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times
Extra weekend Guide

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NEW MUSEUM
 PAYS TRIBUTE
 TO AFRICAN ART

The Museum of Black Civilizations in Senegal opened this month amid a global conversation about the ownership and legacy of African art

DRIVE IN

Lindsey Bahr, AP Film Writer

**LAUREL AND HARDY
MOVIE 'STAN & OLLIE'
IS A JOY**

There are a lot of movies in theaters right now trying to grab your attention, and dollars, from big superhero spectacles and musical extravaganzas to awards darlings and wannabes. It's easy to get overwhelmed with the options in the multiplex (and, frankly, at home) and when something like, say, a late-career Laurel and Hardy biopic comes along, you'd be forgiven for thinking it easy to dismiss, or at least put off for a little while.

But I'm here to tell you not to sleep on "Stan & Ollie." It is simply terrific — an understated but smartly told crowd-pleaser about the legendary comedy duo in their last act, with wonderful production value, a sharp and surprisingly poignant script and brilliant performances from John C. Reilly, as Oliver Hardy, and Steve Coogan, as Stan Laurel.

Directed by Jon S. Baird ("Filth") off a script from Jeff Pope ("Philomena"), "Stan & Ollie" focuses in on the two during a last-gasp musical hall tour of the United Kingdom in 1953, 16 years after their prime, when most of the

world had assumed the two had long-since retired on the riches of their fame.

There is a brief introduction of them at their peak working with Hal Roach (played by Danny Huston). They're laughing about ex-wives and money and declaring that they'll never get married again, or, as Laurel says, he's just going to find a woman he doesn't like and buy her a house. But there's a sign of trouble to come. Laurel's contract with Roach is up, and he's taking a meeting at another studio, expecting (and hoping) that Hardy will come along.

The film comes back to this pivotal break throughout, as we learn more and more about that rift and their lingering issues with one another and the seams of this showbiz-manufactured marriage start to show even as this performance tour gets more and more trying as it becomes evident that this is their last act. It's a rough go on the road at first, as they try to keep their spirits up even when performing to a half-full, second-rate theater (a lousy promoter has not done



This image released by Sony Pictures Classics show John C. Reilly as Oliver Hardy in a scene from "Stan & Ollie"

a good job educating the public that they're not retired). Eventually they have to lower themselves to do a series of cheesy promos educating the public that yes, it is them and not some impersonators, which ends up working. Abbott and Costello might have been the big screen comedy duo of the moment, but it turns out there was still an audience for nostalgia.

And there is more at stake than just their ego — Laurel has been hard at work on a Robin Hood movie that he hopes could be their big co-

meback (a producer is supposed to come see their London show), while Hardy is trying to mask his declining health. "Stan & Ollie" packs a surprising emotional punch as well, without ever delving into the sad clown sentimentality that you might expect from a standard performer biopic.

Whatever is going on behind the scenes, in their friendship, their marriages, with their finances, these two seem to relish in delighting an audience, whether it's just one person (like, say,

a hotel clerk) or a room of thousands. They'll even get their wives (Shirley Henderson plays Lucille Hardy and Nina Arianda is Ida Kitaeva Laurel) in on it to drum up a little publicity, making them participate in "the door bit" fresh off an international flight. And Coogan and Reilly are at the top of their game, truly disappearing into the icons they're playing.

Baird and his performers have fun integrating these well-worn bits (even the piano box!) into their daily life and Laurel and Hardy

fans will have fun spotting them throughout. And don't worry if you're only passingly familiar with Laurel and Hardy — their comedy is timeless and it's not an uphill battle to understand why they were the best, or to see their impact on the comedy of generations to come.

"Stan & Ollie," a Sony Pictures Classics release, is rated PG by the Motion Picture association of America for "some language, and for smoking." Running time: 97 minutes. ★★★★★

BOOK IT

**BOOK REFLECTS ON ROCK HUDSON'S
STARDOM, CLOSETED LOVE LIFE**

Had Rock Hudson not died of AIDS in 1985, he might be best remembered as the most successful of the postwar male stars who got into the movies solely on their looks. He remained on the screen for decades because of a likability that can't be learned or manufactured.

Instead, Hudson became the first celebrity to acknowledge that he suffered from the mysterious disease that seemed to target gay men. The potentially career-ending sexual secret he had protected was all but confirmed in the last months of his life.

Mark Griffin's perceptive and sympathetic biography "All That Heaven Allows" gives Hudson, both the movie star and the man, the kind of reassessment only time can allow. He improved as an actor yet never lost the fear that moviegoers would discover that their ideal leading man was only playing a role.

While he needed time and experience to hone his craft, pretending for the cameras came easy to handsome, Illi-

nois-born Roy Fitzgerald. Escaping reality at the Winnetka movie theater was a must for the boy with an overprotective and domineering mother, a father who walked out on the family, and a stepfather who beat him. Childhood friends remembered Roy for many of the same qualities that made him a favorite with fellow actors and film crews: diligence, generosity, easygoing charm and fun-loving spirit.

Living a closeted life and trying to make it as an actor only added to his insecurities. With his new name, Hudson appeared in more than two dozen films under contract to Universal between 1948 and 1954. Eager to learn, he blossomed under the direction of Douglas Sirk, whose romantic tearjerkers "Magnificent Obsession" (1954) and "All That Heaven Allows" (1955) turned Hudson into a heartthrob at 30.

