



## NORTH KOREA

# Kim Poster Campaigns

**T**he bright red slogans hang from buses, government buildings and even some restaurants and gas stations, urging North Koreans to work harder to make the country's 200-day "speed campaign" a success. "Have you carried out the plan for today?" one poster asks.

It's the second such drive this year, and while outside economists doubt their effectiveness, they reflect leader Kim Jong Un's desire to energize the country's sputtering economy. That goal is fettered by international sanctions against Kim's other main priority, his nuclear program, increasing the pressure on

North Koreans to dig themselves out of economic stagnation.

In a collectivist society, slacking off isn't taken lightly. Least of all now.

"If you look out the window, you won't see anyone just walking around," said Chang Sun Ho, the manager of a small shoe factory in Wonsan, a port city on North Korea's east coast. "Everyone is working."

The history of North Korea's speed campaigns, which were also common in the former Soviet bloc countries and in China, is almost as old as the country itself.

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DRIVE IN

Jake Coyle, AP Film Writer

IN 'WILDERPEOPLE,'  
A MANHUNT FOR KIWIFARCE

Flight of the Conchords" went off the air in 2009 but the beat has gone on in the films of Taika Waititi. Waititi, who was a writer and director of that cult HBO series, has carried on the show's New Zealand deadpan and childlike whimsy with varying success. Often collaborating with "Conchords" star Jermaine Clement, Waititi has previously seesawed too far into quirk (2007's oddball romance "Eagle vs Shark") and risen to heights of comic understatement (2015's vampire mockumentary "What We Do in the Shadows"). In "Hunt for the Wilderpeople," a huge hit in Waititi's native New Zealand,

also delights in teetering — clumsily but charmingly — between fantasy and reality. The film is a fable about a heavy-set foster kid, Ricky Baker (Julian Dennison), and a reluctant foster parent, "Uncle" Hector (Sam Neill), who, evading child services, go on the lam and spark a manhunt. As far as buddy comedy pairings go, few can match the unlikeliness of that in "Hunt for the Wilderpeople." Having run through foster families, Ricky, introduced as "a very bad egg," is dropped off at the remote home of Aunt Bella (an excellent Rima Te Wiata who leaves the film too soon) and Hector. At first glance, Ricky is

terribly unsuited for country life. On his first night, he tries to run away but gets no further than halfway up the nearest hillside. Just as Ricky begins warming to life with Bella (the gruff Hector largely evades him), tragedy comes out of the blue, and Ricky is to be retrieved by child welfare. But Ricky and Hector, each fed up with society, resolve to "go bush." They totter into the mountains, and an increasingly absurd chase ensues, led by a militant child services worker (Rachel House). The tale, told in chapters, comes from Barry Crump's 1986 novel "Wild Pork and Watercress." In Waititi's hands, it's a jerky ride.



This image released by The Orchard shows Sam Neill (left) and Julian Dennison in a scene from "Hunt For The Wilderpeople"

There are passages that take after "Psycho" (a gratuitously bloody wild pig slaughter) and wintery poetic moments

that reference "McCabe and Mrs. Miller." In their journey, the pair's encounters are both tender and cartoonish, ranging from an alluring young girl to a recluse named Psycho Sam (Rhys Darby, the fabulous bug-eyed MVP of "Conchords"). The grab bag of styles, awkward as they are, also supplies "Wilderpeople" its strange off-kilter energy. It's nimble enough to never be quite pinned down by its familiar concept before eventually going out in a blaze of farce. "Wilderpeople" is ultimately winning, like all buddy comedies, because of the chemistry of its leads. Neill (the Sundance of the two) and Dennison (our younger and portlier but no less cocksu-

re Butch) make an endearing pair of runaways. On the heels of his recent successes, Waititi has been picked by Marvel to direct the considerably more massive "Thor: Ragnarok." As a test case of an indie director making a giant leap in scale, it should be interesting. If Waititi can handle the Norse god with the same low-key modesty that he's approached vampires and outlaws, Marvel may yet be brought down to size.

