

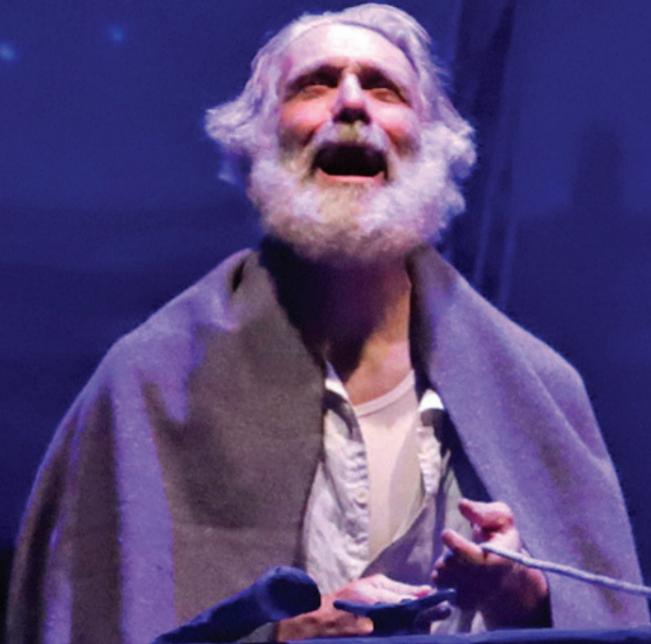


- MOVIES: ARCTIC
- BOOKS: WE CAST A SHADOW BY MAURICE CARLOS RUFFIN
- MUSIC: LATE RISER BY FRANCES CONE
- WINE: THE STATESIDE SPIRIT IV
- TRAVELOG: STALINIST REALITY SHOW DAU

times Extra

weekend Guide

Macau Daily Times | Edition 3222 | 01 Feb 2019



The Old Man and the Play

More than 60 years after the film adaptation, a stage version of 'The Old Man and the Sea' premieres today in Pittsburgh as promised to Hemingway, an old-time friend, a long time ago

DRIVE IN

Lindsey Bahr, AP Film Writer

The premise for “Arctic” is so simple it’s almost silly to describe: Stranded man tries to survive. It’s also been done more than a few times in movies, so it’s understandable if hearing that invokes a yawn. And yet with barely any dialogue, traditional storytelling methods or even a cute pet or inanimate object to help, director Joe Penna and star Mads Mikkelsen have made a riveting and precisely plotted film worthy of other greats in the genre. Instead of Mars or a desert island, Mikkelsen’s character, Overgard, has had the misfortune of crash-landing his plane in the arctic. We don’t see the crash, and we don’t know how long he’s been there when we first meet him fussing with snow and rocks with purpose. But a wide-shot reveals what he’s working on: A massive SOS. Ok, you think, he’s been here for a bit already. And he has a methodical, if uncomfortable-looking, little system in place to occupy his chilly days.

He’s dug out holes in the ice for fishing, stores the freshly caught fish in a cooler and takes one of the older ones for his meal, carving out little slices of frozen sashimi to eat with a knife. His days are mostly spent exploring, making notes on a little map and searching for signals with a device that’s never really explained. When the sun starts to fade it’s time to

‘ARCTIC’ IS A SOLID, AND SOLITARY, SURVIVAL TALE



Mads Mikkelsen in a scene from “Arctic”

retire to the wrecked plane, where he removes his gloves and socks (what toes and fingers are left have been ravaged by frostbite) and gets ready for sleep, zipping himself up in a sleeping bag cocoon. A beeping alarm on

his watch wakes him in the morning. The alarm is a lifeline, and goes off multiple times during the day, possibly to remind him to move on to the next task, or maybe as insurance to remind him to wake up should he drift off

in an unprotected spot. Sure, it’s slightly monotonous, but he does seem to have a goal he’s working toward and he isn’t even close to giving up. Then one day he sees a helicopter and the people inside seem to see him. I won’t spoil

what comes next completely, but it is far from the end of his story and adds an interesting element to Overgard’s journey. But it’s the kind of film that might make you want to sign up for a wilderness survival class as soon as

you walk out. It’s pretty amazing just how compelling this is for being so simple, but it allows the viewer to really get wrapped up in the minutiae of it all: The performance, the landscape, the minor triumphs and major setbacks. When he discovers a tiny little lighter to heat a burner that allows him to actually eat cooked fish for the first time in forever, you can’t help but smile with satisfaction along with him. You’ll get a pit in your stomach when something doesn’t pan out and you’ll be inspired by his motivation in the face of everything. Mikkelsen is an empathetic presence, no matter how many villains he has to play. Penna, who has a background in shorts and music videos, is a strong visual storyteller and it’ll be interesting to see what he does next. Just don’t confuse “Arctic” with “Polar,” the other early 2019 Mads Mikkelsen movie. But you’ll probably figure it out pretty quickly if you do — there are no assassins or Vanessa Hudgens-es in “Arctic.”