With the hugely successful epic "Giant" (1956), Hudson was an Oscar-nominated actor and soon Hollywood's most popular star. Routine

dramas followed until 1959's "Pillow Talk" with Doris Day revealed Hudson's knack for light comedy. He remained an audience favorite for several more years despite undistinguished movies. Imagine what might have been had Universal followed through on its original plan to cast Hudson as lawyer Atticus Finch in "To Kill a Mockingbird."

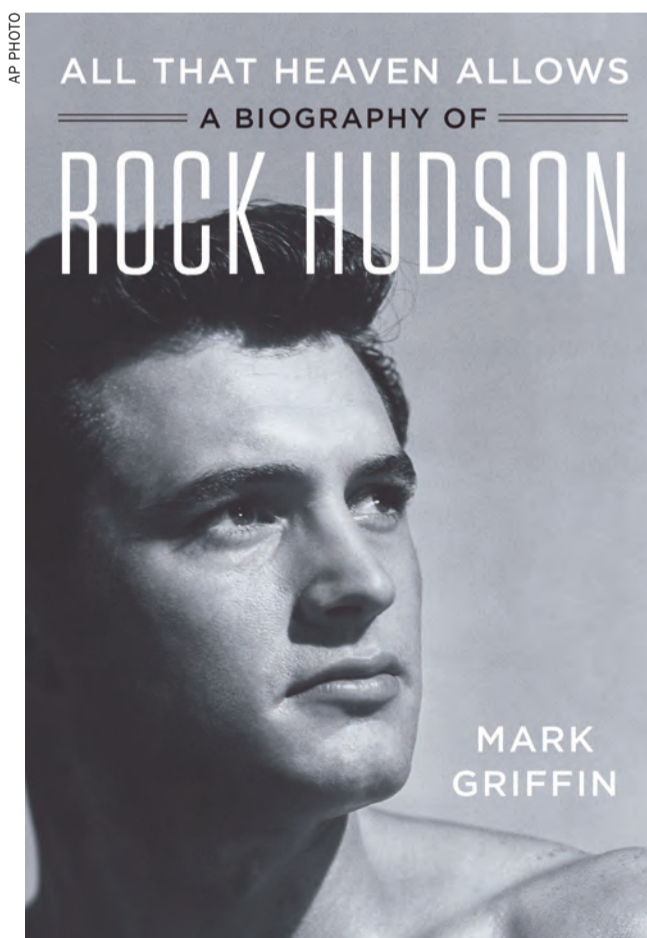
All the while Hudson lived and loved on the down-low. A sham marriage around the time of "Giant" quelled the gossip for a time. Publicly, he played along with the fan magazine image of the happy if lonely bachelor trying to find the right woman when he was actually trying to find the right man. Promiscuity as well as meaningful relationships marked his private life. Had Hudson been a straight star, he may have been married several times and envied as a ladies' man.

Griffin suggests that Hudson's better performances — the paranoia classic "Seconds" (1966) being one example — came with roles in which he

could identify with a character's internal turmoil. Wisely, the writer explores Hudson's films and TV shows without trying to make them more than what they were — generally average entertainments punctuated by occasional hits and many, many misses. (TV's "McMillan & Wife" resuscitated his flagging career in the 1970s.) Like most other aging stars, Hudson struggled to find good roles as the wrinkles appeared. Alcohol and cigarettes took a toll on his health long before the AIDS diagnosis.

Given his generation's intense homophobia and the 1950s communist witch hunt that ruined so many careers, it's understandable that Hudson didn't want to risk everything as a gay-rights pioneer. But he was indiscrete enough that his secret was widely known or assumed in Hollywood and elsewhere (FBI and police files suggest as much). He occasionally heard gay epithets tossed his way, even when he attended the Los Angeles premiere of "Ice Station Zebra" (1968).

Griffin's interviews and correspondence with many of Hudson's co-stars — among them Doris Day and Carol Burnett — and many of his lovers show how protective



"All That Heaven Allows: A Biography of Rock Hudson" (Harper) by Mark Griffin

they were of their warm, loyal friend. Had he lived into the next century, the abandoned and abused boy from Winne-

tka might have discovered a public ready to root for him to be who he really was.

Douglass K. Daniel, AP

NEWS OF THE WORLD

Amelia Nierenberg, Dakar, AP



An installation by Haitian artist Philippe Dodard, "La Movement en Memoire," stands like a ship inside a gallery of contemporary African art



A wall of Quranic inscriptions hangs in a gallery dedicated to Abrahamic religions in Africa

The Museum of Black Civilizations in Senegal opened this month amid a global conversation about the ownership and legacy of African art. The West African nation's culture minister isn't shy: He wants the thousands of pieces of cherished heritage taken from the continent over the centuries to come home.

"It's entirely logical that Africans should get back their artworks," Abdou Latif Coulibaly told The Associated Press. "These works were taken in conditions that were perhaps legitimate at the time but illegitimate today."

Last month, a report commissioned by French President Emmanuel Macron recommended that French museums give back works taken without consent, if African countries request them. Macron has stressed the "undeniable crimes of European colonization," adding that "I cannot accept that a large part of African heritage is in France."

The new museum in Dakar is the latest sign that welcoming spaces across the continent are being prepared.