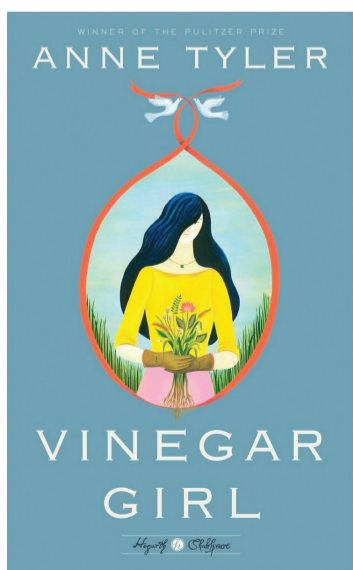
"Hunt for the Wilderpeople," an Orchard release, is rated PG-13 by the Motion Picture Association of America for "thematic elements including violent content and for some language." Running time: 101 minutes. ★★★★★



BOOK IT

ANNE TYLER TAMES  
SHAKESPEARE'S 'SHREW'

Last fall Hogarth Press published the first in a series of novels by contemporary writers reimagining Shakespeare's plays on the 400th anniversary of his death. So far we've had Jeanette Winterson's "The Gap of Time: The Winter's Tale Retold" and Howard Jacobson's "Shylock is My Name," an interpretation of "The Merchant of Venice." Now Anne Tyler has written a charming and witty adaptation of "The Taming of the Shrew," moving it to Baltimore, where many of her novels are set, and dialing down Shakespeare's brutal depiction of the war between the sexes. The "Vinegar Girl" of the title is Kate Battista, an unaffected, intelligent, headstrong beauty living at home with her dad, Louis, an eccentric scientist at Johns Hopkins, and a ditzzy younger sister, Bunny, who, like her namesake Bianca, is pretty and popular with the boys. Petruchio is a problem, of course. Modern readers aren't likely to accept a character whose "taming" of Kate amounts to spousal abuse,



"Vinegar Girl" (Hogarth), by Anne Tyler

or, for that matter, the plot-driving premise that the older sister has to marry first before the younger one can wed. Enter Pyotr, a goofy but brilliant research assistant who works in Louis' lab and has a green card pro-

blem: His is about to expire. Louis, who believes he's on the verge of a lifesaving medical discovery, proposes a sham marriage between Kate and Pyotr so the two men can continue their work. At first Kate is mortified, but eventually she comes around, especially when Dad explains that he doesn't expect them to actually live together as husband and wife. Needless to say, they fall in love. For the most part Tyler does a good job of finessing the play's patriarchal view of marriage with modern notions of gender equality. Until the end, that is, when she tries to "translate" the speech that Shakespeare's Kate delivers in the final scene defending the submissive role of wives. Modern Kate doesn't quite say, "Thy husband is thy lord, thy life, thy keeper," etc. But what she does say — "It's hard being a man ... It's like men and women are in two different countries! I'm not 'backing down,' as you call it; I'm letting him into my country. I'm giving him space in a place where we can both be ourselves." — doesn't sound true to the feisty character we've gotten to know. However, it does give Pyotr the opportunity to put his arm around her and say a Russianized version of "Kiss me, Kate."

Ann Levin, AP

tTUNES

NEIL YOUNG GOES GREEN  
ON HYBRID 'EARTH'



Neil Young, "Earth" (Reprise Records)

Longtime environmentalist Neil Young takes a hybrid approach on "Earth," a double disc compilation of live tracks loosely related to sharing our planet with the animal kingdom. The sounds of honking geese, croaking frogs and buzzing bees come and go over the 13 songs taken from Young's 2015 tour with the band Promise of the Real. Young doesn't try to hide the studio manipulation, which also includes some overdubbing and — gasp! — autotuning, warning on the cover that "Earth" contains "modified content." As goofy as all the animal noises may sound, the end result is an oddly hypnotic ode to mother Earth, a trek back to the garden if you will, for an artist who has spent much of his career singing out against environmental degradation. The undisputable highlight and centerpiece of "Earth" is a mesmerizing 28-minute feedback and distortion-laden version of the rocker "Love and Only Love" from 1990's "Ragged Glory." There's only one sound that should come from critics after listening to that record-closing scorcher — chirping crickets.

Scott Bauer, AP

# Work harder, North Korea orders citizens. But does it help?

CONTINUED FROM FRONTPAGE

The nation's founder, Kim Il Sung, called a major campaign named after a mythical winged horse that could fly 1,000 "li" (about 400 kilometers) to rebuild the country after the 1950-53 Korean War. The current drive has been dubbed the "Mallima" campaign — suggesting a winged horse that is 10 times faster.

