

times Extra

weekend Guide

Macau Daily Times | Edition 3212 | 18 Jan 2019

JACKIE SHANE

A transgender pioneer in the 60s, today her face is painted on a massive 20-story musical mural in Toronto along with Muddy Waters



■ MOVIES: THEY SHALL NOT GROW OLD

■ BOOKS: THE NEW IBERIA BLUES: A DAVE ROBICHEAUX NOVEL
BY JAMES LEE BURKE

■ MUSIC: HEARD IT IN A PAST LIFE BY MAGGIE ROGERS

■ WINE: THE STATESIDE SPIRIT II

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DRIVE IN

Lindsey Bahr, AP Film Writer

'THEY SHALL NOT GROW OLD' IS AN IMMERSIVE MARVEL

Director Peter Jackson is up-front about what audiences should not expect from his unconventional World War I documentary, "They Shall Not Grow Old." This is a film made by a non-historian for an audience of non-historians, he says. There are no dates, names or locations. Neither are there any talking heads or historians or politics. It's just images and the voices of those who were there, telling their own stories.

And the result is riveting — an immersive, haunting and often transcendent experience that's unlike anything you've ever seen before. That's because Jackson has done something revolutionary by restoring, colorizing and adding 3D depth to hundred-year-old footage from the archives of the Imperial War Museum, depicting everything from basic training to the trenches.

Although there are many smiles as the men as young as 15 and 16 look upon the camera that's filming them, it does not spare you the harrowing stuff. You watch as soldiers strip off their shoes and socks to reveal gangrene. You see dead bodies piled on top of one another, a hand sticking out of the mud, bare-bottomed soldiers trying to relieve themselves in a makeshift, and quite public, toilet. The mechanics of a cannon are down-



A scene from the WWI documentary "They Shall Not Grow Old," directed by Peter Jackson

right hypnotic. The 3D effects make you feel as though you've been transported to another world, and this isn't even taking into account the voices.

The narration comes from hundreds of hours of BBC and IWM interviews from the middle of the century (Jackson wanted the veterans telling their stories in their 60s, where possible). You never learn who is talking, and the voices change quite frequently, but somehow,

with all this somewhat random collection of anecdotes and footage, Jackson and his team give what is perhaps the most honest collective account of the Great War that's ever been committed to film.

They talk about joining up, and lying about their ages in order to do so, the rigors of basic training, the logistical difficulties of having one uniform for the entire war, the pain of the army-issued boots, many of which

didn't actually even fit the soldiers. They also talk about the unique camaraderie in the trenches as somewhat fleeting, which struck me as something I hadn't heard before in all the band of brothers narratives out there, and what it was like when the person next to you was suddenly killed, and the weariness and apathy both they and the Germans seemed to feel as the war stretched on and everyone just wanted to go home.

And the big gut-punch is yet to come when they begin to describe what it was like to re-enter civilian life after the war: No one cared. And no one wanted to talk about the war. These veterans were now a nuisance and a burden.

"They Shall Not Grow Old" won't prepare you for that history test or ready you to talk about the Gallipoli or Verdun. And yet, while it might not be a conventional history lesson, it

is a necessary and utterly urgent one, and it's very much worth taking the trek to the theater for its special engagement on Jan. 21 to take advantage of the astonishing technology on display.

"They Shall Not Grow Old," a Warner Bros. release, is rated **R** by the Motion Picture Association of America for "disturbing war images." **Running time: 99 minutes.** ★★★★★

BOOK IT

JAMES LEE BURKE'S NEW NOVEL IS ENGAGING, EMOTIONAL MYSTERY

James Lee Burke's novels have mysteries that light the fuse of the story, but the almost poetic prose sets his novels apart. A boy that detective Dave Robicheaux knew almost 25 years ago left town to pursue his dream of becoming a Hollywood film director. Desmond Cormier found success and moves back with awards and respect. Robicheaux meets him not to congratulate him, but to inquire about the body of a young woman who was found brutally murdered near his property. Cormier says he has no idea what happened, but Robicheaux has his doubts.

Soon another suspect becomes the prime candidate when one of Robicheaux's friends says he saw a man jump off a train and run away. He regrets not reporting it sooner, and it becomes clear that he witnessed the escape of an inmate named Hugo Tillinger who was in prison for murder and arson. He had claimed he was innocent and an organization known for helping prisoners overturn their convictions was looking into his case. The woman who met with Tillinger is Robicheaux's murder victim. It seems like an open-and-shut case, but evidence and motive are never that transparent.