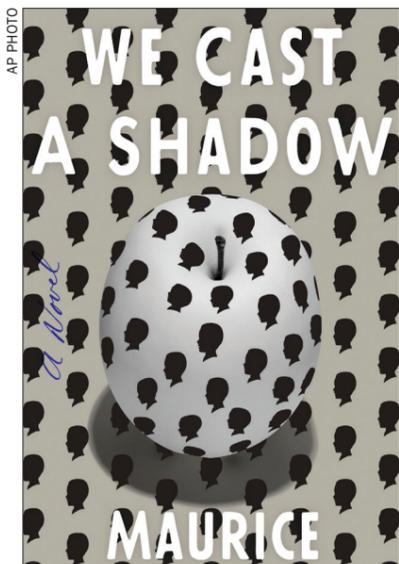
“Arctic,” a **Bleecker Street** release, is rated **PG-13** by the **Motion Picture Association of America** for “**for language and some bloody images.**” **Running time: 98 minutes.** ★★☆☆

BOOK IT

RUFFIN’S DEBUT NOVEL IS CHALLENGING, THOUGHT-PROVOKING

A fear-driven, racially charged world is the land in which the narrator of “We Cast a Shadow” lives. Half the black community — and eight out of 10 black men — are arrested in their lifetime. A ghetto has been fortified, walling in the black population for the “health, safety and general welfare” of citizens. Curfews are enforced. Those who break the law can be deported. And for the narrator, a black man lucky enough to have avoided prison (unlike his father) and who holds a position at a law firm, his top priority is creating a better life for his son — even if that means turning him white. Maurice Carlos Ruffin weaves many threads, from the fragile complexity of a father-son relationship to a person’s capacity for change. The world Ruffin creates is semi-satirically extreme, yet there is an air of plausibility that is unsettling. What is the result of fear, power and discrimination left unchecked? And where is the line between protecting your own and subjecting them to the very prejudice that has ruled your world?

Heart-wrenching and morally ambiguous, “We Cast a Shadow” explores questions of justice and self-actualization. Life’s fulfillment may only seem within reach when cultural assimilation to the most extreme degree takes place. But what is the price that is paid? The moral high ground



“We Cast a Shadow” (One World) by Maurice Carlos Ruffin

in such a society is reserved for those who haven’t faced discrimination themselves, from the narrator’s perspective. Unapologetic in his ability to make the reader uncomfortable, “We Cast a Shadow” is a challenging, thought-provoking debut by Ruffin.

Ragan Clark, AP

tTUNES

FRANCES CONE DELIVERS DREAMPOP WITH A PURPOSE

Frances Cone’s new album “Late Riser” is a brilliant work of modern melancholia that finds the sweet spot between soothing and soaring. Call it dreampop with a purpose. The band builds on the creative songwriting of Christina Cone, a classically trained pianist with a sweetly, breathy singing voice. She draws an assist on arrangements from Andrew Doherty, her partner and primary accompanist. A half-dozen other musicians contribute, but Cone and Doherty are the constants — and the band’s driving force. “Late Riser” was recorded in New York and Nashville, where Cone and Doherty moved recently. It’s tempting to hear the sensibilities of both places represented, though that may be reading too much into work that could comfortably emerge from either city’s vibrant alternative sce-



Frances Cone, “Late Riser” (Living Daylight/Thirty Tigers)

ne. Still, there’s an earthy kind of earnestness that keeps Cone’s urbane compositions from ranging too far out into space. Many of the songs set melodic piano and acoustic guitar above a pulsating bass or guitar line that lends urgency to Cone’s songs. She delivers them with intensity, whether on power ballads like “Wide Awake” or the mournfully majestic “Easy Love.” The soaring comes when Doherty and the others add harmony and the music modulates up, as it does on the shimmering “Arizona.” The pattern of crescendo may be mildly formulaic, but the effect remains anthemic and inspiring — and it succeeds again and again on this consistently powerful album, one that signals a band taking flight.

Scott Stroud, AP

NEWS OF THE WORLD

Kristen De Groot, AP

Old friend keeps word to Hemingway



Ernest Hemingway's close friend and biographer A.E. Hotchner talks about his relationship with Hemingway in Westport, Conn., with his son Tim Hotchner, a documentary filmmaker and writer

When the 1958 film adaptation of "The Old Man and the Sea" hit theaters, Ernest Hemingway happened to be in New York City to watch the World Series and invited his close friend A.E. Hotchner to go see the movie with him.

"About 12 or 13 minutes after we sat down, he turns to me and says, 'Ready to go?'" Hotchner said in a recent interview at his Connecticut home. The 101-year-old author and playwright recalls them walking out and taking off down the sidewalk, Hemingway ranting the whole time that the star Spencer Tracy was totally miscast, that he looked like a fat, rich actor trying to play a fisherman.

"He said, 'You know, you write a book that you really like and then they do something like that to it, and it's like pissing in your father's beer,'" Hotchner said. (Hemingway reserved this particular turn of phrase for a handful of hated adaptations of his work, he said.)

Later that night, sitting at Toots Shor's restaurant — a hangout frequented by Joe DiMaggio, Jackie Gleason and Marilyn Monroe — Hemingway urged Hotchner to do his own adaptation someday. Hotchner said he

promised he would try.

More than 60 years later, Hotchner has kept his word. His stage adaptation of "The Old Man and the Sea" premieres at the newly renovated Point Park University's Pittsburgh Playhouse on Feb. 1.