Loading on more work for a national political objective might cause a lot of grumbling or even strikes elsewhere. But in a country where patriotism is strong, perseverance a hallowed virtue and toeing the official line a key survival strategy, you won't hear anyone complaining here — at least not publicly.

North Korean officials allowed Associated Press reporters to tour and conduct interviews at the shoe factory, which offers a window into how such campaigns actually play out on the ground.

With 220 workers, it produces about 700 pairs of shoes a day — the central government tells them how many produce. The shoes are distributed to department stores and other places around the country. The factory does not export any of its products, which officials say are made strictly with domestically produced materials and locally made machinery, in keeping with the government philosophy of "self-reliance."

Manager Chang said the factory met its annual production goal several weeks ago, though it is still June. Kim Jong Un himself visited the factory in November. At his direction, it is now focused on making lighter, better quality shoes and providing a wider va-



Chang Sun Ho, manager of a shoe factory in Wonsan, North Korea, stands in the foreground while, behind him, a poster on the left reads, "Movement of creating the Mallima Speed," and on the right, "200-day campaign, 180-days left. Have you carried out the plan for today?"

riety to make North Korea's shoe production "world class."

"The marshal has said he has adopted this factory as if it were his own," Chang said, referring to Kim Jong Un by his most commonly used title. "So it is like we are working for our father. That's all the motivation we need."

Just to be sure, however, an official from the Ministry of Light Industry has been dispatched from Pyongyang to monitor and supervise its operations for the entire 200-day period.

Factory officials said they have not hired any extra hands to boost production, and that they don't need to resort to monetary rewards or firing threats. The workers get their basic necessities from the government but can

receive monthly bonuses if the factory sells more shoes than its government-set target.

Peer pressure is also clearly a strong part of the mix.

Workers are divided up into sections and smaller work groups, whose collective output is posted in large bar graphs around their workplaces for all to see. Manager Chang said that if a worker is not making the grade, he or she is paired up with a more productive partner. He said no one wants to be labeled as lazy because, with the standing of their whole group at stake, they could end up being officially regarded as a problem to the whole factory "family."

He did not comment on what might happen beyond possible social ostracism.

Outside economists say speed campaigns focus more on short-term bumps in production and overtly political goals of the reinforcing ideological principles of the primacy of loyalty and group action than the kind of sustainable and meaningful long-term growth the North's centrally controlled economy really needs.

They also suggest the North's economy is hamstrung by its continued push to develop nuclear weapons and the missiles needed to deploy them against targets in the United States or other hostile nations. They say that because of international sanctions, North Korea's chances of real improve-

ment in its domestic economy are slim at best.

Kim appears to disagree.

This is the second speed campaign his leadership has called this year. The first, which lasted 70 days, ended just before the May party congress. The current campaign, which will continue until Oct. 10, began almost as soon as the congress was over. The party congress was the first in 36 years and further cemented the young leader's stature as the country's supreme leader.

Though the speed campaigns play an important political and social role in asserting the regime's power to rally the nation, improving the economy, which lags far behind neighboring China, Japan and rival South Korea, does genuinely appear to be a key goal of the North Korean leadership.

That desire is also reflected in the North's issuance of a five-year plan during the congress. Few details have been made public, but it's the first such plan North Korea is known to have initiated since the 1980s, when Kim Il Sung, Kim's grandfather, was in power. Kim's father, Kim Jong Il, stressed a more military-oriented approach. North Korea's launch of more missiles this week underscores that Kim Jong Un is not about to sway from his father's emphasis on building up the military, despite the cost in lost trade with the outside world and the increased political and diplomatic isolation it brings.

Those North Koreans who are allowed to speak to Western media, meanwhile, are eager to show they are doing their part.

"Normally, I work eight hours a day, from 8 in the morning until noon, and then from 2 until 6 in the evening," said Kang Jong Jin, a 28-year-old former soldier who attaches soles onto shoes at the Wonsan factory. "Now I sometimes stay longer. No one has to tell me to do it. I just do."

Kang, who wants to be an engineer, said he also started taking long-distance learning courses at the factory, which has a teleconferencing room linked to a major university in Pyongyang.