"The New Iberia Blues: a Dave Robicheaux Novel" (Simon and Schuster) by James Lee Burke

This time the story is not about the mystery itself, but more about the lyrical journey into Robicheaux's past and present that will keep the readers in awe.

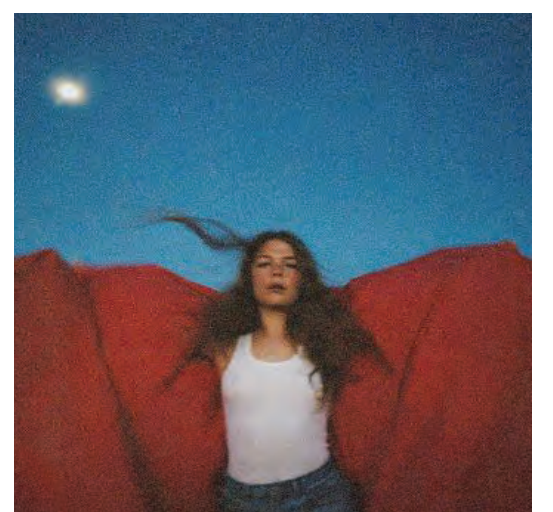
Jeff Ayers, AP

TTUNES

MAGGIE ROGERS MAKES GOOD ON POP-PHENOM PROMISE WITH 'HEARD IT IN A PAST LIFE'

I found myself," Maggie Rogers sings on her major-label debut, "when I was going everywhere." In 2016, Rogers played her song "Alaska" for Pharrell Williams at an NYU undergraduate seminar. A video of the performance went viral, resulting in a major-label deal, an EP and a sold-out headlining tour all within a year of graduation. And so, the 24-year-old spends her first proper album making sense of what it means to be Maggie Rogers after skyrocketing into a peculiar form of semi-stardom. At its core, *Heard It In a Past Life* is a collection of self-searching moments: miniature mental flashbulbs of realization from a young adult striving to adjust to the swiftly shifting world around her.

Rogers has a rare knack for dramatizing and finding beauty in these flashes, and for making them into three-minute pop songs. Rogers wrote, co-produced and arranged nearly all of the album's 12 tracks, which play like a carefully crafted pseudo-concept-album song cycle: turmoil and reflection in the first half, love and hard-won resolution in the second. The songs, which draw on muscular pop rock, synth-driven electro pop and Seventies singer-songwriter piano balladry, reflect Rogers' wide-reaching tastes. She nods to forebears like James Taylor and Joni Mitchell as readily as she references contemporaries like Haim, Jack Antonoff, Taylor Swift. Because some of these tracks were released and recorded as early as 2016, *Heard It In a Past Life* is a chronicle of Rogers' development as a singer-songwriter. The evolution of those tracks — from the sparse electro-folk origins of the oldest songs like "Alaska" and "On+Off" to the grand, Eighties-inspired, Greg Kurstin-produced bombast of "The Knife" and "Retrograde" — mirrors



Maggie Rogers, "Heard It in a Past Life" (Capitol, Universal Music Group)

the story of perpetual self-change that Rogers is narrating throughout.

Rogers never once loses sight of that story on *Heard It In a Past Life*, and the result is a laser-focused statement with nary a wasted lyric or synth line. "People change/Overnight," she sings early on, offering a test run of the album's central premise: "Things get strange/But I'm all right."

Jonathan Bernstein, Rolling Stone

NEWS OF THE WORLD

Kristin M. Hall, AP

Grammy-nominated album shines light on transgender pioneer

For decades, Jackie Shane was a musical mystery: a riveting black transgender soul singer who packed nightclubs in Toronto in the 1960s, but then disappeared after 1971.

Some speculated she had died, but her legacy lived on among music historians and R&B collectors who paid big money for her vinyl records. But in 2010, the Canadian Broadcasting Company produced an audio documentary about her, awakening a wider interest in the pioneering singer. Today her face is painted on a massive 20-story musical mural in Toronto with other influential musicians like Muddy Waters.

In 2014, Douglas McGowan, an A&R scout for archival record label Numero Group, finally reached her via phone in Nashville, Tennessee, where she was born in 1940. After much effort, McGowan got her agree to work with them on a remarkable two-CD set of her live and studio recordings that was released in 2017 called "Any Other Way," which has been nominated for best historical album at this year's Grammy Awards.

