



times Extra

weekend Guide

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Sino Disney

Walt Disney Co. opened its Shanghai theme park yesterday, its first in mainland China, with speeches by Communist Party leaders, a Chinese children's choir, Minnie, Sleeping Beauty and other Disney characters. X3



- MOVIES: NOW YOU SEE ME 2
- BOOKS: NEVER A DULL MOMENT BY DAVID HEPWORTH
- MUSIC: THE CEDAR CREEK SESSIONS BY KRIS KRISTOFFERSON
- WINE: THE SOUTHERN KALEIDOSCOPE
- FOOD: SENSIBILITY AND BALANCE

DRIVE IN

Sheri Linden, Hollywood Reporter

'Now You See Me 2':
MORE HARD SELL THAN ABRACADABRA

Sleight-of-hand is the name of the game in "Now You See Me 2" — not just for the renegade magician characters, but for the filmmakers. No less than in the glossy caper's 2013 predecessor, the plot rides a surging tide of ridiculousness and culminates in a pileup of unconvincing explanations. As practitioners of prestidigitation take on the wielders of malevolent corporate power, anyone tempted to give the story's ostentatious twists much thought should understand the likelihood of headache. By the time the story's final revelation has been pulled out of the hat, the only thing that's certain is the eventual materialization of "Now You See Me 3". But if this chapter is ultimately

more convoluted than spellbinding, it offers sequences of crackerjack illusion, as you might expect from a project where David Copperfield serves as co-producer. Like the feature that kicked off the unlikely franchise, the new film should have no trouble razzle-dazzling a healthy share of popcorn dollars. With Jon M. Chu at the helm, the movie reconvenes most of the cast from the first go-round, the key additions being Daniel Radcliffe and Lizzy Caplan. The latter, essentially taking the place of the departed Isla Fisher, joins Jesse Eisenberg, Woody Harrelson and Dave Franco in the Four Horsemen — a hotshot Vegas act whose elaborate magic routines expose and bilk cor-

porate scoundrels. For Caplan's role as Lula, Ed Solomon's busy screenplay takes a few well-placed jabs at the idea of the token female cohort, and the actress puts those digs across with just the right spunk. But this is a movie populated by glib character types rather than fully fleshed-out people. That's true even for the story's intended emotional engine, Mark Ruffalo's Dylan Rhodes, a soulful-eyed composite of traumatic backstory and drive for justice.

The Horsemen's boss, Dylan has put the troupe on hold for a year since enacting revenge against magic debunker Thaddeus Bradley (Morgan Freeman). Dylan's cover as an FBI agent is unraveling under the scrutiny of two colleagues (Sanaa Lathan, David Warshofsky) just as the Four Horsemen come out of hiding to hijack a high-tech company's product launch and expose the CEO's privacy-threatening schemes. The quartet is, in turn, hijacked in flamboyant fashion. That leads them to Macau, where the movie gets a shot of cartoonish zest from a bearded Radcliffe's super-rich baddie and his quest to recapture a super-duper computer chip. As MacGuffins go, that chip is exceptionally absurd. But it's also at the center of an exceptionally diverting set piece, in which Chu and DP Peter Deming niftily parse an ex-



Lizzy Caplan (left) and Dave Franco appear in a scene from, "Now You See Me 2"



Woody Harrelson appears in a scene from, "Now You See Me 2"

tended bit of cardistry by the Horsemen, showing us each step of the trick without losing the sense of artfulness or the suspense of the situation. Chu, whose directing credits include a couple of Step Up features, Justin Bieber docs and G.I. Joe: Retaliation, sells the sequence's pizzazz without pushing it too hard. The same is true of an early scene where Eisenberg's character moves seamlessly through a string of aliases while infiltrating a public event. Elsewhere, Chu keeps things moving at a smooth pace that wisely discourages contemplation, abetted by the straightforward sheen of Deming's widescreen lensing. The production design by Sharon Seymour is a fluid counterpart to the plot's uneasy mix of magic

and heightened reality: a lyrical New York subway tunnel, the bright bustle of an open-air market in Macau, and the in-between of an ancient magic shop (based on an actual store) that's run by a young man (Jay Chou) and his grandmother (Tsai Chin) and proves, unsurprisingly, crucial to the action. Compared with the first film, this one embraces the premise's essential preposterousness, although not necessarily to winning effect. Case in point is the unwelcome arrival on the scene of Harrelson's character's evil twin. It's a setup that's as hard to take for the audience as it is for Harrelson's character. But at least it takes a chance, compared with the predictable turns by Freeman and Michael Caine (as a nefarious insurance

magnate), doing what they do. All aspects of the movie, including Brian Tyler's otherwise overstated score, click when the Horsemen are doing their magic. It's then that the characters get to drop the snarky goading and shticky putdowns that sub for personality, and the actors persuasively show how the magicians come alive in performance. Despite the so-what of the story surrounding them, those scenes build a certain level of anticipation for the expected piece de resistance that will cap the feature. It turns out to be as much about movie-making as about anything in the story. And like the tortuous plot, with its shifting line between heroes and villains, whether that final illusion is worth all the work is another matter.