"It wasn't until I became an old man myself that I really got to a version that could transport itself beyond the book," he said.

Hotchner should be the perfect candidate to take the novel to the stage: he fished with Hemingway in Cuba, went to bullfights with him in Spain, hunted with him in Idaho and wrote the 1966 best-selling biography "Papa Hemingway."

He also helped edit Hemingway's bullfighting classic "The Dangerous Summer." He often served as his agent and adapted several stories for television, including "The Snows of Kilimanjaro," "The Killers" and "The Battler," which led to his first meeting with Paul Newman. (The two became best friends and neighbors and started the "Newman's Own" food company together. But that's another story.)

"Somehow that pledge to him haunted me, because he died not too long after that. For years I

would think about "The Old Man and The Sea." But I never could think in my head how you could take this very personal book, because the old man is really Hemingway himself, which is really a literary work," he said. "How do you bring that to life on the stage?"

He tried maybe 10 times over the years to adapt it, starting drafts only to scrap them, until his latest effort.

To help reel the project in, he enlisted his son Tim Hotchner to collaborate on it and help transform his draft into what will run in Pittsburgh through Feb. 17.

"I've lived with Hemingway's ghost for my whole life and there was something very profound about this story, even though it's very simple," said Tim Hotchner, 47, a documentary filmmaker and writer. "And to have a 101-year-old father who's still going out for his marlin, and hopefully coming back with better results, there are a lot of themes that really resonate."

Tim Hotchner also saw the project as a way to re-examine the work with a modern lens: to look at what it means to be a man in the world and to look at the environment.

To make "The Old Man and the Sea" accessible on stage, the

Hotchners crafted a kaleidoscope of the tale, and mined the text for a new approach. The boy has a bigger role, and Hemingway himself is a character, as is a cellist who evokes the moods of the play throughout.

It stars Tony Award-winning actor Anthony Crivello as Santiago, the aging fisherman, David Cabot as Hemingway and Gabriel Florentino as the boy, Manolin. Cellist Simon Cummings will perform original music for the show.

Getting the draft to the stage happened unusually fast, due to a collaboration with New York City-based RWS Entertainment Group.

The Hotchners' agent passed along the script to Joe Christopher, who heads up RWS's theatrical division, who took it with him on vacation in June.

"I don't know if it was because I literally read it while I was lying on the beach, but I could viscerally see the show working," he said. He told RWS CEO Ryan Stana it would be the chance of a lifetime to work with someone who had been side-by-side with Hemingway.

The Pittsburgh Playhouse was looking for a new work to launch its first season in its renovated

theater and Stana, an alumna of Point Park University, floated the idea to the school.

"In less than 24 hours, they were in," he said.

The production is unique in that students at Point Park University are working on the show alongside professionals in all aspects from set design to ticket sales. It's something Stana sees as a circular moment — youth helping bring to life the work of a centenarian playwright.

The entire show was put together in six months.

At 101, A.E. Hotchner is sharp, funny and surprisingly energetic. During a four-hour interview at his home, he needed only a 10-minute break to get a glass of water. Last year, his Depression-era detective novel "The Amazing Adventures of Aaron Broom" was published and he's still writing daily. His routine: breakfast, write, lunch, write, nightly news, dinner, gin and tonic, and maybe a movie.

As for "The Old Man and the Sea," he's satisfied with having finally followed through on a half-century-old promise to his friend, and he's pleased with how it turned out.

"This is going to be a version that Hemingway would never have walked out on," he said.



Actor Anthony Crivello plays the role of Santiago in a stage adaptation of Ernest Hemingway's "The Old Man and the Sea" at the Pittsburgh Playhouse in Pittsburgh

WORLD OF BACCHUS

Jacky I.F. Cheong, MDT

The Stateside Spirit IV



JACK DANIEL'S OLD No. 7

Matured in charred virgin white oak barrels and mellowed by maple charcoal, this is the archetypal Tennessee whiskey. Rich mahogany with shimmering vermilion reflex, the pungent nose offers raisin, crushed leaves, corn syrup and woodsmoke. With a smooth mouthfeel, the lively palate delivers plum kernel, white pepper, chocolate orange and burnt sugar. Medium-full bodied at 40%, the sweet entry carries onto a smoky mid-palate, leading to a gutsy finish.



JACK DANIEL'S GENTLEMAN JACK

Matured in charred virgin white oak barrels and double mellowed by maple charcoal, this is a refined version of the forthright Old No. 7. Luminous amber with bright copper reflex, the aromatic nose presents aniseed, banana split, meringue and caramel. With a silky mouthfeel, the rounded palate furnishes liquorice, maple biscuit, apricot tart and caffè macchiato. Medium-full bodied at 40%, the suave entry continues through a spicy mid-palate, leading to a satisfying finish.



JACK DANIEL'S No. 27 GOLD

Matured in charred virgin white oak barrels, finished in maple barrels and double-mellowed by maple charcoal, this is Tennessee's – indeed America's – answer to sherried Speysiders. Saturated golden with shimmering jonquil reflex, the exuberant nose radiates dried figs, macadamia, banana pudding and marzipan. With a buttery mouthfeel, the luxuriant palate oozes golden raisins, almond, maple cake and fudge. Full-bodied at 40%, the irresistible entry persists through an ingratiating mid-palate, leading to a moreish finish.