The museum, with its focus on Africa and the diaspora, is decades in the making. The idea was conceived when Senegal's first president, internationally acclaimed poet Leopold Sedar Senghor, hosted the World Black Festival of Arts in 1966.

At the museum's vibrant opening, sculptors from Los Angeles, singers from Cameroon and professors from Europe and the Americas came to celebrate, some in tears. "This moment is historic," Senegalese President Macky Sall said. "It is part of the continuity of history."

Perhaps reflecting the tenuous hold that African nations still have on their own legacy objects, the museum will not have a permanent collection. Filling the 148,000-square-foot circular structure, one of the largest of its kind on the continent, is complicated by the fact that

At new Museum of Black Civilizations, a call to come home

countless artifacts have been dispersed around the world.

Both the inaugural exhibition, "African Civilizations: Continuous Creation of Humanity," and the museum's curator take a far longer view than the recent centuries of colonization and turmoil. Current works highlight the continent as the "cradle of civilization" and the echoes found among millions of people in the diaspora today.

"Colonization? That's just two centuries," curator Hamady Bocoum told the AP, saying that proof of African civilization is at least 7,000 years old, referencing a skull discovered in present-day Chad.

Like others, Bocoum is eager to see artifacts return for good. The exhibition includes 50 pieces

on loan from France, including more than a dozen from the Quai Branly museum in Paris. More than 5,000 pieces in the Quai Branly come from Senegal alone, Bocoum said.

This museum is celebrating the resilience of black people.

LINDA CARTY
PROFESSOR, SYRACUSE UNIVERSITY

"When we see the inventory of the Senegalese objects that are found in France, we're going to ask for certain of those objects,"

Bocoum said. "For the moment, we have not yet started negotiations."

He brushed off concerns that African institutions might be unable to care for their own heritage, pointing to the new museum's humidified, air-conditioned storage space.

The history of some of the objects in the opening exhibition is grim. Pointing to the saber of El Hadj Umar Tall, a 19th-century West African thinker who fought against French colonialism, Bocoum described how French troops fighting him stripped local women of their elaborate jewelry by cutting off their ears.

Contemporary works in the exhibition touch on both triumph and tragedy. There are black-

-and-white photographs of African nightclubs in the 1960s shot by famous Malian photographer Malick Sidibe, and a stark mural by Haitian artist Philippe Dodard depicting African religions and the middle passage.

Works by Yrneh Gabon Brown, based in Los Angeles, reference slavery and contemporary race relations in America.

It's entirely logical that Africans should get back their artworks.

ABDOU LATIF COULIBALY
SENEGAL CULTURE MINISTER



Senegalese president Macky Sall (center) inaugurates the museum

"Sometimes I feel like a motherless child," Brown told the AP. "And here, as a member of Africa's English-speaking diaspora, I am proud, reaffirmed."

France, whose president in recent weeks has pledged to return 26 pieces to Benin, is just one of many countries loaning works for the new museum's opening exhibition. Bocoum now is working with dozens of institutions around the world to plan future exhibits.

"This museum is celebrating the resilience of black people," professor Linda Carty, who teaches African American studies at Syracuse University, told the AP at its opening. "This is a forced recognition of how much black people have brought to the world. We were first. That's been taken away from us, and we now have reclaimed it."

WORLD OF BACCHUS

Jacky I.F. Cheong



**DOMAINE ZINCK
RIESLING GRAND
CRU PFERSIGBERG
2011**

A single-varietal Riesling from the 74.55ha Pfersigberg. Brilliant lemon-yellow with glimmering Chartreuse reflex, the perfumed nose offers lime peel, passion fruit, manuka honey and orchard blossom. Anchored by vibrant acidity, the protruding palate delivers calamansi, guava, sweet ginger and bouquet garni. Full-bodied at 13.5%, the frisky entry continues through an exuberant mid-palate, leading to a spicy finish.



**DOMAINE
CHARLES SPARR
RIESLING GRAND CRU
SCHOENENBOURG 2010**

A single-varietal Riesling from the 53.4ha Schoenenbourg. Luminous citrine with bright sunshine reflex, the redolent nose furnishes grapefruit, nectarine pit, white tea and bacon fat. Braced by substantial acidity, the corpulent palate supplies Williams pear, peach pit, bouquet garni and crushed rock. Full-bodied at 13%, the fleshy entry persists through a ripe mid-palate, leading to a tangy finish.



**DOMAINE DIRLINGER
CADÉ RIESLING
GRAND CRU KITTERLÉ
2009**

A single-varietal Riesling from the 25.79ha Kitterlé. Saturated citrine with radiant golden reflex, the evolved nose reveals apricot, mirabelle, white tulip and kerosene. Supported by generous acidity, the rounded palate unveils clementine, nectarine, ginger blossom and wet stone. Full-bodied at 13.5%, the poised entry evolves into a chiselled mid-palate, leading to a lingering finish.