BOOK IT

Who, Stones, Bowie Made 1971
Rock's Best Year, Says Author

If there is a Rock and Roll Hell, an inner circle is devoted to old fans who insist on telling you how the music was so much better back in the day. You know the argument: musicians were more creative, the songs were better, etc. David Hepworth, a veteran British music journalist in his mid-60s, has essentially written an entire book making this argument. Specifically, he says 1971 was pretty much the most innovative, explosive and awesome year of the rock era. Yet "Never a Dull Moment" isn't an overbearing trip to purgatory. It's fun, mostly.

Hepworth knows how to tell a story, be it about Motown mogul Berry Gordy's reaction to Marvin Gaye's landmark single "What's Going On" ("the worst piece of crap I ever heard") or the jet-set hippie excesses of Mick and Bianca Jagger's wedding.

And, admittedly, Hepworth has a lot of material to work with. This was the year of "Led Zeppelin IV," the Rolling Stones' "Sticky Fingers," Rod Stewart's "Every Picture Tells a Story" and David Bowie's "Hunky Dory."

This also was the year of "Who's Next" by The Who. Hepworth argues that the lead-off track, "Baba O'Riley," propelled by that distinctive synthesizer



riff and thundering power chords, is a high-water mark of an incredible year and a precursor to what would become known as arena rock. Hepworth occasionally veers into get-off-my-lawn territory. He blithely dismisses punk as being mostly about nostalgia, and his assertion that the Rolling

Stones did little musically interesting since 1971 might make you want to whap him on the head with the album sleeve for "Some Girls."

But he memorably writes about troubled artists like Karen Carpenter and Nick Drake. Drake was a shy upper-class kid whose particular talent was to be able to write and perform beautifully ethereal rock songs. His curse was being decades ahead of his time. His music never got much exposure until late in the century when his indie-sounding songs showed up in a Volkswagen commercial and Hollywood movie soundtracks.

By that time, he was long dead from an overdose of antidepressants.

Oh, and Elvis appears in this book, too. The King was past his prime in 1971, but Hepworth employs him as a sort of white jump-suited ghost of Rock Future. In 1971, Elvis was taking the stage to the self-important strains of "Also Sprach Zarathustra" for shows in which fans paid high ticket prices to hear the hits and "bask in a precious moment of shared proximity" with their idol.

In other words, the sort of high-priced nostalgia shows the cool kids of 1971 have put on for decades now.

Michael Hill, AP

TTUNES

Kristofferson Hits 80 with
New Album of Beloved Hits



Kris Kristofferson "The Cedar Creek Sessions" (KK Records)

The title had some Kris Kristofferson fans fearing his 2013 album "Feeling Mortal" was his last. Now, entering his ninth decade, Kristofferson is feeling sentimental, with a new offering that's like a living epitaph.

"The Cedar Creek Sessions," recorded live, features 25 of his best known songs in a collection that celebrates the legendary singer-songwriter's enduring mark on American music in the last half century. Released five days before his 80th birthday, it's a hit parade

of honest, unadorned country music and a welcome reminder of his contributions to a genre now sometimes confused with overwrought pop.

There's "Me and Bobby McGee," "Help Me Make It Through the Night," "Sunday Mornin' Comin' Down" and "For the Good Times." And with help from good friend Sheryl Crow, there's his first recording of "The Loving Gift," a Kristofferson song made famous by Johnny Cash and June Carter Cash.

The baritone is still unmistakably Kristofferson, somehow even deeper and more gravely than in his prime, but also less defiant. Wistful, too, when he struggles with the lowest notes but still carries on.

The album was recorded over three days at Cedar Creek Studios in Austin, Texas, and the Brownsville native sounds right at home. He gets help on guitar from Shawn Camp, Kevin Smith on bass, Michael Ramos on keys and Mike Meadows on drums.

Lindsey Tanner, AP

NEWS OF THE WORLD

Paul Traynor & Joe McDonald, Shanghai

Disney opens 'distinctly Chinese' Shanghai park

A Chinese vice premier joined Disney CEO Bob Iger in cutting a red ribbon as the park opened, signaling the ruling party's endorsement of the USD5.5 billion investment in promoting tourism and other service industries at a time of slowing economic growth. They read out letters of congratulations from the Chinese and American presidents, Xi Jinping and Barack Obama. Shanghai Disneyland gives the Hollywood giant a chance to burnish the brand behind "Frozen" in the world's most populous film market and to revive its struggling international theme park business.