(Continued from "The Stateside Spirit III" on 25 January 2019)

Tennessee whiskey is, in a nutshell, a regional style of Bourbon whiskey. Tennessee whiskey is subject to all the criteria and requirements essential to Bourbon whiskey, plus the idiosyncratic Lincoln County Process, which applies to all but one distillery. This apart, the only other noticeable difference between Tennessee whiskey and Bourbon whiskey is that the former tends to have a lower percentage of rye in its mash bill, hence even smoother than the latter. Pioneered by Jack Daniel's at a time when the Lincoln County was indeed its home, the namesake Lincoln County Process sees new make spirit being filtered through – indeed steeped in – more than 10 feet of sugar maple charcoal prior to barrel maturation. This not only removes impurities from the new make spirit, making it smoother, but also imparts the sugar maple's distinctive flavour on the new make spirit, making it sweeter. Despite the ubiquity of Jack Daniel's, which outsells any other American whiskey, Tennessee whiskey is very much a niche variant of Bourbon whiskey, rather than a realm unto itself in the mould Speyside v Highland. The Great State of Tennessee is roughly as large as its northern neighbour, the Great Commonwealth of Kentucky, but almost 50% more populous. Tennessee has no shortage of forests, providing a seemingly inexhaustible source of wood, which is then made into barrels and charcoal. Due to historical reasons, Tennessee has significantly fewer distilleries than Kentucky. Years before the Prohibition, the temperance movement had already

driven out most distilleries from Tennessee; post-Prohibition, Tennessee's whiskey industry seems to have recovered much less than its counterpart in Kentucky, and a number of statewide prohibition laws even survived the nationwide Prohibition. For many decades, only three – Coffee, Lincoln and Moore – out of Tennessee's 95 counties legally remained "wet", meaning that the vast majority of counties went "dry". It was not until 2009 that 41 counties had their "dry" ban removed, thereby kick-starting a 21st century renaissance of Tennessee whiskey, with various independent distilleries popping up across the state. In a good way, Tennessee whiskey is as American in taste as it gets: it is as affable as country music, and as easy-going as a Hollywood comedy. To summarise this mini-series, there are a few counterintuitive facts about American whiskeys: Kentucky and Tennessee are the key whiskey-producing states, but they are not the first to produce whiskey in America; The status of corn in American whiskey is equivalent to that of malted barley in scotch whiskey, but the earliest American whiskeys were not made from corn; Despite its name, Bourbon County produces very little Bourbon whiskey, which can be produced outside of Kentucky, whereas whether Tennessee whiskey can be produced outside of the state is subject to debate; Benjamin Prichard's is the only distillery in Lincoln County, and yet it is the only Tennessee whiskey which can opt out of the Lincoln County Process. To be continued one day...

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

**寶雅座
AUX BEAUX ARTS**

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



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

Angela Charlton, Paris, AP

WEIRD PARIS DEBUT OF IMMERSIVE STALINIST REALITY SHOW DAU

Imagine setting aside two years of your life to work, sleep and procreate in a fake Stalinist physics lab. A place where secret police or hidden microphones monitor every utterance. Where you're not allowed to check your phones or don modern underwear, or mention anything that's happened in the last half-century — or acknowledge that the whole thing is really just a film set.

This is the world of DAU, a bizarre artistic undertaking unveiled in Paris in recent days in two hollowed-out theaters and the Pompidou Center modern art museum. Visitors are invited to immerse themselves in 700 hours of film footage of an artificial Soviet universe, talk to shamans or scientists about the experience, roam blood-red corridors lined with propaganda posters and eat borscht from 1950s-style aluminum bowls. It's taken DAU — brainchild of Russian director Ilya Khrzhanovsky — more than a decade to reach the public, and cost countless millions of dollars. Its long-awaited opening was marred by glitches. Now it's up to the public to decide whether this is artwork of unparalleled ambition and genius, highlighting the dangers of totalitarianism at a particularly opportune moment of modern history — or a colossal waste of time and money on a social experiment gone deeply wrong.

WHAT? WHO? WHY?

At its core, this is a biopic about Nobel Prize-winning physicist Lev Landau, a towering figure in the study of theoretical physics