"The marshal wants us to improve our scientific and technological skills," he said, referring to another priority topic at last month's party congress. "So this is how I want to contribute."



Factory workers operate sewing machines at a shoe factory in Wonsan



WORLD OF BACCHUS

Jacky I.F. Cheong



GOBLET JONGE GRAANJENEVER

Transparent clear with beige hues, the fragrant nose offers cloudberry, peach pit and sage. With a dense mouthfeel, the fleshy palate delivers physalis, apricot pit and sweet ginger. Medium-full bodied at 35%, the supple entry carries onto a sweetish mid-palate, leading to a malty finish.



OLIFANT OUDE GRAANJENEVER

Transparent clear with cream hues, the aromatic nose presents mirabelle, peach and crystal sugar. With a suave mouthfeel, the plump palate supplies Williams pear, nectarine and maltose. Medium-full bodied at 35%, the comy entry continues through a lively mid-palate, leading to a long finish.



WENNEKER ZEER OUDE KORENWIJN

Transparent clear with vanilla hues, the complex nose effuses nectarine, corn and linden. With a viscous mouthfeel, the lush palate furnishes pear, oatmeal and maltose. Full-bodied at 38%, the honeyed entry passes through a rounded mid-palate, leading to a smooth finish.



WENNEKER OUDE GENEVER

Transparent clear with yellowish hues, the attractive nose emanates rock sugar, wet stone and dandelion. With an unctuous mouthfeel, the plush palate provides corn, dried herbs and candy floss. Full-bodied at 36%, the malty entry persists through a chunky mid-palate, leading to an elongated finish.

The Genesis of Gin

Due to gin's classic combination with tonic and the prominent position it occupies in the realm of cocktail, it is tempting to assume that gin is a British invention from the Georgian or Imperial period. Gin as we know it does come from Britain, but its roots are firmly in the Low Countries, in particular the Netherlands and Belgium, as well as neighbouring regions in northern France and northwestern Germany. The English word gin derives from geneva (not to be confused with the Swiss city), the Anglicised word for Dutch/Flemish jenever or French genièvre, all referring without exception to the one common ingredient used – juniper. Jenever in the Dutch/Flemish tradition was produced by distilling malt wine (strong beer) to relatively low strength, usually around 50% ABV. Due to rudimentary distillation technology back then, the distillate used to be rather coarse and impure. Herbs – especially juniper – were added to make the product more palatable. In terms of production history, Dutch jenever can be traced back to the 16th century or earlier, whereas Flemish jenever may have existed since the 13th century. During the Eighty Years' War from 1566 to 1648, English soldiers fighting in the Low Countries against Habsburg Spain first brought jenever back to England. Comprising various styles, Dutch/Flemish jenever is a little universe unto itself. The

traditional oude (literally: old) style of jenever is produced by distilling malt wine (brewed with malts of various grains) with or without ageing in oak, not unlike whisky. The modern jonge (literally: young) style of jenever appeared in the late 19th / early 20th century, when the popular demand was for cheaper liquors in larger quantities. Using spirits distilled from non-grain ingredients and with little or no ageing, jonge jenever is somehow akin to vodka. The oude/jonge divide of Dutch/Flemish jenever concerns production method, rather than maturation. While graanjenever (literally: grain jenever) means that only grain and malt are used, korenwijn (literally: grain wine) is produced largely according to the old style dating back to the 18th century and often matured in oak barrels for a couple of years. Dutch/Flemish jenever may use a variety of grains, e.g. barley, corn, rye, spelt and wheat. As a rule of thumb, the more basic jenever can be served at room temperature, chilled, frozen or on the rocks; to savour the finer jenever, it ought to be served at straight at room temperature.