Shane, now 78, has lived a very private life since she stopped performing. In fact, no one involved in album has yet to meet her in person as she only agrees to talk on the phone. But she realized after the CBC documentary that she could no longer hide. News outlets began calling and her photos started appearing in newspapers and magazines after the release of the album. RuPaul and Laverne Cox have tweeted stories about Shane.

"I had been discovered," Shane told The Associated Press in a recent phone interview. "It wasn't what I wanted, but I felt good about it. After such a long time, people still cared. And now those people who are just discovering me, it's just overwhelming."

Grammy-winning music journalist Rob Bowman spent dozens of hours on the phone with Shane interviewing her for the liner notes in the album. Her story, Bowman says, is so remarkable that even Hollywood couldn't dream it up.

Born in the Jim Crow era and raised during the heyday of Nashville's small but influential R&B scene, Shane was confident in herself and musically inclined since she was a child. She learned how to sing in Southern churches and gospel groups, but she learned about right and wrong from watching a con artist posing as a minister selling healing waters to the faithful.

From an early age, she knew who she was and never tried to hide it.

"I started dressing [as a female] when I was five," Shane said. "And they wondered how I could keep the high heels on with my feet so much smaller than the shoe. I would press forward and would, just like Mae West, throw myself from side to side.

AP PHOTO



This album cover released by Numero Group shows Jackie Shane's "Any Other Way," which has been nominated for best historical album at this year's Grammy Awards

What I am simply saying is I could be no one else."

By the time she was 13, she considered herself a woman in a man's body and her mother unconditionally supported her.

"Even in school, I never had any problems," Shane said. "People have accepted me."

She played drums and became a regular session player for Nashville R&B and gospel record labels and went out on tour with artists like Jackie Wilson. She's known Little Richard since she was a teenager and later in the '60s met Jimi Hendrix, who spent time gigging on Nashville's Jefferson Street.

To this day, Shane playfully scoffs at Little Richard's antics and knows more than a few wild stories about him. "I grew up with Little Richard. Richard is crazy, don't even go there," Shane said with a laugh.

But soon the South's Jim Crow laws became too harsh for her to live with. "I can come into your home. I can clean your house. I can raise your children. Cook your food. Take care of you," Shane said. "But I can't sit beside you in a public place? Something is wrong here."

One day in Nashville she had been

playing with acclaimed soul singer Joe Tex when he encouraged her to leave the South and pursue her musical career elsewhere.

She began playing gigs in Boston, Montreal and eventually Toronto, which despite being a majority white city at the time still had a budding R&B musical scene, according to Bowman. She performed with Frank Motley, who was known for playing two trumpets at once.

"Jackie was a revelation," Bowman said. "Quite quickly the black audience in Toronto embraced her. Within a couple of years, Jackie's audiences were 50-50 white and black."

Bowman said that in the early '60s, the term transgender wasn't widely known at all and being anything but straight was often feared by people. Most audiences perceived Shane as a gay male, Bowman said. In the pictures included in the album's liner notes, her onstage outfits were often very feminine pantsuits and her face is adorned with cat eyes and dramatic eyebrows.

For Shane, her look onstage was as important as the music.

"I would travel with about 20

trunks," Shane said. "Show business is glamour. When you walk out there, people should say, 'Whoa! I like that!' When I walk out onstage, I'm the show."

She put out singles and a live album, covering songs like "Money (That's What I Want)," "You Are My Sunshine," and "Any Other Way," which was regionally popular in Boston and Toronto in 1963. Her live songs are populated with extended monologues in which Shane takes on the role of a preacher, sermonizing on her life, sexual politics and much more.

"I humble myself before my audience," Shane explained. "I am going to sing to you and talk to you and do all the things I can so when you leave here, you'll be back here again."

She was beloved in Toronto and still considers it her home. "You cannot choose where you are born, but you can choose where you call home," Shane said. "And Toronto is my home."

But her connection to her mother was so strong that ultimately it led Shane to leave show business in 1971. Her mother's husband died and Shane didn't want to leave her mother living alone. But she also felt

a bit exhausted by the pace.

"I needed to step back from it," Shane said. "Every night, two or three shows and concerts. I just felt I needed a break from it."

Since the release of "Any Other Way," Shane often gets the question about whether she would ever perform again now that so many more people are discovering her music.

"I don't know," Shane said. "Because it takes a lot out of you. I give all I can. You are really worn out when you walk off that stage."