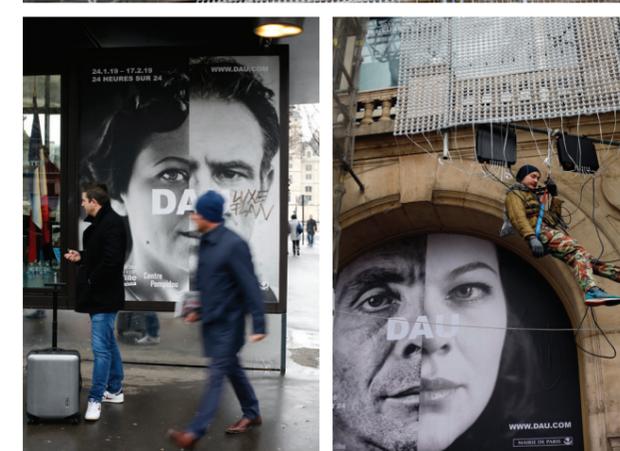
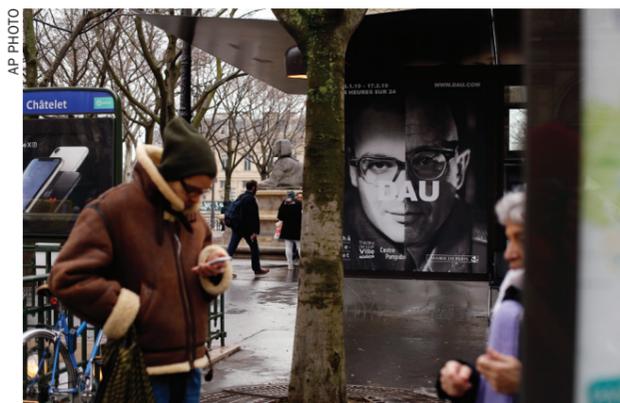
known simply as Dau. But Khrzhanovsky didn't just want to tell the story of Landau's life; he wanted to recreate it.

So in 2008 he built "The Institute" on the outskirts of the eastern Ukrainian city of Kharkiv, where Dau had worked, and hired tens of thousands of people to transform it into the Soviet world the physicist inhabited from 1938-1968. Participants were mostly local residents, though real scientists from the U.S., China and beyond came to work in the lab. Real prisoners joined participants jailed by the institute's "secret police." Organizers stitched 40,000 period costumes, authentic down to the undergarments. Participants adhered to strict rules on era-specific vocabulary, or else. Fourteen real babies were born. The DAU experience seems undefinable by design: It's up to the beholder to decide what exactly this thing is.

Music industry icon Brian Eno, the project's acoustic guru, said simply: "I hope you enjoy it. Or if you don't enjoy it, that something happens to you."

SCIENTIFIC GENIUS, SEXUAL MANIAC

Landau himself looms over the experience. His theories are still taught in schools worldwide, and Google's home page celebrated what would have been his 111th birthday last week. But DAU isn't just about his contribution to world science, or the Soviet atomic bomb and space program. He was a free thinker who clashed with authorities and academia,



toiled in a gulag and was repeatedly held in psychiatric hospitals. Khrzhanovsky seems particularly fascinated by Landau's libertine sex life in the oppressive USSR, including multiple lovers and orgies, with or without his long-suffering wife. The footage includes raw, authentic sex, and intimate sexual violence.

The project invites physicists to talk with visitors and is staging conferences about the future of science, but that seems a bit of a sideshow. The crowd gathered for DAU's opening day included a guitarist, traditional healer and film students attracted mainly by its sheer weirdness.

MONEY MYSTERY

USD3 million? \$10 million? Or much more? Organizers won't say just how much money has been spent. Costs included building and maintaining the Kharkiv institute — its 300 scientists, mystics, cleaners and KGB infrastructure, plus 10,000 extras — and then destroying the whole thing.

Early funds came from the Russian and Ukrainian culture ministries, the Council of Europe and Western European film institutes and cultural foundations. But DAU's main money has come from well-connected Russian millionaire Sergei Adoniev, according to his U.K.-based Phenomen Trust. The French government and Paris City Hall are also on the hook, as owners of the Pompidou Center and the two theaters showcasing DAU, the Theatre de la Ville and Theatre du Chatelet. Visitors should help

the project recoup some expenses. Tickets — in the form of "visas" offering six-hour, 24-hour or monthlong access — cost between 20 and 150 euros.

THE POLITICS OF IT ALL

It's a timely moment to plunge Western visitors into the realm of suspicion and propaganda propagated by intolerant regimes. Nationalism and hate speech are resurfacing in many quarters, and authoritarian leaders like Russian President Vladimir Putin elicit fascination and admiration even in well-established democracies. Some who worked on the Kharkiv project accuse Khrzhanovsky of taking on autocratic tendencies himself, traumatizing participants through a system of intimidation and abuse meant to make life in the fake institute more authentic, but which left real-life scars.

Even for visitors to the DAU exhibit, the experience can feel oppressive: Cellphones must be surrendered upon entrance. An AP photographer was refused access for using a digital camera. "Visas" are granted only after filling out an extensive personal questionnaire. DAU itself doesn't address today's politics head-on, but some of those involved do. The films look at "why there is mass passivity, when intelligent people, even exceptionally intelligent people, join in" and ignore injustice, said Russian philosopher Ilya Permakov, who helped edit the films. "We need to talk about this now. We are again seeing this situation."

WHAT'S ON



TODAY (FEB 1)

MASTERPIECES OF RUSSIAN ART FROM THE STATE TRETYAKOV GALLERY

To celebrate the coming 20th anniversary of the Macau Museum of Art, the museum joins forces with the State Tretyakov Gallery in Moscow to launch the "Masterpieces of Russian Art from the State Tretyakov Gallery" exhibition in Macau, showcasing a total of 70 oil paintings and statues from the 18th to 20th century at the Russian gallery. All works are from world-acclaimed artists including I.N. Kramskoi, I.Y. Repin, I.I. Shishkin, V.Y. Makovsky, among others. The exhibition begins with the cityscapes of St. Petersburg and Moscow, followed by works that portray Russian culture, natural landscapes, people from all walks of life as well as still life.