"This is one of the proudest and most exciting moments in the history of the Walt Disney Co.," said Iger, speaking after the kids choir sang "When You Wish Upon a Star." Later, actors dressed as Sleeping Beauty, Donald Duck and other Disney characters danced on stage. Speaking as a light rain fell, Vice Premier Wang Yang quipped, "I would like to call this a rain of U.S. dollars or of renminbi," the Chinese currency.

Wang, a member of the party's powerful Politburo, described the park as an example of Sino-U.S. "practical cooperation" and "people to people exchanges." The festive sentiment was tempered by grim news from Florida that an alligator killed a 2-year-old boy at Disney's flagship Walt Disney World. The boy drowned after the animal dragged him into the water at a lagoon in the park on Tuesday. The park's opening follows a decade of negotiations, five years of construction and weeks

AP PHOTO



of having over 1 million visitors try out its rides, shops, restaurants and two hotels.

Global brands like Disney are rushing to create products for Chinese tastes. The company added China-themed elements and put the emphasis on popular characters at the Shanghai park, while downplaying its American identity. At the entrance, instead of "Main Street USA," it's "Mickey Avenue."

Ahead of the opening, Iger said the park was "authentically Disney and distinctly Chinese." In a garden leading to its iconic Storybook Castle, Disney created a "Garden of the Twelve Friends" using characters such as Remy from "Ratatouille" and Tigger from "Winnie the Pooh" as animals of the Chinese Zodiac. Disney says the park's

Wandering Moon Teahouse, modeled on a building in eastern China, is the only Chinese-style structure in any of its parks.

Analysts expect Shanghai Disneyland to become the world's most-visited theme park, attracting at least 15 million and as many as 50 million guests a year. By contrast, Walt Disney World drew 19.3 million people in 2014.

"It's going to be a huge success. Everybody in China who has a kid or a grandkid is going to want to go to Shanghai Disney," said Shaun Rein, managing director of China Market Research in Shanghai.

Despite a sharp slowdown in growth, China's economy still is one of the world's best-performing and tourism spending

is rising.

"Even with the weak economy, Chinese are not cutting back on tourism," said Rein. "They are still spending on experiences and on their kids."

Shanghai represents a market of 300 million people living within three hours of the park by car or train in one of China's most affluent regions. China's bullet train network can draw in areas further afield.

The park should generate some \$1.5 billion to \$4.5 billion a year in revenue, according to Drexel Hamilton analyst Tony Wible.

Disney's state-owned Chinese partner, the Shanghai Shendi (Group) Co. Ltd., which owns 57 percent of the 7.5-square-kilometer (2.9-square-mile) park, will get the lion's share.

Disney's international parks in

Paris, Hong Kong and Tokyo haven't made a profit in six of the past 10 years, Wible figures. So the main advantage of the huge park may be promotion of the brand and merchandise.

China's tourism market is filled with inexperienced but ambitious competitors for Disney, from theme parks to golf resorts to cultural parks.

Declaring he hopes to overtake Disney as the biggest global tourism company by 2020, Wanda Group opened a 20 billion yuan (\$3 billion) entertainment complex in the southern city of Nanchang in May.

Wanda, founded by Wang Jianlin, Asia's second-richest businessman, bought Hollywood studio Legendary Entertainment in January.

China is a challenging environment in other ways, with official controls on business activities and on taking profits out of the country. Live shows like Disney's "Lion King" musical must be approved by Chinese censors.

Disney's DisneyLife direct-to-consumer online movie and book offering was closed in April, five months after opening, amidst a Chinese regulatory review.

In the Shanghai park, Disney needs its Chinese partner's approval to change restaurant prices and other management details.

"They are hamstrung in a lot of areas," said Rein. But still, he said, Shanghai Disneyland "is far above anything else in China."

YouGov, a market research firm, said 44 percent of people it surveyed in China in May said they plan to visit Shanghai Disneyland within a year. It said 80 percent plan to take family members.

"Disney is good. I had a lot of fun during the trial. It is exciting. The architecture, the castle and other buildings are very special," said Wang Lei, who works for a food chain in Shanghai. **AP**

AP PHOTO



WORLD OF BACCHUS

Jacky I.F. Cheong



CHATEAU BOUISSEL CLASSIC 2009

A blend of Négrette, Syrah, Cabernet Sauvignon and Malbec. Reddish black with carmine-rosewood rim, the fragrant nose offers black cherry, damson, clove, cocoa and violet. With lively acidity and rich tannins, the potent palate delivers red cherry, plum, black pepper, tobacco and game. Medium-full bodied at 13.5%, the juicy entry continues through a fleshy mid-palate, leading to a spicy finish.