The Stature of Alsace

Governed by Institut National de l'Origine et de la Qualité (INAO), France's world-renowned Appellation d'Origine Contrôlée (AOC) system is primus inter pares in Europe, predating its opposite numbers in Italy and Spain. Regions such as Beaujolais, Bordeaux, Bourgogne, Champagne, Jura, Languedoc-Roussillon, Loire, Rhône and Sud-Ouest were first given AOC status in 1936, but Alsace had to wait until 1945. Alsace's relatively late ascension to AOC status is not due to any quality issue, less so any neglect on the part of the French government; on the contrary, 1945 was about as soon as it could possibly be. Control of Alsace has changed hands numerous times between France and Germany throughout history, indeed a staggering four times between 1871 and 1945. Another 30 years would pass before Alsace Grand Cru was established; in 1975, the 82.28ha Schlossberg became the first lieu-dit (single vineyard) to be given grand cru status. Alsace Grand Cru would see massive expansions in 1983 and 1992, when respectively 24 and 25 lieux-dits were added to the list, followed by the sole addition of the 71.65ha Kaefferkopf in 2007.

As it stands, there are altogether 51 lieux-dits classified as Alsace Grand Cru, each ranging from the 3.23ha Kanzlerberg to the 82.28ha Schlossberg hectares – average being 34.45ha – covering a total of nearly 1,800ha. thirty-seven out of 51 grand cru vineyards are situated in Haut-Rhin in the south, the remaining 14 in Bas-Rhin in the north. As a rule of thumb, the more elevated Haut-Rhin tends to produce more powerful wines, whereas the flatter Bas-Rhin tends to produce more delicate wines. Unlike Germany, where a classified vineyard usually belongs to a single village, in Alsace, at least 17 out of 51 grand cru vineyards are shared between two villages. The Germanic focus on purity, however, remains apparent in Alsace: only single-varietal Riesling, Gewurztraminer, Muscat and Pinot Gris from single vineyards from single vintages are worthy of the grand cru title. There are but two minor exceptions: first, the 36.45ha Zotzenberg became the first and so far only grand cru to allow Silvaner in 2006; second, the 35.06ha Altenberg de Bergheim and the 71.65ha Kaefferkopf are the grand crus to allow blends, albeit subject to specific proportions.

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



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

FRENCH



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



BRASSERIE
Level 3, The Parisian Macao
Monday - Sunday:
11:00am - 11:00pm
Tel: +853 8111 9200

GLOBAL

CAFÉ BELA VISTA
Grand Lapa, Macau
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

COPA STEAKHOUSE
3/F, Sands Macao Hotel
OPENING HOURS:
Cocktails: 4:30 pm - 12:00 am
Dinner: 5:30 pm - 11:00 pm
Tel: +853 8983 8222



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



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



NORTH
by Square Eight
NORTH BY SQUARE EIGHT
11am - 1am
T: 8802 2388
Level 1, MGM MACAU



南苑
SOUTH
by Square Eight
SOUTH BY SQUARE EIGHT
24hrs
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



FW RIO GRILL & SEAFOOD MARKET
Tel: (853) 8799 6338
Email: riogrill_and_seafoodmarket@fishermanswharf.com.mo
Location: Cape Town, Macau Fisherman's Wharf

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



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

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

THE ST. REGIS BAR
Level One, The St. Regis Macao
Cuisine: Light Fare
Atmosphere: Multi-Concept Bar
Setting: Refined, Inviting
Serving Style: Bar Menu
Dress Code: Casual
Hours: 12:00 PM - 1:00 AM; Afternoon Tea:
2:00PM - 5:30 PM
Phone: +853 8113 3700
Email: stregisbar.macao@stregis.com



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

TRAVELOG

Dee-Ann Durbin, AP



Adam Bryan and Hannah Steadman work with their children Wesley and Greta Rose on puzzles included in complimentary backpacks provided with other incentives by the Wyndham Grand Hotel



A locked box holding cell phones during a digital detox visit to an hotel in Chicago included in complimentary backpacks provided with other incentives by the Wyndham Grand Hotel

DIGITAL DETOX: RESORTS OFFER PERKS FOR HANDING OVER PHONES

Can you take a vacation from your cellphone? A growing number of hotels will help you find out. Some resorts are offering perks, like snorkeling tours and s'mores, to guests who manage to give up their phones for a few hours. Some have phone-free hours at their pools; others are banning distracting devices from public places altogether. Hotels that limit cellphone use risk losing valuable exposure on Instagram or Facebook. But they say the policies reflect their mission of promoting wellness and relaxation. And, of course, they hope that happily unplugged guests will return for future visits.

"Everyone wants to be able to disconnect. They just need a little courage," said Lisa Checchio, Wyndham Hotels' chief marketing officer. People's inability to disconnect is an increasingly serious issue. Half of smartphone users spend between three and seven hours per

day on their mobile devices, according to a 2017 global survey by Counterpoint Research, a technology consulting firm. In a separate study by the nonprofit Common Sense Media, 69 percent of parents and 78 percent of teens said they check their devices at least hourly.

Everyone wants to be able to disconnect. They just need a little courage.