To discover the unique charm of fine gins, contact Ms Bolormaa Ganbold of PREMIER Bar & Tasting Room; W: www.premier.com; E: bolor@premier.com; T: +853 6233 5262; A: 86, Rua Direita Carlos Eugénio, Old Taipa Village

Jacky I.F. Cheong is a legal professional by day and columnist by night. Having spent his formative years in Britain, France, and Germany, he regularly writes about wine, fine arts, classical music, and politics in several languages

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT  
5pm – 12midnight  
T: 8802 2539  
Level 2, MGM MACAU



IMPERIAL COURT  
Monday - Friday  
11am - 3pm / 6pm - 11pm  
Saturday, Sunday & Public Holidays  
10am - 3pm / 3pm - 11pm  
T: 8802 2361  
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN  
Level 1, Grand Hyatt Macau  
Opening Hours  
11:30am – 24:00



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

SHANGHAI MIN  
Level 1, The Shops at The Boulevard  
Opening Hours  
11:00 - 15:00; 18:00 - 22:30

SHANGHAI

CATALPA GARDEN  
Mon - Sunday  
11:00 - 15:00 / 17:30 - 23:00  
Hotel Royal, 2-4  
Estrada da Vitoria  
T: 28552222

FRENCH

寶雅座  
AUX BEAUX ARTS

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

GLOBAL

HARD ROCK CAFE  
Level 2, Hard Rock Hotel  
Opening Hours  
Monday to Sunday : 11:00 - 02:00  
Sunday : 10:00 - 02:00

CAFÉ BELA VISTA  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 87933871  
Mon - Thurs  
06:30 - 15:00 / 6:00 - 22:00  
Fri - Sunday  
06:30 - 22:00

MEZZA9 MACAU  
Level 3, Grand Hyatt Macau  
Opening Hours  
Dinner: 5:30 - 11:00



VIDA RICA (RESTAURANT)  
2/F, Avenida Dr Sun Yat Sen, NAPE  
T: 8805 8918  
Mon - Sunday  
6:30 - 14:30 / 18:00 - 23:00



MORTON'S OF CHICAGO  
The Venetian(r) Macao-Resort-Hotel  
Taipa, Macau  
T:853 8117 5000  
mortons.com  
• Bar  
Open daily at 3pm  
• Dining Room  
Monday - Saturday: 13:00 - 23:00  
Sunday: 17:00 - 22:00

ABA BAR

ABA BAR  
5pm - 12midnight  
T: 8802 2319  
Grande Praça, MGM MACAU



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



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



SQUARE EIGHT  
24 hours  
T: 8802 2389  
Level 1, MGM MACAU

ITALIAN

LA GONDOLA  
Mon - Sunday  
11:00am - 11:00pm  
Praia de Cheoc Van, Coloane,  
next to swimming pool  
T: 2888 0156



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



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

JAPANESE

SHINJI BY KANESAKA  
Level 1, Crown Towers  
Lunch 12:00 - 15:00  
Dinner 18:00 - 23:00  
Closed on  
Tuesday (Lunch and Dinner)  
Wednesday (Lunch)

ASIAN PACIFIC

ASIA KITCHEN  
Level 2, SOHO at City of Dreams  
Opening Hours  
11:00 - 23:00

GOLDEN PAVILION  
Level 1, Casino at City of Dreams  
Opening Hours  
24 Hours



GOLDEN PEACOCK  
Casino Level1, Shop 1037,  
The Venetian Macao  
TEL: +853 8118 9696  
Monday - Sunday:  
11:00 - 23:00

PORTUGUESE

CLUBE MILITAR  
975 Avenida da Praia Grande  
T: 2871 4000  
12:30 - 15:00 / 19:00 - 23:00

FERNANDO'S  
9 Praia de Hac Sa, Coloane  
T: 2888 2264  
12:00 - 21:30

WESTERN

FOGO SAMBA  
Shop 2412 (ST. Mark's Square)  
The Venetian Macao  
TEL: +853 2882 8499

THAI



NAAM  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, The Resort  
T: 8793 4818  
12:00 - 14:30 / 18:30 - 22:30  
(Close on Mondays)

BAR & PUBS



38 LOUNGE  
Altrira Macau,  
Avenida de Kwong Tung, 38/F Taipa  
Sun-Thu: 13:00 - 02:00  
Fri, Sat and Eve of public holiday:  
15:00 - 03:00

R BAR  
Level 1, Hard Rock Hotel  
Opening Hours  
Sun to Thu:  
11:00 - 23:00  
Fri & Sat:  
11:00 - 24:00



BELLINI LOUNGE  
Casino Level 1, Shop 1041,  
The Venetian Macao  
CONTACT US:  
Tel: +853 8118 9940  
Daily: 16:00 - 04:00