CHATEAU BOUISSEL LE BOUISSEL 2007

A blend of Négrette, Syrah and Malbec. Reddish black with purple-rosewood rim, the aromatic nose presents bilberry, black cherry, nutmeg, clove, cocoa and wild mushroom. With generous acidity and chewy tannins, the palate furnishes red cherry, plum, liquorice, allspice, sous bois and sandalwood. Full-bodied at 13%, the dense entry persists through a rounded mid-palate, leading to a spiced finish.

The Southern Kaleidoscope

With approximately 16,000ha under vine, Sud-Ouest (literally: South West) is by production volume the 3rd largest wine region in France. One of the oldest wine-producing areas of France, it prospered during Roman times well before Bordeaux. Sud-Ouest covers large swathes of land between Bordeaux and Languedoc-Roussillon. Of all the wine regions within the hexagon, Sud-Ouest is possibly the most variegated and hence extremely difficult to categorise. At times, it resembles more of an umbrella term than a clearly delimited region. Sud-Ouest can be roughly divided into 5 subregions. First, the Dordogne subregion in the north neighbouring Bordeaux (with AOCs such as Bergerac, Côtes-de-Duras, Monbazillac and Montravel) is often regarded as the satellite of Bordeaux due to similar grape varieties and wine styles. Second, the Garonne subregion in the centre (counting Cahors, Fronton and Gaillac etc) is particularly characterful for its authentic interpretation of Malbec and Négrette. Next, the Gascogne (including, notably, Madiran AOC) and Basque in the southwestern tip (comprising Béarn, Irouléguay and Jurançon) subregions have a host of their own indigenous varieties rarely seen elsewhere. Last but not least, there is another cluster of 4 AOCs in the eastern tip, referred to simply as "Autres Régions" (literally: other regions), again dominated by indigenous varieties. To

add to the conundrum, Armagnac is located right in the lower-middle part of Sud-Ouest. Sud-Ouest is essentially a haphazard group of isolated wine-producing "islands". Prior to the arrival of the Dutch and meteoric rise of Bordeaux wine in the 17th century, Sud-Ouest used to be a major competitor of Bordeaux. Enjoying a warmer climate than does Bordeaux, Sud-Ouest used to produce fuller wines than Bordeaux, so much so that starting from the 13th century, Bordeaux insisted that Sud-Ouest wines may be sold only after its own wines were sold out. The lack of a seaport meant that Sud-Ouest had to rely on Bordeaux for trade, with its wines taxed heavily by the shrewd Bordelais. As the industrial age dawned, railways stemming from the urban north finally reached this landlocked region. Part of the Garonne subregion in the centre, Fronton (formerly Côtes-du-Frontonnais) is situated in the north of Toulouse. This hilly appellation is renowned for its Négrette-based red and rosé wines. Négrette (literally: little black one) is noted for its high tannins, relatively low acidity, rich colour and fruity profile. An offspring of the Cypriot variety Mavro, it was reportedly brought back to France by the Knights Templar (officially: Poor Fellow-Soldiers of Christ and of the Temple of Solomon) during the Crusades. To be continued...

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
5pm - 12midnight
T: 8802 2539
Level 2, MGM MACAU



IMPERIAL COURT
Monday - Friday
11am - 3pm / 6pm - 11pm
Saturday, Sunday & Public Holidays
10am - 3pm / 3pm - 11pm
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



JADE ORCHID
Mon - Sun
11:00am - 3:00pm & 6:00pm - 11:00pm
Mezzanine Floor, Harbourview Hotel, Macau
Fisherman's Wharf
T: (853) 8799 6315 | (853) 8799 6316

FRENCH

寶雅座
AUX BEAUX ARTS

AUX BEAUX ARTS
Tuesday - Friday
6pm - 12midnight
Saturday - Sunday
11am - 12midnight
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
5pm - 12midnight
T: 8802 2319
Grande Praça, MGM MACAU



PASTRY BAR
10am - 8pm
T: 8802 2324
Level 1, MGM MACAU



ROSSIO
7am - 11pm
T: 8802 2372
Grande Praça, MGM MACAU



SQUARE EIGHT
24 hours
T: 8802 2389
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



AFRIKANA
Monday to Sunday
6:00pm - 3:00am
Location : AfriKana, Macau Fisherman's Wharf
Telephone Number : (853) 8299 3678

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

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
Macao Fisherman's Wharf
Edf. New Orleans III
Macao

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 SENSIBILITY AND BALANCE

Michelin one-star 8½ Otto e Mezzo BOMBANA Macau celebrated its first Anniversary with the launch of black winter truffle dishes. Usually, discerning diners are very pleased during the Tasmanian truffle season due to the fact that chefs are very generous. Dishes are often covered entirely with a thick layer of black truffle slices, and the aroma is tantalizingly addictive.