She wavered on an answer, saying she's thinking about it. Her record's nomination in the best historical album category only go to producers and engineers, not the artists, so Shane is not nominated herself. But McGowan, who is nominated as a producer, said he has invited her to come with him to the ceremony in Los Angeles on Feb. 10 as his guest.

"It's like my grandmamma would say, 'Good things come to those who wait,'" Shane said. "All of the sudden it's like people are saying, 'Thank you, Jackie, for being out there and speaking when no one else did.' No matter whether I initiated it or not, and I did not, this was the way that fate wanted it to be."

WORLD OF BACCHUS

Jacky I.F. Cheong, MDT

The Stateside Spirit II

(Continued from “The Stateside Spirit” on 11 January 2019)

True to the American spirit, the development of bourbon was the result of private enterprise rather than imperial decrees or government directives. In the late 18th century, Baptist preacher Rev. Elijah Craig began experimenting with the use of charred barrels in maturing whiskey – a revolutionary practice back then, a sine qua non requirement now. Decades later, in the early 19th century, Scottish immigrant Dr. James Crow pioneered the sour mash process. For their contribution and legacy, their names are still celebrated on the labels of numerous whiskeys.

It was not until 1964, during the presidency of Lyndon Johnson, that the Congress finally gave bourbon a legal definition. Senate Concurrent Resolution 19 on 4th May 1964 stipulated that a “straight bourbon” must be:

1. made with no less than 51% of corn in its mash bill;
2. distilled to no more than 80% ABV;
3. Aged at no more than 62.5% ABV in flame-charred new white oak barrels; and
4. Bottled at no less than 40%.

Notwithstanding the 51% rule, most bourbons have a significantly higher percentage of corn in their mash bill, often around 70%.

Thanks to the considerable leeway afforded by the mash bill, bourbon is by design more varied than scotch single malt when in the ingredient compartment. As a rule of thumb, corn provides a solid foundation of smoothness and sweetness, rye adds peppery and spicy notes, wheat brings elegance and nuttiness, while barley offers class and substance.

Similar to its scotch counterparts, the youngest component rule applies, i.e. the number of the years stated refers to the age of the youngest component in the product, whereas a straight bourbon is required to have undergone at least two years of barrel maturation. This apart, the new-make spirit – a.k.a. “white dog” – be not exceed 160° proof (i.e. 80% ABV), and the spirit that undergoes barrel fermentation must not exceed 125° proof (i.e. 62.5% ABV).

The most idiosyncratic feature, indeed requirement, of bourbon has to be the use of charred new white oak barrels. Native to the New World, white oak (*quercus alba*) inherently contains more vanillin and less tannin than common oak (*quercus robur*), which is predominant in the Old World. subsequent to charring and toasting on the inside, caramelisation further releases sweetness and vanillin, resulting in bourbon’s archetypal caramel and vanilla flavours.

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



IMPERIAL COURT
Monday - Friday
11am - 3pm / 6pm - 11pm
Saturday, Sunday & Public Holidays
10am - 3pm / 6pm - 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 - 10:30pm
T: 8802 2372
Grande Praça, MGM MACAU



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



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

TASTE OF EDESIA

Irene Sam, MDT

The Art of Being Portuguese

As a former Portuguese enclave, Macau is known to have numerous Portuguese restaurants. For those who are well acquainted with the cuisine, there is always the impression that it is served on a big plate in huge portion and lacks sophistication. However, in recent years, there seems to be a renaissance in Portuguese gastronomy and Chef André Sá Correia - known as one of Asia's top Portuguese chefs who hails from the Portuguese island of Madeira - is one of those creative innovators who is taking a new approach to cook up delicious delights with a different look

and feel that pay tributes to his country's tradition. "When you try my dishes, you will notice that the taste is very Portuguese, yet it looks very modern, with a touch of fun," he explains at Mandarin Oriental, Macau's Vida Rica Restaurant and Bar, where Chef André will be a guest chef from 24 to 27 January 2019. A great lover of "tapas," he will present savory specialities such as André's Ceviche, Iberian Trilogy with Moscatel and Plums and many more at the exquisite bar, while pairing it with exquisite cocktails concocted by award-winning guest mixologist from Portugal - Wilson Rodrigues Pires.