TIME: 10am-7pm (no admission after 6:30pm, closed on Mondays and open on public holidays)
 UNTIL: April 22, 2019
 VENUE: Macau Museum of Art
 ADMISSION: Free
 ORGANIZER: Cultural Affairs Bureau, Macau Museum of Art, The State Tretyakov Gallery
 ENQUIRIES: (853) 8791 9814
 www.mam.gov.mo



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 utilizing 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
 ORGANIZER: Taipa Village Cultural Association
 ENQUIRIES: (853) 2857 6118
 taipavillagemacau.org.mo



TOMORROW (FEB 2)
SPARKLING GARDEN - GUAN HUI BIN WORKS

Guan Huai Bin is a contemporary Chinese artist known for his installation and multimedia art. His work includes combining multimedia output in a variety of environmental settings to express his concern and attitude towards the status quo in China. Sparkling Garden, Guan's first-ever solo exhibition in Macau, features a total of 16 pieces and sets, divided into two sections of seven installations and nine video works. The displayed work includes "Flame Garden", which took five years to complete, and involves a display stand and a metal box fashioned from copper, containing a piece of glass brick.

TIME: 10am-7pm (no admission after 6:30pm, closed on Mondays and open on public holidays)
 UNTIL: February 24, 2019
 VENUE: Macau Museum of Art
 ADMISSION: Free
 ORGANIZER: Cultural Affairs Bureau, Macau Museum of Art, The State Tretyakov Gallery
 ENQUIRIES: (853) 8791 9814
 www.mam.gov.mo



SUNDAY (FEB 3)
ASSEMBLAGE OF TREASURES - EXHIBITION OF THE MACAU MUSEUM COLLECTION FOR CELEBRATION OF THE 20TH ANNIVERSARY

To celebrate its 20th anniversary, the Macau Museum brought together over 80 items or sets of objects with cultural and artistic value selected from its collections. The exhibition is divided into six sections: "Lingnan Paintings", "European Traveller's Paintings", "Style and Life", "The Multicultural Macau", "Exhibition Overview" and "Education Space". Macau's inheritance in terms of Chinese cultural traditions can be found in both Chinese and Western paintings, in household appliances, and personal bequests of prominent locals, including Gao Jianfu, George Chinnery and Auguste Borget, who chose to live in Macau due to its unique environment and respectively built a special bond with the city.

TIME: 10am-6pm (ticket booth closes at 5:30pm; closed on Mondays)
 UNTIL: February 24, 2019
 VENUE: Macau Museum
 ADMISSION: MOP15 (free admission on Tuesdays and on the 15th of every month)
 ORGANIZER: Macau Museum
 ENQUIRIES: (853) 2835 7911
 www.macaumuseum.gov.mo

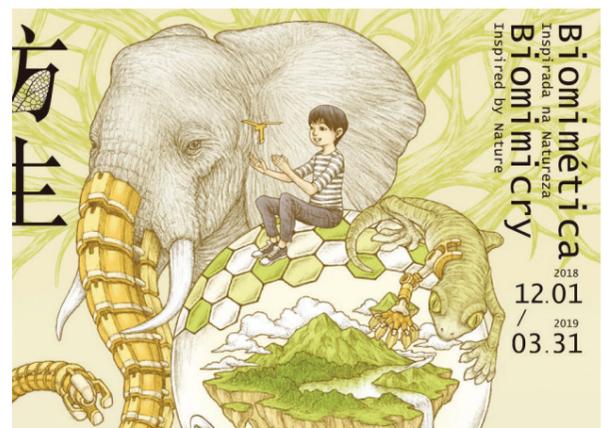


MONDAY (FEB 4)

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 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 2nd and 3rd editions of the Macau Biennial Art Exhibition, held respectively in 1995 and 1997.

TIME: 12pm-8pm (Tuesdays to Sundays)
 3pm-8pm (Mondays)
 UNTIL: February 13, 2019
 VENUE: Albergue SCM
 ADMISSION: Free
 ORGANIZER: Albergue SCM
 ENQUIRIES: (853) 2852 2550



TUESDAY (FEB 5)

BIOMIMICRY - INSPIRED BY NATURE

Biomimicry is a cross-disciplinary science in which humans have applied the complexity of biological evolution - and adaptation by organisms to environmental changes over the course of 3.8 billion years - to innovative technology or product design. Such effort attempts to provide solutions for various problems faced by society. The exhibition "Biomimicry - Inspired by Nature" introduces biomimetic technology inventions and shows a glimpse of possible future developments. There are also four "Tinkering Workshops" where visitors can let their creativity run wild and experience the fun of bionic technology design with just a few simple tools and materials.