LISA CHECCHIO
WYNDHAM HOTELS' CHIEF
MARKETING OFFICER

Wyndham knew it had a problem when hotel managers requested more beach chairs to accommodate all the people who would sit in them and stare at their phones. It discovered that the average resort guest was bringing three devices and checking them once every 12

minutes — or roughly 80 times a day. On Oct. 1, Wyndham Grand's five U.S. resorts began offering prime spots by the pool, free snacks and the chance to win return visits when guests put their phone in a soft, locked pouch. The phones stay with the guests, but only hotel staff can unlock the pouches. Wyndham says 250 people have used the pouches so far at resorts in Florida and Texas. The program will be found at more Wyndham hotels next year. Wyndham Grand resorts also give families a 5 percent discount on their stay if they put their phones in a timed lockbox. The hotel provides supplies for a pillow fort, s'mores, a bedtime book and an instant camera for adults and kids who don't know what to do with all the new-found time on their hands. That appeals to Matthew Cannata, who heads public relations for the New Britain, Connecticut,

schools. He worries about the impact of technology on his two young children, and he tries to keep devices out of sight during family meals. "Any chance I can get to put the phone away is great. Sometimes, people need to be forced to do things to start a thought process and then create a habit," he said. At the Grand Velas Riviera Nayarit in Mexico, a so-called Detox Concierge will "cleanse" your suite of all electronic devices and replace them with games like Jenga and chess. Guests at its sister resort, the Grand Velas Riviera Maya, trade in their phones for a bracelet that gives them free access to activities like snorkeling; they must do at least four activities to earn back their phones. A timer placed in the lobby shows how long each family has lasted without their devices. Emily Evans likes the idea of rewarding people for putting their phones away. A senior at Eastern Kentucky University,

she says she barely keeps her phone charged while on vacation, but her girlfriend is constantly checking her phone. "I feel most millennials would choose discounts and saving money over having their phone out to Instagram and Snapchat pictures of their meals," Evans said. At Miraval, a Hyatt-owned resort in Arizona, the emphasis is less on family time than on mindfulness and tranquility. Miraval, which will soon open two more resorts in Texas and Massachusetts, bans phone use in most public areas. Guests are encouraged to tuck their phones into soft cotton bags and leave them on small wooden beds in their rooms. Staff wears name tags with gentle reminders that guests should unplug and "be present." Some resorts encourage a total ban. Wilderness Resorts, an African safari operator, intentionally provides no Wi-Fi at many of its camps. Adreer Amel-

lal, a 40-room hotel at the Siwa Oasis in Egypt, lets guests have phones in their rooms, but there's no electricity or Wi-Fi. Not all vacationers want to be weaned from their devices. Phones double as cameras, music players, travel guides and e-readers. They also might be critical in an emergency. David Bruns, a communications manager for AARP Florida, uses two phones. He tries not to check his work phone after hours, but he carries his personal phone everywhere. "I don't think I would like being made to put the thing down," Bruns said. "It feels like that is more about me being told what to do by people I am paying to do something for me." Ayana Resort and Spa in Bali, Indonesia, understands that, so it tries to meet guests halfway. Its winding River Pool bans phones between 9 a.m. and 5 p.m. But it invites guests to take photos and post away to social media before and after those times.

WHAT'S ON



TODAY (DEC 28)
LOO

Loo is a poetic and visual story originally conceived by the Spanish group Ponten Pie, revolving around the naughty "Loo", a hot and powerful wind from the plains of India and Pakistan; wherever she goes the land turns to desert. Winner of the FETEN prize 2017 for "Best Show For Early Ages", Loo has been touring Europe since 2009, including a performance by invitation at the Edinburgh International Children's Festival in Scotland. The show is primarily for children aged between two and five. They must be accompanied by an adult. The performance last for approximately 50 minutes, without intermission.

TIME: 7:30pm (December 28)
11am, 3pm & 5pm (December 29)
11am, 3pm (December 30)

VENUE: Small Auditorium, Macau Cultural Centre
ADMISSION: MOP180 (MOP200, Young Child & Parent Package)
ORGANIZER: Macau Cultural Centre
www.ccm.gov.mo
ENQUIRIES: (853) 2870 0699
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



TOMORROW (DEC 29)
JW NEVER TOO EARLY CONCERT IN MACAU

Hong Kong singer JW is hosting her first-ever Macau concert this month. Fans of the Cantopop star can expect her popular hits on stage at JW Never Too Early Concert in Macau. The performance follows her sold-out concert "Never Too Early" at the Hong Kong Coliseum this year. JW made her debut in 2010, when she was still a student in the U.K., with "I Miss My Friends" and via her duet with Janice M. Vidal, "What Do Men Believe". Her 2015 release "Contradictory Life" has been accessed online more than 16 million times.

TIME: 8pm
VENUE: Broadway Theatre, Broadway Macau
ADMISSION: MOP280, MOP480, MOP680, MOP1080
ORGANIZER: Broadway Macau
ENQUIRIES: (853) 8883 3383
www.broadway.com.mo
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



SUNDAY (DEC 30)
STARRY VIENNA – NEW YEAR CONCERT

The Macau Orchestra continues a long-held tradition of celebrating a new calendar year with a New Year Concert. This year's performance is called Starry Vienna because of its selection of Austro-German opera songs, including "Der Rosenkavalier Suite", an orchestral arrangement of the Richard Strauss comic opera of the same name. The programme also includes Italian-opera arias as well as Chinese traditional music to bring in the New Year's blessings. The performance lasts for approximately 1 hour and 40 minutes, including one interval.