Iberian Trilogy with Moscatel and Plums



Andre's Ceviche



Grilled Sliter Lobster with Smoked Sausage Spread



Tuna Rossini with Portuguese Influence

WHAT'S ON



TODAY (JAN 18)

FRINGE: TRANQUILLITY TRANSMISSION – DANCE, MULTIMEDIA

According to the laws of nature, disease gradually erodes the body, causing life to fade away. A few years before her death, French anthropologist Françoise Héritier wrote *The Sweetness of Life*. The book starts with a letter the author sent to her doctor and then became a long list of everyday reasons that make life worth living. Local video artist Joein Leong and dancer Oscar Cheong, will join hands with American artist Morgan O'Hara, who is renowned for her *Live Transmission* drawing, to explore the meaning of disappearance and incompleteness of life. It is a recollection of what has disappeared and a testimony of what is gone.

Time: 8pm (January 18, 2019)
5:30pm (January 19-20, 2019)
Venue: At Light
Admission: MOP120
Organizer: Cultural Affairs Bureau
Enquiries: (853) 8399 6699
www.macaucityfringe.gov.mo/2019
Ticketing Service: (853) 2855 5555
www.macaoticket.com



TOMORROW (JAN 19)

SALUTE TO RICHARD STRAUSS - TIANWA YANG AND MACAU ORCHESTRA

To commemorate the 70th anniversary of the death of German composer Richard Strauss, Macau Orchestra is presenting his musical art during this season. The programme includes two of Strauss' classic masterpieces, "Don Juan" and "Tod und Verklärung" (Death and Transfiguration). Macau Orchestra is also working with Chinese violinist Tianwa Yang to present the "Symphonie Espagnole". The performance lasts for approximately 1 hour and 30 minutes, including a 15-minute interval.

Time: 8pm
Venue: Grand Auditorium, Macau Cultural Centre
Admission: MOP150, MOP200, MOP250
Enquiries: (853) 2853 0782
www.om-macau.org
Ticketing Service: (853) 2855 5555
www.macaoticket.com



MACAU FOUNDATION - PERFORMANCE FOR CITIZENS "OXYGEN"

In an effort to draw attention to the environment, Associação de Teatro Long Fung joins forces with Artistic Intervention Projects of Portugal to present a live, on-street performance. The show is approximately 50 minutes long, and seeks to create images – via stilt-walking performers – that give the effect of merging the shape of buildings with movement of human bodies. The aim is to engage audiences by turning the street setting into the 'stage' for the performance.

Time: 3pm
Venue: Barra Square ((January 19)
Leisure Area of Edf. Lok Yeong Fa Yuen (January 20)
Admission: Free
Organizer: Associação de Teatro Long Fung
Email: longfungdrama@gmail.com



SUNDAY (JAN 20)

CONCERT FOR THE 17TH CENTURY BAROQUE MUSIC

Hong Kong-based chamber music ensemble Concerto da Camera brings its Heritage Concert Series – part of the group's 15th Anniversary Series – to Macau. The concert features music from the late-Renaissance and early-Baroque periods, and is performed using instruments typical of those times. They include the dulcian – a predecessor of the modern bassoon – , the frame drum, and the pipe organ. The programme includes works by Italian composer of music for keyboard, Girolamo Frescobaldi, and by Austrian composer and music theorist Johann Joseph Fux.

Time: 3pm
Venue: St. Lazarus Church
Admission: Free
Organizer: Concerto da Camera
Enquiries: (852) 9731 3388
www.concertodacamera.org



MONDAY (JAN 21)

MOTIONS OF BRUSH AND INK – CALLIGRAPHY EXHIBITION OF HO LAI SIM AND HER STUDENTS

The Institute for Tourism Studies' Tourism and Hotel School has been offering, since 2017, short-term, elementary-level calligraphy courses led by local artist Ho Lai Sim. They enable students to learn how to use a Chinese calligraphy brush and to understand the basic concepts of this art form, as well as its origins and development. The exhibition *Motions of Brush and Ink* features a total of 30 calligraphy artworks by Ms Ho and her students, including some in regular script, clerical script, running script and cursive script.

Time: 9am-10pm
Until: January 31, 2019
Venue: Team Building, IFT Main Campus, Mong-Ha Hill
Admission: Free admission
Enquiries: (853) 2856 1252
Organizer: Institute for Tourism Studies
www.ift.edu.mo