D2  
Macao Fisherman's Wharf  
Edf. New Orleans III  
Macao

VIDA RICA BAR  
2/F, Avenida Dr. Sun Yat Sen, NAPE  
T: 8805 8928  
Monday to Thursday: 12:00 - 00:00  
Friday: 12:00 - 01:00  
Saturday: 14:00 - 01:00  
Sunday: 14:00 - 00:00

VASCO  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 8793 3831  
Monday to Thursday: 18:30 - 12:00  
Friday to Saturday: 18:00 - 02:00  
Sunday: 18:00 - 24:00

## TASTE OF EDESIA

Irene Sam

## BEAUTY | SPA

## THE WELLNESS SANCTUARY

For those who have never stayed at Conrad Macao, Cotai Central, they might think that it is just another hotel that offers a bed and a room to sleep in with no surprising elements. But as a matter of fact, its uniqueness is deeper than what the eyes can see. *Macau Daily Times* takes a closer look at the details of a wonderful stay at the wellness sanctuary.

One might think that upon arrival at a hotel, the check-in counter is where everyone goes, but today, I decide to shake things up a little bit. Tired and exhausted after a long day, I head straight to the Bodhi Spa at Conrad Macao, Cotai Central for a treatment before checking in. The moment I enter, friendly spa desk hosts greet me at the door and slowly usher me to a private consultation room.

"Let me take care of your luggage, miss," the host says with a smile.

"That will be great," I utter, breathing a sigh of relief.

"Bodhi" means enlightenment or a state of awakening, and refers to the Buddha's enlightenment beneath a Bodhi tree in India. Similarly, it is the aim of the spa to enable visitors to feel a sense of rejuvenation and awakening after a spa treatment, as they balance body, mind and soul.

Manifold and diverse, the spa menu is one-of-its-kind, specializing in Ayurvedic, European and Asian treatments. The signature Ayurvedic spa experience offers a choice of three levels of massage: Kapha Abhyanga, Pitta Abhyanga or Vata Abhyanga. Each massage uses a specific oil blend catered to the ultimate goal of awakening, calming or rejuvenating. As I sip on a soothing cup of signature tea at the consultation room, the host begins to ask questions and determine my needs, offering a choice of oil blends for me to test and choose from.

"I would like a facial with a neck and shoulder massage because I could feel the muscle tensions in these areas," I explain.

"Certainly. In that case, I would recommend the Aroma Radiance Lift Specialist Facials. It is 90 minutes of pure relaxation and customized care. This treatment will reduce fine lines and wrinkles and leave skin visibly plump, lifted, clear and radiant," the host suggests.

Following the consultation, I am then ushered to an oasis of tranquility – the private spa room. My customized treatment starts with a signature foot ritual. The music, the temperature, and the pressure all are tuned to my liking. The oils are heated, and so my very first impression when the treatment begins is one of warm comfort. With soothing, practiced strokes, my masseuse commences the treatment, perfect time for me to embark on a journey of tranquility and ultimate repose.

Products used during the treat-

ment are from Aromatherapy Associates UK, a brand that produces premium grade essential oils in holistic, soothing therapies with the finest quality available in nature. After cleansing with a balm, an enzyme peel is applied onto the face. Most acid peel can be too harsh on the skin, yet the enzyme peel from Aromatherapy Associates is gentle, rejuvenating, and stimulating.

Fruit acids of pineapple, passionflower and grape remove dead skin cells from the surface while antioxidants such as vitamin E from carrot oil helps to remove the signs of aging. After the peel is removed, the skin is radiant, soft and smooth. Then, regenerating rose essential oils and skin booster are put on to deliver active ingredients deep into the layers of the skin. As my skin indulges in the award-winning repair mask, a deeply relaxing shoulder and décolleté massage is performed.

After the treatment, I am left calm, comfortable and rejuvenated. Finally, I am going to the check-in counter. Checking-in is a breeze at Conrad Macao. The receptionist even asks of your preference to make sure that your choice of newspaper and amenities are properly delivered to the room, and then escorts me to the elevator.

