a transparent baby eel, or **glass eel**. By the time the eel reaches the coast of North America or Europe (six to 12 months later), it has grown and developed some color and is called an **elver**.



Sargasso Sea

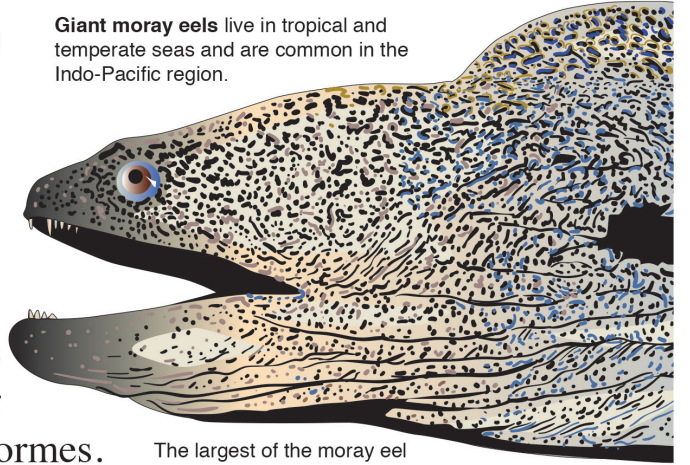
Conger eels can grow more than 7 feet (2 m) long and weigh up to 180 pounds (81.6 kg). The females grow much larger than the males.



These enormous eels have an undeserved reputation for attacking divers and swimmers. In actual fact, the conger eel is a shy animal that will swim away from humans in the water. This omnivore prefers to eat fish, but will also eat octopus, lobster and other sea creatures.

There are more than 100 species of conger eels.

Conger eels are mostly found off the Atlantic coasts of North America and Europe.



Giant moray eels live in tropical and temperate seas and are common in the Indo-Pacific region.

The largest of the moray eel species, the **giant moray** can grow up to 9.8 feet (3 m) long and weigh 66 pounds (30 kg).

Did you know?

Eels have poor hearing and eyesight, but an excellent sense of smell.

Most eels live in shallow waters or hide at the bottom of the oceans in holes called **eel pits**.

American eels can absorb oxygen through their skin as well as their gills, making it possible for them to travel over land.

The life span of an eel is about 85 years.

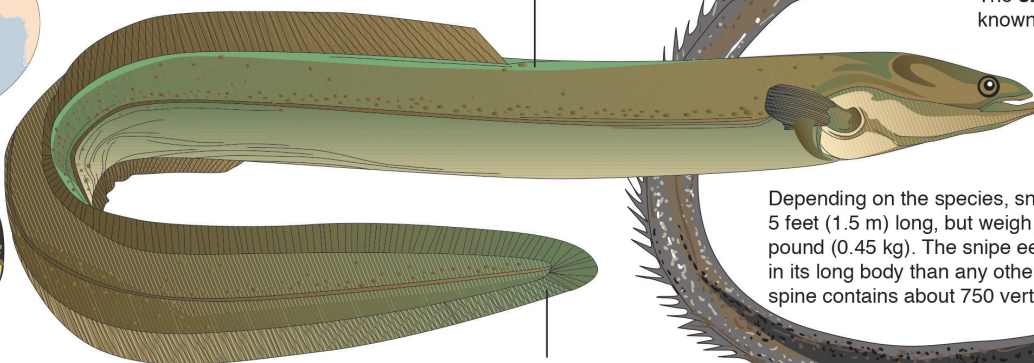
Eels feed at night on lobsters, fish, octopuses, crabs, mussels, snails and frogs.

Eels are covered with slimy mucus that protects their skin and makes them nearly impossible to catch by hand.

The electric eel is a kind of **knife fish**. It breathes through its mouth and will drown if it cannot find air.

Morays have the ability to tie their bodies in knots and use this to gain leverage when tearing food.

Many **American eels** are **catadromous**, which means they spend most of their lives in fresh water, but return to the sea to breed.



American eels can grow up to 4 feet (1.22 m) long and range in weight from 1 to 3 pounds (0.45 to 1.3 kg), some reaching up to 7 pounds (3.1 kg).

The **snipe eel** is also known as the threadfish.

This deep-water fish is found in oceans around the world.

Depending on the species, snipe eels can grow up to 5 feet (1.5 m) long, but weigh just a few ounces to a pound (0.45 kg). The snipe eel has more vertebrae in its long body than any other animal on Earth. Its spine contains about 750 vertebrae.

Adult eels will spin their bodies to break large prey into more manageable pieces. They have been recorded at six to 14 spins per second.

Catches of **elvers** have sold for more than \$2,000 a pound.

Japan buys large quantities of baby eels.

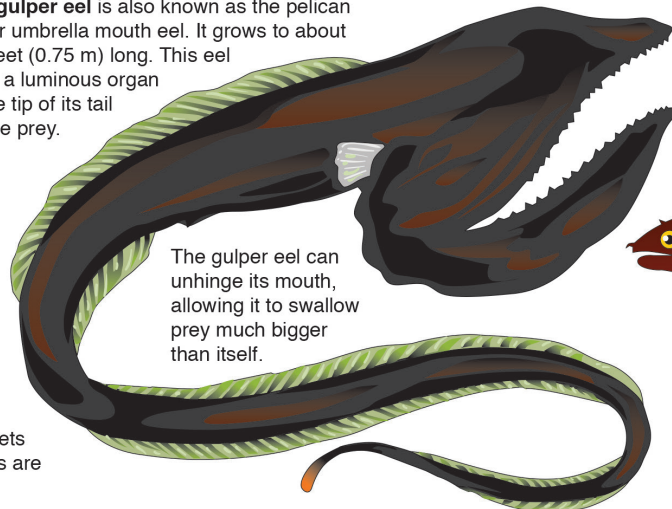
European eels are also catadromous. They generally grow to about 2 feet (60 cm) long. Populations have decreased 90 to 98 percent since the 1970s.

People have fished and farmed freshwater eels for hundreds of years. Many people consider them a tasty delicacy.

Every year, fishing crews harvest large numbers of eels. The eels are caught in large nets or in specially built cages or baskets. Some eels are endangered due to overfishing.



The **gulper eel** is also known as the pelican eel or umbrella mouth eel. It grows to about 2.5 feet (0.75 m) long. This eel uses a luminous organ at the tip of its tail to lure prey.



The gulper eel can unhinge its mouth, allowing it to swallow prey much bigger than itself.

There are about 200 species of **moray eel** found in tropical oceans worldwide. They range in length from 6 inches to 15 feet (0.15 m to 4.5 m). The average weight of the moray eel is about 30 pounds (13.6 kg), but some weigh up to 80 pounds (36.3 kg). They hide in caves, rock crevices and coral reefs. This eel has sharp, backward-curving teeth that can inflict serious wounds on its prey and sometimes people. Humans should avoid moray eels because many species are toxic. These eels are rarely aggressive, but will attack if they feel threatened.



Morays are scaleless, and their camouflaged bodies are covered in a protective mucus that helps prevent scrapes and injuries from sharp rocks and coral. They keep their mouths open all the time to help them breathe. The moray eel has few enemies: Groupers, sharks, barracudas and larger moray eels are their only natural predators.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.softschools.com>; <http://www.ehow.com>; <http://www.fws.gov>; <http://www.arkive.org>; www.wild-facts.com; <http://www.seasky.org>; oceanexplorer.noaa.gov; <http://www.factzoo.com>

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