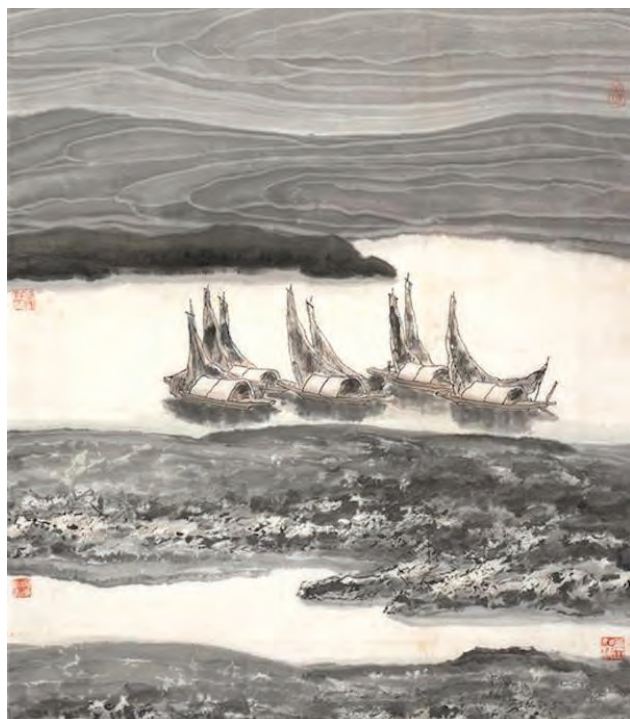


TUESDAY (JAN 22)

FRINGE: 100 HOURS – LIVE ART

We keep creating yet also destroying at the same time. Although we know that our creation will be moved, damaged or even destroyed one day, we still continue to create. In this case, what is the meaning of creation and existence? The artist will spend five days creating an "abode" in Rotunda de Carlos da Maia, where she will camp, live, and chat with people of the neighborhood, and even post online a diary about her experience on the site. On the last day, the artist will personally destroy her created abode to explore issues of creation and destruction by mankind.

Time: 3pm – 7pm
Date: January 22-26, 2019
Venue: Rotunda de Carlos da Maia
Admission: Free
Organizer: Cultural Affairs Bureau
Enquiries: (853) 8399 6699
www.macaucityfringe.gov.mo/2019



WEDNESDAY (JAN 23)

EXHIBITION OF NEW WORKS IN MAM
COLLECTION - CHE HO

This exhibition features five pieces of calligraphy and four paintings donated last year by local artist Che Ho. It includes "Spring in the Misty Rain", a painting displayed at the Art Exhibition of the 2010 Shanghai World Expo. Che Ho is known for using Western techniques in Chinese painting and for applying ancient skills to today's art practices, in order to create his own style.

Time: 10am-7pm (no admittance after 6:30pm;
closed on Mondays)
Until: April 14, 2019
Venue: Macau Museum of Art
Admission: Free
Organizer: Macau Museum of Art
Enquiries: (853) 8791 9814
www.mam.gov.mo



THURSDAY (JAN 24)

FRINGE: THE ICEBOOK - MULTIMEDIA, POP-UP
BOOK

Inspired by Hans Christian Andersen's tales The Snow Queen and The Ice Maiden, The Icebook is the world's first projection mapped pop-up book, a theatrical installation depicting a silent fable: a mysterious princess lures a boy into her magical world to warm her heart of ice. Made from paper cutouts and light, it is designed to give audience an intimate and immersive experience of film, theatre and animation that will sweep you right into the heart of a fantasy world!

Time: 5pm-9:30pm (at every half hour)
Venue: Ngai Chon 505 Studio 1 (January 24)
Healthy Life Education Centre Multimedia
Studio (January 25)
Time: 2pm-6:30pm (at every half hour)
Venue: Centro de Actividades Polivalentes do Lago
Multifunction Conference Room (January 26)
IPOR Livraria Portuguesa Basement
(January 27)
Admission: MOP50
Organizer: Cultural Affairs Bureau
Enquiries: (853) 8399 6699
www.macaucityfringe.gov.mo/2019
Ticketing Service: (853) 2855 5555
www.macauticket.com

Sands WEEKEND



LA PARISIENNE CABARET FRANÇAIS

From Now Until 3 February, 2019
The Parisian Theatre, The Parisian Macao

La Parisienne Cabaret Français blends illusion, dance, acrobatics and comedy in true Parisian style to delight viewers of all ages. The show uses state of the art audio and visual technology to take viewers on an immersive tour of Paris via the Eiffel Tower, Arc De Triomphe and Notre Dame Cathedral before heading to Macao. An international cast of 38 death-defying stunt performers, illusionists, world champion skaters and dancers will take the audience on an amazing 65-minute journey.