TIME: 8pm
VENUE: Grand Auditorium, Macau Cultural Centre
ADMISSION: MOP150, MOP250, MOP350, MOP400
ENQUIRIES: (853) 2853 0782
ORGANIZER: Macau Orchestra
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com

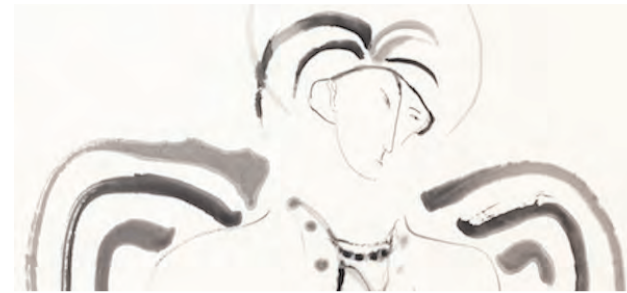


MONDAY (DEC 31)
PONTE 16 BUSKING CONTEST AND NEW YEAR'S EVE COUNTDOWN MUSIC PARTY 2018

Local resort Ponte 16 is holding a New Year's Eve Countdown Music Party to welcome 2019 in style. Artists and singers from Hong Kong and Macau perform on the venue's outdoor stage. A place in the line-up is already reserved for the winners of the Ponte 16 Busking Contest. Tourists and residents can check out the city's aspiring local talents in music and dance during the two rounds of the Busking Contest, held this month, on December 1 and 15.

NEW YEAR'S EVE COUNTDOWN MUSIC PARTY 2018

TIME: 9:45pm
VENUE: Ponte 16 Outdoor Plaza
ADMISSION: Free admission with tickets
ENQUIRIES: (853) 8861 2673
ORGANIZER: Ponte 16
www.ponte16.com.mo



TUESDAY (JAN 1)
VESTIGES OF LINES, GUILHERME UNG VAI MENG. ON THE OCCASION OF THE CELEBRATION OF THE 19TH ANNIVERSARY OF MACAU HANDOVER TO CHINA

To celebrate the 19th anniversary of Macau's return to China, Albergue SCM is holding the exhibition "Vestiges of Lines", featuring sketches by Guilherme Ung Vai Meng. The local artist, who received training in Portugal and Mainland China, has held a number of individual exhibitions in Macau, Hong Kong, Mainland China and Europe. Ung Vai Meng, who was also President of the Cultural Affairs Bureau from 2010 to 2017, has won awards in art and design competitions in Macau and overseas, including first places in the second and third editions of the Macau Biennial Art Exhibition, held respectively in 1995 and 1997.

TIME: 12pm-8pm (Tuesday to Sunday)
3pm-8pm (Monday)

UNTIL: February 13, 2019
VENUE: Albergue SCM
ADMISSION: Free
ORGANIZER: Albergue SCM
ENQUIRIES: (853) 2852 2550



11TH MACAU NEW YEAR'S CONCERT

The concert featuring performances by pianist Adriano Jordão, composer Christopher Bochmann, Macau Youth Symphony Orchestra and Orquestra Sinfónica Juvenil. Adriano Jordão, the Founder and Artistic Director of the International Macau Music Festival The Artistic Director of the International Festival of the Azores, the Lisbon Festivals and courses of Casa de Mateus. The 1st Prize in the Debussy International Competition in France. He was awarded the title of Officer of the Order of Arts and Letters of the French Government. Christopher Bochmann was born in 1950. As a boy he sang in the choir of St. George's Chapel, Windsor Castle. At the age of 16, he went to study with Nadia Boulanger in Paris, before going up to Oxford University (New College), where he studied with David Lumsden, Kenneth Leighton and Robert Sherlaw Johnson. He also had private lessons with Richard Rodney Bennett. He holds the degrees of B.A.(Hons.), B.Mus, M.A. e D.Mus, all from the University of Oxford. In 2004 he was awarded a Medal of Cultural Merit by the Ministry of Culture, Portugal; in 2005 he was decorated by Queen Elizabeth II with the O.B.E.

TIME: 8pm
VENUE: Grand Auditorium, Macau Cultural Centre
ADMISSION: MOP120, MOP200, MOP380
ENQUIRIES: (853) 2825 2899
ORGANIZER: Macau Youth Symphony Orchestra Association
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



WEDNESDAY (JAN 2)

SURFACE REVEALED – DRONE PHOTOGRAPHY BY CHAN HIN IO

Macau freelance photographer Chan Hin Io is presenting his first solo exhibition at Taipa Village Art Space. He renders a very unique view of the city by utilising drone photography, a relatively new and emerging art form, which reveals to the naked eye what architects and urban planners envision on computer or on paper. These aerial shots are intentionally composed to capture orthographic projections - i.e., two-dimensional images of three-dimensional objects - in terms of images of the earth's surface. In doing so, the visual compositions offer a new take on an otherwise familiar urban setting.

TIME: 12pm-8pm (closed on Tuesdays)

UNTIL: February 8, 2019

VENUE: Taipa Village Art Space

ADMISSION: Free

Enquiries: (853) 2857 6118

ORGANIZER: Taipa Village Cultural Association

taipavillagemacao.org.mo



THURSDAY (JAN 3)

THE SHANGHAI SCHOOL OF PAINTING - COLLECTIONS OF THE PALACE MUSEUM

There are 90 pieces of works in the exhibition. Among the painters are included 20 representatives of "Shanghai Style" artists such as "The Four Rens", "The Three Xiongs", Wu Changshuo, Zhao Zhiqian, Xu Gu. The public can appreciate the diversified artistic features of the "Shanghai School" from a multi-dimensional perspective.