TIME: 10am-6pm (closed on Thursdays)
 UNTIL: March 31, 2019
 VENUE: Gallery 2, Exhibition Center, Macau Science Center
 ADMISSION: MOP25 (several discounts available)
 ENQUIRIES: (853) 2888 0822
 ORGANIZER: Macau Science Center
 www.msc.org.mo



WEDNESDAY (FEB 6)
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

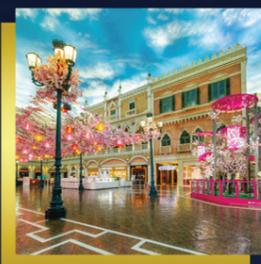


THURSDAY (FEB 7)
3RD MACAU PRINTMAKING TRIENNIAL

The 3rd Macau Printmaking Triennial has set a new record after receiving 1,097 entries from 720 participants in 39 countries and regions. A panel composed of internationally renowned printmakers, specialists and academics from all over the world selected just the best, 175 winning and finalist works. These works are scattered in four different venues across town, including "Habitable structure" by Polish artist Łukasz Koniuszy, awarded the Gold Prize. The Silver and Bronze Prizes went to Thai artists Warranutchai Kajaree and Rattana Sudjarit for the works "The remains of the painful thing 6" and "The way of harvester No. 2".

TIME: 9am-9pm
UNTIL: March 17, 2019
VENUES: Temporary Exhibition Gallery of the Civic and Municipal Affairs Bureau
ADMISSION: Free
ENQUIRIES: (853) 2836 6866
ORGANIZER: Cultural Affairs Bureau
www.icm.gov.mo/printmaking

Sands WEEKEND



SEASONS OF PROSPERITY 2019

Until 19 February
Sands Resorts Macao

Sands Resorts Macao welcomes the Year of the Pig in style! Visitors can enjoy beautiful festive decorations across the properties. There is also The Parisian Macao's Eiffel Tower Grand Illumination Chinese New Year Show running each evening at 15-minute intervals until midnight. On 6 February look out for the Lion Dance Parade and Blessing Ceremony in each of our Sands Resorts Macao properties.



WINTER IN PARIS ICE RINK FUN

Until 19 February
Level 7 Observation Deck, Eiffel Tower, The Parisian Macao

Winter wonderland, real ice rink, seasonal treats with seating areas, under the Eiffel Tower.

Time: 4pm-10pm daily
Ticket Price: MOP50 for 30 minutes
* 10% discount for In-house Guests at The Parisian Macao

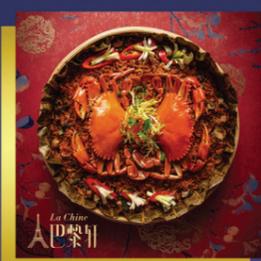


LA PARIENNE CABARET FRANÇAIS

Until 3 February
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



LA CHINE CHINESE NEW YEAR MENU

Until 11 February
Level 6, Eiffel Tower, The Parisian Macao

The exceptional restaurant located in The Parisian Macao's Eiffel Tower is offering set menus this Chinese New Year from MOP 2,888* (for four people). A feast of fortune menu includes 'Love of Eiffel Tower' Chinese New Year refreshing fortune salad with prawn sashimi, Alaskan crab legs, surf clams and red jellyfish head, La Chine 'Six Treasure' appetisers with braised abalone; and roasted suckling pig 'éclair' with foie gras terrine, apple and black truffle caviar.

There are also two Poon Choi options, both for six-eight people:
A standard menu priced at MOP 2,688
A supreme menu priced at MOP 3,688 which adds French foie gras, Boston lobster and sea cucumber.

Reservations: Call +853 8111 9210 or lachine.reservation@sands.com.mo



澳門金沙度假區
Sands
RESORTS MACAO



WORLD OF WONDER

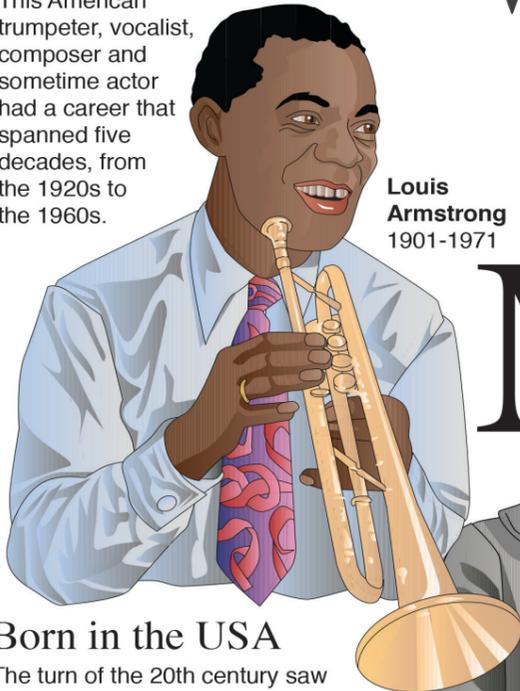
Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

JAZZ MUSIC

This American trumpeter, vocalist, composer and sometime actor had a career that spanned five decades, from the 1920s to the 1960s.

Louis Armstrong
1901-1971



This clarinetist and bandleader was known as the "King of Swing."

Benny Goodman
1909-1986



James Reese Europe
1880-1919

This ragtime and early jazz bandleader and composer was the leading figure on the black American music scene in the 1910s.