Time: Tuesday - Saturday shows at 8pm
Sunday show at 5pm
No shows on Monday
Tickets: From MOP188, call reservations +853 2882 8818
cotaiticketing.com



A CELEBRATION OF PORTUGUESE FARE WITH MICHELIN STAR CHEF

January 18, 19, 21 - 26, 2019
Shop 2206, Level 2, Sands Cotai Central

Join Michelin Star Chef Henrique Sá Pessoa for an evening of exceptional Portuguese cuisine from his Michelin two-star Alma restaurant in Lisbon. Enjoy an entertaining and interactive dining experience with Chef Henrique as he introduces you to the best that Portugal has to offer. Seats are limited, so make your reservations now at Chiado.

Time: From 6pm to 11pm
Price: From MOP788* Per Person
Reservations: +853 8113 8988 or chiado.reservation@sands.com.mo
*Subject to 10% service charge.



CRYSTAL JADE LA MIAN XIAO LONG BAO OPENS AT SANDS COTAI CENTRAL

Shop 1026, Level 1, Sands Cotai Central

Crystal Jade La Mian Xiao Long Bao has just opened at Sands Cotai Central bringing a contemporary twist to classic Beijing, Szechuan and Shanghai cuisine, showcasing La Mian noodle dishes and Xiao Long Bao dumplings.

Time: 11am - 11pm
For enquiries: +853 8113 8998 or crystaljade.reservation@sands.com.mo



PLANET J - A UNIVERSE APART

Daily
Shop 3009, Level 3, Shoppes at Cotai Central

Step into a universe of live interactive quests and adventures at Planet J, a live action role playing theme park. Within its 10,000 square feet facility, Planet J houses eight distinct gaming zones containing more than 200 games. Players of all ages can share the fun of Planet J so the whole family can work together to complete these adventures.

Call reservations +853 8791 6000



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Holiday Inn
澳門新濠影匯中心酒店

CONRAD
MACAO, COTAI CENTRAL
澳門金沙中心豪華酒店

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

WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt



Opossums are excellent climbers and good swimmers. They also spend a lot of time on the ground.

Often thought of as a large, dirty rat, this animal is more beneficial to humans than it is generally given credit for.



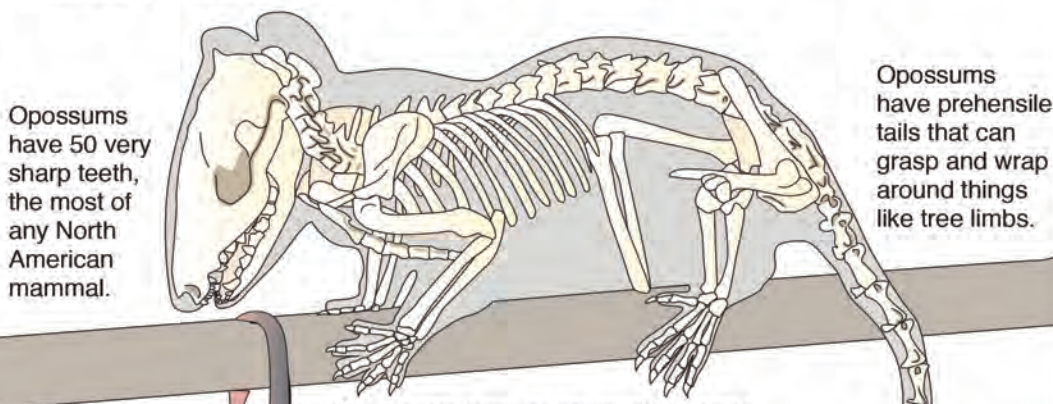
Food scraps attract opossums. If you want to discourage visits, dispose of trash in a can with a lid.

OPOSSUM

This largely misunderstood animal is North America's only marsupial (mammals that carry and nurse their young in pouches).

Anatomy 101

The opossum is about the size of a house cat, approximately 2 to 3 feet (60 to 90 cm) long and weighs up to 15 pounds (5.6 kg). Males are slightly larger than females. They have long snouts, small black eyes and hairless, rounded ears. They have coarse, grayish fur and a long, hairless, prehensile tail. Their feet resemble small hands with five fingers. All of the toes have a claw except for the opposable toe on the rear foot. These digits help the animal climb on branches, trees and structures.



Opossums have 50 very sharp teeth, the most of any North American mammal.

Opossums have prehensile tails that can grasp and wrap around things like tree limbs.

In a name

In 1608, Capt. John Smith coined the word **opossum** from the word "opassum," the Algonquian term meaning "white animal." In his notes, the captain wrote: "An Opassom hath a head like a Swine, and a taile like a Rat, and is of the bignes of a Cat."