On the first anniversary celebration event, Master Chef Umberto Bombana and Executive Chef of the Macau branch Antimo Merone created a special menu of the night and shaved black winter truffle from Tasmania for their customers. Dishes include Marinated Striped Jack with celery salad and black winter truffle, Homemade Tagliolini with butter, Parmesan and black winter truffle fondue, and "Fassone" Veal Tenderloin in crisp bread, parsley gnocchi, green vegetables and black winter truffle.

"For me, pairing truffle with ingredients calls for sensibility and balance. As many discerning diners know, truffle goes well with ingredients such as eggs and cheese. That is why we have the Homemade Tagliolini, a very simple dish, but also, we want to challenge ourselves to match truffle with other ingredients. I have been working with truffle for so many years, and it is no longer a challenge for me, yet, I still delight in the fact that customers are satisfied," Bombana explained.

Personally, the Homemade Tagliolini was still my favorite dish of the night as the butter and Parmesan truly enhanced the fragrance of the truffle. Marinated Striped Jack with celery was excellent, yet the umami taste of seafood overwhelmed the flavor of black truffle. Last but not least, the veal in crisp bread was the one that struck a balance, with the taste of various ingredients in perfect harmony. Individuals who missed the special celebration should not be disappointed, because 8½ Otto e Mezzo BOMBANA Macau will be launching a series of dishes with black winter truffle from Tasmania in July.



WHAT'S ON



TODAY (JUN 17)
SERENADE ROMANCE

When people think of a serenade, they usually think of a love song performed for a lonely lover in a silent night. Great musicians like Mozart, Schubert and Tchaikovsky have all composed their own delightful and expressive serenades. In this concert, Macau Orchestra will present two well-known serenades from Mozart and Tchaikovsky which will thrill your ears and touch your emotions.

TIME: 8pm
VENUE: Dom Pedro V Theatre
ADMISSION: MOP100, MOP120
ORGANIZER: Macau Orchestra
ENQUIRIES: (853) 2853 0782
<http://www.icm.gov.mo/om/en>



BOK FESTIVAL 2016:
"RED" A DOCUMENTARY PERFORMANCE

Red is the newest work by the Beijing-based Living Dance Studio. It is a documentary performance that finds its inspiration and point of departure in The Red Detachment of Women, a ballet premiered on September 26, 1964 in Beijing, and one of the eight revolutionary model theatrical works that formed the official cultural canon during the Cultural Revolution. Recounting the story of WU Qionghua, a peasant girl who flees enslavement to join the Red Army-led women's detachment in Hainan Province to fight the Nationalist troop, this nationally renowned ballet was once hailed as an impeccable fusing of revolutionary ideology and artistic mastery, blending Western ballet techniques with the fundamentals of Chinese classical and folk dances.

TIME: 8pm
DATE: June 17-18, 2016
VENUE: Living Dance Studio
ADMISSION: MOP170
ORGANIZER: Macau Orchestra
ENQUIRIES: (853) 2853 0782
<http://www.icm.gov.mo/om/en>

TOMORROW (JUN 18)
SPECIAL PRODUCTION SERIES – "CHINESE RHAPSODY – WORKS BY PENG XIUWEN"

Guest Artistic Director: Bian Zhuxian - A National Class One Conductor, guest conductor of the China Broadcasting Chinese Orchestra, member of the expert committee of the Chinese Nationalities Orchestra Society, Artistic consultant of the Hong Kong Chinese Orchestra, winner of the Golden Disk Award and recipient of a special subsidy granted by

the State Council of China. The Macau Chinese Orchestra presents the Concert "Chinese Rhapsody – Works by Peng Xiuwen" to music enthusiasts. Peng Xiuwen's writing, filled with emotions, offers the audience a possibility of seeing themselves reflected in his works.



TIME: 8pm
VENUE: Macau Cultural Centre
ADMISSION: MOP100, MOP200, MOP300, MOP350
ORGANIZER: Macau Orchestra
ENQUIRIES: (853) 2853 0782
<http://www.icm.gov.mo/fam/27/en>



SUNDAY (JUN 19)
THE VOICE
– THE EXHIBITION THAT SPEAKS TO YOU

Voice is our main method of communication with others and the vector of language. It expresses our emotions and it is our oldest musical instrument. But do we know how it works? Research on voice involves physics, acoustics and cognitive science. Our intention is to present the complexity and different aspects of the voice. This exhibition explores the difference aspects of voice. It is suitable for all people age 8 and over. Visitors – who are both the creators and the subjects of experiments – can explore, test and alter their own voice. You can record your voices and compare them to others', and discover the mechanisms involved in speech and singing.