TIME: 10am-7pm (no admittance after 6:30pm; closed on Mondays)

UNTIL: March 10, 2019

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Macau Museum of Art

ENQUIRIES: (853) 8791 9814

www.mam.gov.mo

Sands WEEKEND



3D LIGHT AND SOUND SPECTACULAR

Until 30 December 2018

Don't miss this breathtaking presentation shown on The Venetian Macao's façade each evening.

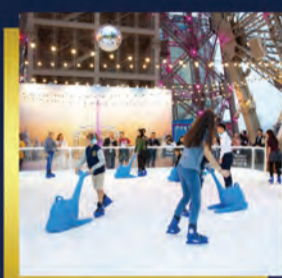
The Grand Illumination Show Christmas Edition

Date: 12pm-9pm, until 31 December 2018

Location: Eiffel Tower, The Parisian Macao

La Magie de Noel light show - Until 30 December 2018

Runs every 30 minutes, 12pm-9pm, in Place Vendome at Shoppes at Parisian



ICE RINK FUN

Until 6 January 2019*

Level 7, Eiffel Tower at The Parisian Macao

Skate with your family and friends on the outdoor ice rink and indulge in special winter delicacies at The Eiffel Tower.

Opening Hours: 4pm-10pm daily

Ticket Price: MOP50

* Blackout Date: 26 December 2018 to 1 January 2019



NEW YEAR'S EVE COUNTDOWN

8:30pm, 31 December 2018

The Venetian Macao Lagoon and The Parisian Macao Le Jardin

Taking place at The Venetian Macao's Lagoon and The Parisian Macao on New Year's Eve, the free festivities will include live music, festive food and drinks, giveaways and a spectacular fireworks show at midnight. Look out for announcements of special celebrity guests and concerts. Join the JSTV Countdown Show at The Cotai Arena, The Venetian Macao or outdoor party featuring Andy Frasco & the U.N, Rubber Band and Siu Fay to welcome 2019. The outdoor party features live music and dancing, 3D Light and Sound Spectacular, Eiffel Tower Grand Illumination Show and fireworks countdown celebration.



ENJOY GREAT FESTIVE DINING AT SANDS RESORTS MACAO AND SANDS MACAO THIS CHRISTMAS AND NEW YEAR

Book now to experience fabulous seasonal cuisine at The Venetian Macao, The Parisian Macao, Sands Cotai Central and Sands Macao. Sands Dining will be launching Christmas and New Year dining promotions, offering guests a wonderful range of festive feasting. Seasonal menus are available at 12 award-winning restaurants, with a range of stylish culinary options to enjoy.

For booking and inquiries, please visit SandsResortsMacao.com/en/dining



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FOUR SEASONS
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THE PARISIAN
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Holiday Inn
NEW HOTEL
澳門新濠影匯中心東翼

CONRAD
MACAO, COTAI CENTRAL
澳門金沙城中心康萊德酒店

Sheraton
Grand
MACAO HOTEL,
COTAI CENTRAL
澳門新濠影匯中心大酒樓

WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

Caravans of 30 or more wagons could cover 20 miles (32 km) on a good day. If rains brought mud, they would be lucky to cover half that distance.

In the 1840s and 1850s, hundreds of thousands of pioneers made the long trek west to new frontiers in Oregon and California.

SETTLERS OF THE WEST

In 1804, Captain Meriwether Lewis and William Clark led a successful expedition west to the Pacific Ocean. Other explorers and traders followed, establishing the trails and routes used by migrating settlers who pushed the boundaries of the frontier as they sought land, gold and new futures.

Accidents, exhaustion and disease were daily threats on the trail, but crossing rivers was the most dangerous thing a wagon train faced. Deep or fast water could tip wagons, causing the loss of supplies, oxen and people. Being crushed by wagon wheels, being accidentally shot and being trampled by stampeding livestock were the top three causes of death on the Oregon Trail. Attacks by Native Americans were not common events.

On the move

The early settlers of the American West are also known as **pioneers**. These adventurous souls traveled in large groups, or **caravans**, made up of wagons pulled by horses or oxen. These were known as **wagon trains**.

All about wagons

The **Conestoga wagon** was pulled by a team of up to eight horses or up to a dozen oxen. This heavy wagon was designed for rough terrain and could carry up to six tons. Its floor curved up at each end to prevent the contents from shifting inside, and its canvas cover served as protection against bad weather.

These covered wagons were nicknamed **prairie schooners** because their white canvas tops resembled sailing ships crossing the grassy plains.

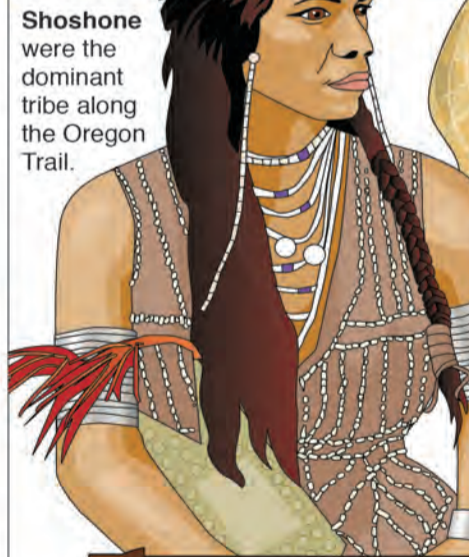
Because the wagons lacked suspensions, the ride was rough. Only the very young or the elderly rode in the wagon; those who could, walked alongside. One benefit of this bumpy ride was that milk could be churned into butter simply by hanging it in pails beneath the wagon.