Born in the USA

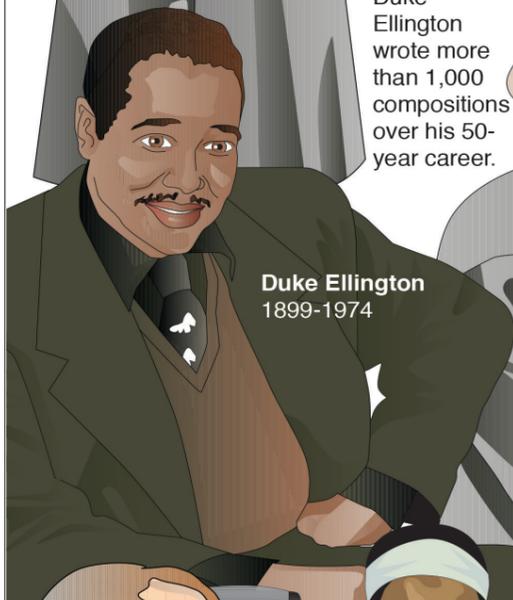
The turn of the 20th century saw (or heard) a new sound emerge from cities with large African-American communities like New Orleans, St. Louis, Kansas City and Chicago.

Although there were other influences, such as West African music and European band music, Jazz is mostly the child of the **blues**, popular in the late 1860s, and **ragtime**, which was all the rage between 1895 and 1918. The blues provided the musical structure of jazz, while ragtime brought its unique rhythms and improvisations.

Evolution of styles

As jazz spread, it drew on different musical cultures and developed many distinctive styles. **Dixieland music**, or **New Orleans jazz**, is an early style of jazz music developed in New Orleans. The 1920s have been called the **Jazz Age** because jazz was the most popular form of music at this time. In the 1930s, jazz evolved into heavily arranged dance-oriented **swing big bands**. **Bebop** emerged in the 1940s, and jazz adopted more challenging, faster tempos and chord-based improvisation. By the end of the 1940s, the calm, smooth sounds of **cool jazz** became popular. The 1950s saw the emergence of **free jazz**, which explored music without regular meter, beat and formal structures. **Hard bop** emerged in the mid-1950s and celebrated influences from rhythm and blues and gospel. **Modal jazz** developed in the late 1950s, embracing improvisational music organized with modal scales. **Jazz-rock** fusion appeared in the late 1960s and early 1970s, combining jazz improvisation with rock music's rhythms and electric instruments. In the early 1980s, **smooth jazz**, a combination of **jazz fusion** and easy listening pop music became popular, but was not generally accepted by jazz purists. The 2000s saw new forms of **Latin** and **Afro-Cuban jazz** emerge, and **dark jazz**, a form of slow-tempo contemporary jazz music inspired by film noir soundtracks came onto the scene.

Duke Ellington
wrote more than 1,000 compositions over his 50-year career.



Duke Ellington
1899-1974

Miles Davis
1926-1991



Earl Hines
1903-1983

The unique playing style of this jazz pianist, composer and bandleader has been credited with shaping the history of jazz.



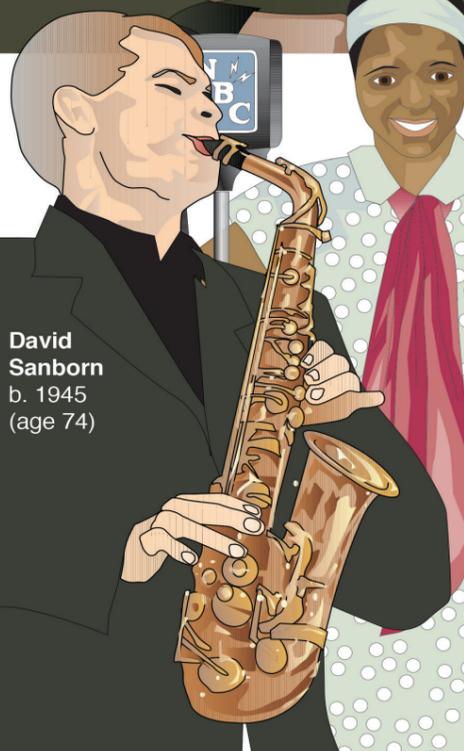
Big bands

Big band music became hugely popular in the 1930s and 1940s, when **swing** dominated the music scene. These bands usually had 10 or more musicians with four sections: saxophones, trumpets, trombones and a rhythm section. Big bands showed off the unique styles of bandleaders, arrangers and musicians.

Benny Goodman and His Orchestra were one of the most popular of the big bands, but there were many others, including Duke Ellington and His Orchestra, Glenn Miller and His Orchestra and the Jimmy Dorsey Orchestra.

The queens of jazz

Women have made important contributions to jazz over the years. Most were singers, but some were composers, songwriters, instrumental performers and bandleaders. While women such as Bessie Smith, Billie Holiday, Ethel Waters, Ella Fitzgerald and Sarah Vaughan were famous for their jazz singing, other notable jazz women include piano player Lil Hardin Armstrong and jazz songwriters Irene Higginbotham and Dorothy Fields.



David Sanborn
b. 1945
(age 74)

Ethel Waters
1896-1977



Billie Holiday
1915-1959



Ella Fitzgerald
1917-1996



Sarah Vaughan
1924-1990



SOURCES: World Book Encyclopedia, World Book Inc.; Encyclopedia Americana, <http://teacher.scholastic.com>; National Museum of American History; www.apassion4Jazz.net; Library of Congress

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