TIME: 9am-5:30pm (Closed on public holidays)
UNTIL: November 16, 2106
VENUE: Communications Museums of Macau, No.7, Estrada de D. Maria II, Macau
ADMISSION: MOP10
ORGANIZERS: Communications Museums of Macau & Le French May
ENQUIRIES: (853) 2871 8063
<http://macao.communications.museum>

MONDAY (JUN 20)
EDGAR DEGAS: FIGURES IN MOTION – A COLLECTION OF 74 BRONZE SCULPTURES

Famous for his paintings, sculptures, prints and drawings, many of Edgar Degas' sculptures depict urban modern life. During his lifetime, only one sculpture, the Little Fourteen Year Old Dancer, (made of clay and wax) was shown to the public. After the negative critical reactions, Degas decided not to show his sculptures in public, and for the rest of his life, they remained wrapped in mystery.

This is an Edgar Degas we had not known, and for the first time our public has the chance to see his 74 posthumous bronze sculptures in a special exhibition in MGM Art Space in Macau. The exhibition Figures in Motion brings us to Degas' inner and mysterious world, wandering behind the curtains or on stage at the Opera House in Paris, walking along horse races or peeking into boudoirs, these precious moments that he captured are with us forever.



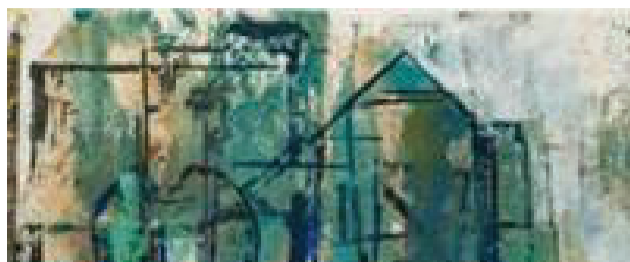
TIME: 12pm-9pm
(Closed on Mondays, except public holidays)
UNTIL: November 20, 2106
VENUE: MGM Art Space, Macau
ADMISSION: Free
ORGANIZERS: MGM & Le French May
ENQUIRIES: (852) 3678 0150
<http://2016.frenchmay.com>



TUESDAY (JUN 21)
FAM: MACAU ANNUAL VISUAL ARTS EXHIBITION 2016 – WESTERN MEDIA CATEGORY

The 2016 Macau Annual Visual Arts Exhibition is dedicated to Western Media category, with exhibits varying from painting, photography, printmaking, ceramic, sculpture, mixed media and video recording. The jury panel, comprised of experts from related fields, has selected a total of 83 works for the exhibition, to display the diversity and innovation in local western media art.

TIME: 10am-8pm (Closed on Mondays)
UNTIL: August 7, 2016
VENUE: Old Court Building
ADMISSION: Free
ORGANIZER: Macau Cultural Affairs Bureau
ENQUIRIES: (853) 8399 6699
<http://www.icm.gov.mo/fam/27/en/>



WEDNESDAY (JUN 22)

ABSTRACT PAINTINGS
FROM THE MAM COLLECTION

This exhibition showcases nearly 30 works representative of the abstract collection including installations with rich painting qualities. The painting media and techniques used include ink wash, mixed techniques, mixed media, ready-mades, oil paints, acrylic paints, etc.; The artists have conducted outstanding experimentation and exploration on the integrated techniques of abstract paintings and mixed materials with successful achievements. The works display strong personal styles through subjective abstract composition of shapes and colours, or independent thinking with symbolic meaning regarding ready-mades. The variety of art forms has fully resembled the laborious navigation of abstract art languages explored by Macau artists since the 1980s, whose works feature immense open-minded artistic characteristics of the Sino-Western cultural integration in Macau.

TIME: 10am-7pm
(no admission after 6:30 pm, closed on Mondays)
UNTIL: December 31, 2016
VENUE: Macau Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
<http://www.mam.gov.mo>



THURSDAY (JUN 23)

"MEMORIES OF MOMENTS – MACAU AND LUSOPHONE AFRICAN AND ASIAN REGIONS IN PHOTOGRAPH POSTCARDS" EXHIBITION

A photograph postcard is a dual source of information, where an image on the front, which demonstrates the photographer's vision of the society, is complemented with a personal message on the back. Messages on postcards are written accounts of experiences and happenings in different parts of the world and thus enhance the value of postcards as documents. The 20th century marked the beginning of international circulation of postcards and popularization of photography in world history. The exhibition features a selection of over 260 photograph postcards from the image collection of the Archives of Macau to present a big picture of the history and art, urban-architecture, ethnography, economic development, natural environment and other aspects of life in Macau and Angola, Cape Verde, the former Portuguese India, Guinea-Bissau, Mozambique, São Tomé and Príncipe and East Timor since the first decades of the 20th century.