The Oregon Trail

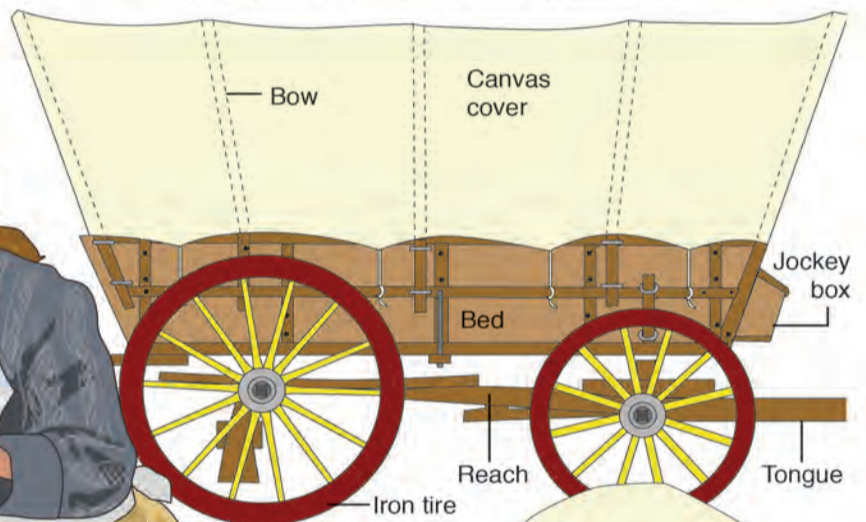
The famous **Oregon Trail** was actually a series of trails used by the first European explorers and traders. The longest overland trail in North America, it became the main route for settlers heading to Oregon in 1843. It took about six months to travel its 2,000 miles.

Homestead Act

In 1862, the U.S. government passed the **Homestead Act**, which encouraged farmers to move to the Great Plains. For a small fee, families were given 160 acres. But the land that was purchased so cheaply had been taken from the Native Americans who had lived there for thousands of years.

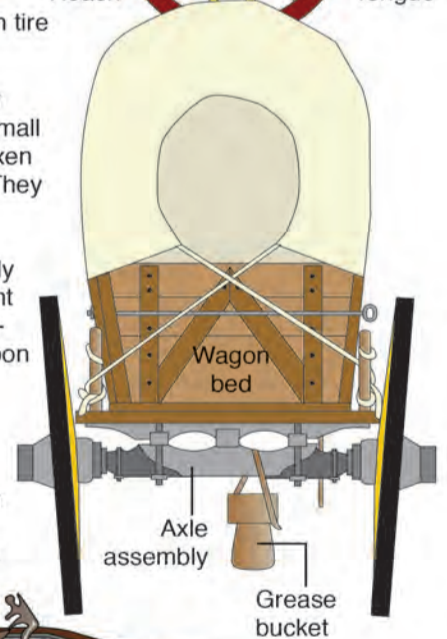


Shoshone were the dominant tribe along the Oregon Trail.



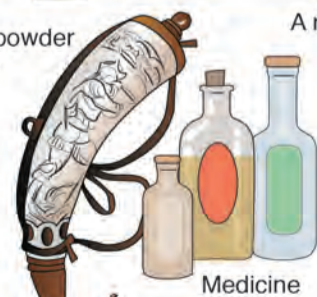
A pioneer usually had one or two small wagons, some oxen and a milk cow. They needed to bring all food, clothing and utensils. Early settlers could hunt antelope and buffalo, but game soon became scarce.

To survive the journey west, a family of four would need 600 pounds of flour, 120 pounds of biscuits, 400 pounds of bacon, 60 pounds of coffee, 4 pounds of tea, 100 pounds of sugar and 200 pounds of lard. Other foodstuffs could include sacks of rice and beans, plus dried peaches and apples.



Gunpowder horn

A rifle, pistol or shotgun was for hunting and defense.



Medicine



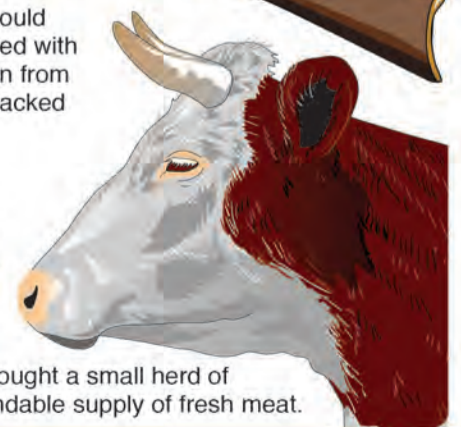
Thick slabs of smoked bacon could be hauled in large barrels packed with bran, which protected the bacon from hot temperatures. Eggs were packed safely in barrels of cornmeal.



A hunting knife was essential.



Cooking utensils included a kettle, skillet, coffee grinder, teapot, butcher knife, ladle, tin tableware, water keg and matches.



Some settlers brought a small herd of cattle as a dependable supply of fresh meat.

SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.oregontrailcenter.org>; <https://www.history.com>; <https://kidskconnect.com>; <http://www.bakerblockmuseum.org>