In North America, "opossum" and "possum" describe the same creature, but in Australia, the word "possum" refers to an entirely different animal, a distant cousin of the North American opossum.

Male opossums are called **jacks** and females are called **jills**. The young are referred to as **joeys**. A group of opossums is called a **passel**.

The species

Opossums have been around since the time of the dinosaurs and have changed little since then. They are not rats; they are **marsupials**. Other marsupials are koalas and kangaroos.

Home sweet home

Opossums are found in North, Central and South America.

They live in forests and will den nearly anywhere that is dry, sheltered and safe, such as burrows dug by other mammals, rock crevices and hollow stumps.

Opossums have adapted well to living close to people in cities and suburbs, often making their homes under buildings and in sheds.

Opossums tend to have several active dens, which they move between to avoid predators.

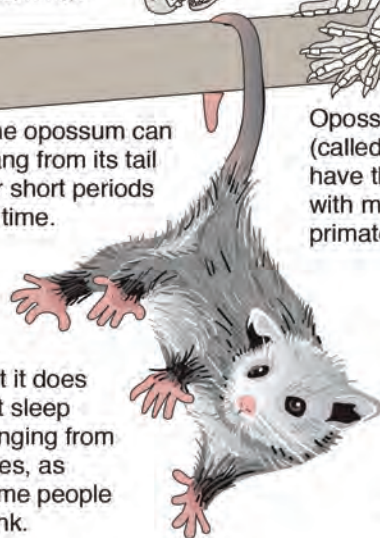
Diet

Opossums are **omnivores**; they eat just about anything, including fruits, nuts, grains, insects, slugs, snakes, frogs, birds, eggs, shellfish, mice and carrion. They also eat human food, table scraps, dog food and cat food. They have a high need for calcium, which they satisfy by eating the skeletons of rodents and roadkill. They could be considered the sanitation workers of the wild.

Their diet helps people by keeping pest populations of snails, slugs and beetles down. Opossums also keep rats and cockroaches away.

The opossum can hang from its tail for short periods of time.

But it does not sleep hanging from trees, as some people think.



Opossums have an opposable thumb (called a **halux**) on each rear foot. They have this anatomical feature in common with monkeys and other primates.

The eyes of the opossum appear black; this is due to a very dilated pupil. There is an iris around it; it's just mostly out of sight. The giant pupils are thought to be an adaptation to their nocturnal habits.



Family time

Opossums mate from January to July. Two litters are not uncommon, each averaging about seven joeys. After a 13-day gestation period, the tiny, hairless young are born. Like other marsupials, the tiny, blind babies find their way into the mother's pouch. No bigger than a half an inch (1.3 cm), they attach to one of the mother's 13 teats. They suckle for about 8 weeks as they grow and develop inside the pouch. At about 11 weeks of age, they can leave the pouch for short periods. When the young become too large for all of them to fit inside the pouch at one time, some will ride on their mother's back. The young are weaned at about 14 weeks, at which time they are about 9 inches (23 cm) long, not including the tail. Mortality in young joeys is high; most will perish before they are a year old (victims of cars and natural predators). Few opossums live beyond 3 years.



Did you know?

Opossums are very clean animals and groom themselves often.

Opossums eat up to 90 percent of ticks that attach to them, lowering the spread Lyme disease.

Opossums can cause lawn damage when they dig to get at the grubs under the surface. But, arguably, those grubs would have damaged the lawn in other ways.

These critters have excellent immune systems. Opossums rarely contract rabies or other wildlife diseases.

Opossums have partial or total immunity to the venom produced by rattlesnakes, cottonmouths and other pit vipers.

Opossums have a remarkable memories. When tested for the ability to remember where food is, opossums scored better than rats, rabbits, cats and dogs. They are also quite smart and can find their way through a maze more quickly than rats and cats.

Opossums have very little body fat and do not store food; therefore, they must forage year-round.

Friend or foe?

The opossum is generally not an aggressive animal, but it will defend itself if cornered or protecting young. When confronted, it usually bares its teeth in a threatening manner. It may also growl, belch, urinate and defecate. Another defense mechanism is to play dead.

They roll over, become stiff, close their eyes (or stare off into space) and emit a putrid odor. Playing dead is an involuntary reaction triggered by stress, and this state can last for hours.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.nhptv.org>; <https://www.paws.org>; <http://www.havahart.com>; <https://a-z-animals.com>

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