TIME: 10am-6pm
(no admission after 6:30 pm, closed on Mondays)
UNTIL: December 4, 2016
VENUE: Archives of Macau
No. 91-93, Avenida do Conselheiro Ferreira de Almeida, Macau
ADMISSION: Free
ENQUIRIES: (853) 2836 6866
<http://www.icm.gov.mo/en>

Sands WEEKEND



GEORGE LAM 40TH ANNIVERSARY CONCERT (MACAO)

8pm, 16 July (Saturday)

Cotai Arena

George Lam started producing Cantopop hits more than 40 years ago, and he released his first solo English album "Lam" back in 1976. His Cantonese album "Lam" was also released that same year. As a veteran singer based in Hong Kong, Lam has successfully remained at the top of his genre in the Cantonese music industry. Lam will take his fans on a walk down memory lane for a night they will never forget.

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



SHREK THE MUSICAL – THE BROADWAY SMASH-HIT SHOW

22 July - 7 August

The Venetian Theatre

SHREK The Musical, the smash-hit show from New York's Broadway, brings the hilarious story of everyone's favourite ogre to life on stage. During its Broadway run, SHREK The Musical played over 500 performances, garnered eight 2009 Tony Award nominations. Now the hit stage version is coming to Macao this summer. One show daily on Tuesday to Friday, two shows daily on Saturday and Sunday.

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



BLUE MAN GROUP IN MACAO

11-28 August

The Venetian Theatre

The BLUE MAN GROUP's show is comedy, theatre, rock concert and dance party all rolled into one. The show is a combination of science, comedy, music and vibrant visual effects. With no spoken language, except for a narrator, BLUE MAN GROUP is perfect for all ages, languages and cultures.

Tickets: From MOP/HKD280, call reservations +853 2882 8818, cotaiticketing.com
Show schedule: Tuesday-Friday 8pm; Saturdays 5pm/8pm, Sundays 2pm/5pm.
No shows on Monday
AWESOME BOOKING PERIOD: Until 18 June
*20% off Ticket Discount | *Tuesday - Thursday Show Only
A Reserve: MOP/HKD 704 | B Reserve: MOP/HKD 544 | C Reserve: MOP/HKD 304



SHREKFAST CHARACTER BREAKFAST WITH THE DREAMWORKS GANG

Daily 10am (Saturday to Monday) 9am (Tuesday to Friday)

Urumqi Ballroom, Level 4, Sands Cotai Central

Wake up to the coolest buffet breakfast on earth. Experience the ultimate feast at Shrekfast with your favourite characters from DreamWorks Animation. Catch exclusive stage performances and capture memorable moments with your best buddies from Shrek, Kung Fu Panda (now celebrating his third great movie), Madagascar, How To Train Your Dragon and many more! Don't miss out either on the DreamWorks Experience All Star Parade, Character Meet and Greet and other great promotions.

Adult: MOP238+ Child (4-12 years): MOP138+
Family Package (3 Adults + 1 Child): MOP688+
Reservations: +853 8113 7915
Shrekfast prices are subject to a 10% service charge.
For details of all our great DreamWorks events and promotions visit
www.sandscotaicentral.com/dreamworks/winter-activities.html



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RESORTS
COTAI STRIP MACAO



WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

HUMAN BEAUTY

Throughout history and cultures, people have devoted an extraordinary amount of thought, time, money and pain to beautify and adorn their bodies. It would seem that no part of the body has been ignored in the quest for an image that might signify social prestige, spiritual connection or an ideal mate.

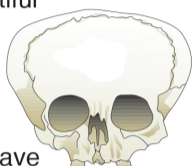
In the eye of the beholder

Perhaps one of the strangest things about people and their concepts of beauty is that everyone seems to have a very different idea of what is beautiful. Today, Western cultures think that thin is in, but in Africa and South America, some would argue that a beautiful body should be large and plump. What is beautiful to one culture may seem unattractive to another. And what is beautiful today might not be so popular tomorrow.

No pain, no gain

Throughout history, people have been altering the shape of their bodies to conform to a cultural ideal. The ancient Egyptians, Mayans and many Asian nations bound the heads of babies to create an ideal shape, either elongated or flat.

Through the ages, few body parts have avoided manipulation in the quest for beauty.



Reshaped skulls

Venus of Willendorf
15000—10000 B.C.
In many cultures, the ideal woman is quite plump, as this 4.5-inch stone carving of a female goddess shows.

Mehndi is a temporary henna tattoo applied for special occasions in parts of India, Africa and the Middle East.



The **Kayapo Indians** of east-central Brazil practice the initiation ritual of lip-stretching. Some lip plugs can be 4 inches (10 cm) wide.

Upper-class **European women** of the 15th century painfully plucked their hairlines to achieve a high forehead. Dyeing the hair blond was also popular.



Neck coils are worn by Padaung women, in Myanmar and Thailand

Fancy late 18th-century European hairstyles were made to last for weeks. (Sometimes bugs and mice had time to move into them!)

Beauty is skin deep

Since the Stone Age, people have been decorating their faces and bodies with jewelry, paint, tattoos, welts and scars. The ancient Egyptians were very fond of eye makeup and perfumes. In Elizabethan times, looking pale was fashionable. Women wore a white makeup made with lead, which was extremely toxic. Blue lines were drawn to look like veins on the skin. Many tribal societies used skin paint in religious ceremonies and in war. Skin piercing, tattooing and the use of makeup and jewelry to adorn the body continue to be popular beauty aids for many present-day cultures and societies.

Masai (Kenya)

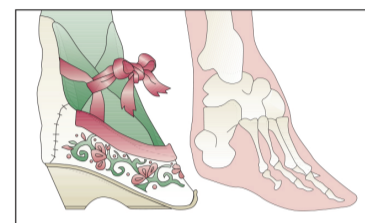
Samo Warrior (Papua New Guinea)



Picture perfect

Today, the Western ideal that thin is beautiful can be dangerous to your health. In 1975, top models weighed only 8 percent less than the average woman. Today's models weigh 23 percent less than the average woman. Fewer than 5 percent can naturally achieve this weight.

Many feel that the media promotes an image of beauty that is super-thin and flawless. It is important to remember that these images of beauty are an illusion. Poor self-esteem, eating disorders and risky surgeries are sometimes the result of trying to achieve an unrealistic ideal of beauty.



Chinese bound foot

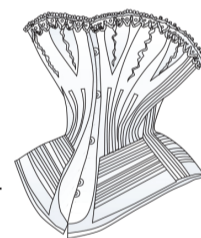
On one's toes

Until about 100 years ago, wealthy Chinese women endured years of painful foot-binding to create a tiny foot, which was considered a beautiful feature.

Stiletto high heels may be the modern equivalent of Chinese foot binding. Forcing feet into shoes that are too high and too small can result in severe pain and may lead to osteoporosis.

Corsets

Corsets have been used throughout time and in many cultures to redefine body shape (often at the expense of comfort and health). Ancient women of Crete wore decorative corsets. Victorian Age corsets were very tight.



SOURCES: World Book Encyclopedia, World Book Inc.; The Quest for Human Beauty, W.W. Norton & Company; About.com.

Perfume through the ages

Perfume has been used as a beauty aid since ancient times. Attractive scents go hand in hand with attractive containers. Scholars believe that the use of perfume began in ancient Egypt and then spread to other cultures. The Persians used scent as a sign of rank. The Romans began to use perfume around 750 B.C. to celebrate the goddess Flora. Perfumes and incense have also played important roles in the religious ceremonies of India, China and Japan.

Perfumes in the form of burning incense were used only for religious ceremonies.



Ancient Egyptian glass perfume bottle, New Kingdom period

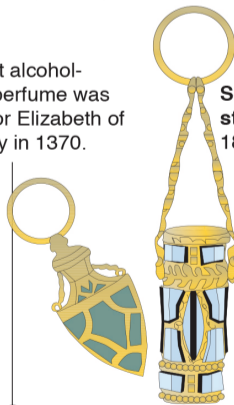
The use of perfume spread to Greece, Rome, Persia and the Islamic world.

Arabian physician Avicenna is the first to extract attar (oil from flowers). Diluted with water, this became the first modern perfume, rose water.



Roman green glass scent bottle c. A.D. 200

The first alcohol-based perfume was made for Elizabeth of Hungary in 1370.



Semiprecious stone flasks 1860-70s

"Eau de Cologne" was invented by the Farina brothers in Cologne, Germany. The scent was used in everything from ointments to mouthwash.



Cameo glass fragrance bottle, 1884

Chanel No. 5 hit the market in 1920. Joy, one of the most expensive perfumes ever made, was created in 1926. Charlie became a modern marvel of perfumes in the 1970s.



Joy bottle, 1926

Fragrant body ointments began to be used as toiletries and cosmetics. Cinnamon and honey scents were common, and the fragrant myrrh was more precious than gold.



Corinthian terracotta bottle 650—550 B.C.

The use of perfume declines with the fall of the Roman Empire, but Muslim communities continue to use fragrances.

English engraved silver-gilt bottle c. 1690



Irish-cut crystal with mushroom stopper, 1820s

Perfume became very popular in the 17th century. In 1656 the Guild of Glove and Perfume-Makers was established in France. Louis XV's court was nicknamed "the perfumed court" because scent was used on everything.

Wedgwood jasperware bottle 1785-90

The town of Grasse in Provence, France, developed a vital jasmine, rose and orange trade, becoming a major source for fragrant raw materials.



Lalique glass for L' Air du Temps by Nina Ricci, 1947

Designers, movie stars and athletes began to have their own scents created. Perfume makers search the globe for new scents.

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