For the night, the amenities that I have chosen are from the same brand that the spa therapist used at the spa, Aromatherapy Associates. After entering into my hotel room, I immediately go into the bathroom to take a look. To my surprise, the shower gel has a different aroma than the shampoo and conditioner. Personally, the body lotion is my favourite. Labelled as "Balance," the lotion contains sweet almond oil and lavender, which gives it a relaxing, natural fragrance. It is extra moisturizing. Yet minutes after application, the lotion is totally absorbed. The creamy texture leaves a faint, milky smell of lavender lingering on.

In addition to amenities, a rubber duck is seen hanging out next to the bathtub while a gold Conrad hotel signature bear is sitting on one of the pillows on my bed. All together, there is no better way to make a hotel guest feel more pampered and loved. In life, little details matter because they make us feel special, and it also means that someone has taken the extra time and gone an extra mile to fulfil your needs and expectation. A stay at the Conrad Macao will make you realize just that. It is a totally personalized experience.



**WHAT'S ON**



**TODAY (JUN 24)**  
HAPPY HOUR

Noise of the city, tiredness in the evening, for the burden of urban people, music is the best solution. The Orchestra will wander around the bustling city and use music to encourage workers. After a day's work, slow the pace down in the busy street and enjoy the time of music.

TIME: 6:30pm  
VENUE: Centro Unesco de Macau  
ADMISSION: Free  
ORGANIZER: Macau Orchestra  
ENQUIRIES: (853) 2853 0782  
<http://www.icm.gov.mo/om/en>

**日落是  
我對你的感覺**  
Amsterdam Études



**TOMORROW (JUN 25)**  
BOK FESTIVAL 2016: AMSTERDAM ÉTUDES

Two outstanding actresses from Taipei perform the work of playwright Wong Teng Chi. Carrying a unique aesthetic of "literary theatre," its "precise language" is a channel to convey the characters' delicate emotions. The monologues transcend the ordinary nature of spoken language Mandarin and assume the speculative nature of the written language.

TIME: 8pm (June 25-26 & July 2)  
3pm (June 26, July 3)  
VENUE: Old Court Building Blackbox  
ADMISSION: MOP150  
LANGUAGE: Mandarin  
ORGANIZERS: Own Theatre, Macau Experimental Theatre, Point View Art Association  
ENQUIRIES: (853) 2855 5555

**SUNDAY (JUN 26)**  
REMINISCENT — PORTUGAL. MACAU

This exhibition – assembling a collection of over 40 works by Célia Rosário and Marco Szeto – pairs the acrylic paintings of Rosário, which veer between realism and expressionism, and the paintings of Szeto's big cities and small villages of Portugal set against 'cloudless azure skies, the red-hot sun, tranquil verdant country lanes, atmospheric historic towns in all the exquisite essence of Southern Europe' complemented by the serene and graceful corners of Macau painted in oils, watercolours, Chinese ink, pastel and collage.



TIME: 10am-6:30pm (Tuesdays to Sundays)  
UNTIL: July 22, 2016  
ADMISSION: Free  
VENUE: Dare to Dream Gallery, Calçada Da Barra, No. 16 R/C LJ A, Edif. San Chak  
ENQUIRIES: (853) 2896 2820  
ORGANIZER: Dare to Dream Gallery  
<http://www.daretodreamgallery.com>



**MONDAY (JUN 27)**  
TRANSIENT – SOLO PAINTING EXHIBITION  
BY SOFIA AREZ

We may easily associate light decline with melancholy but it may make sense to look at it as an opportunity to recognize the value of dusk, the blooming and singing of the dark, in an increasingly illuminated world. We need the world of shadows, those things that cannot be easily explained, that we suspect or imagine, but we don't know and all those other areas of our lives that are defined by gradations of uncertainty. The ambiguity of the transient has a special place in human thinking and perception. These paintings obscure categories of the foreground and background, object and context, and evoke a free sense of natural length. The result is an assemblage of atmospheres arising from rhythm, materiality, light and colour, rather than singular form.

TIME: 2pm-7pm  
(Closed on Sundays and public holidays)  
UNTIL: July 23  
VENUE: G/F Macau Cultural Centre Building, Xian Xing Hai Avenue  
ADMISSION: free  
ENQUIRIES: (853) 2875 3282  
ORGANIZER: Creative Macau - Center for Creative Industries  
<http://www.creativemacau.org.mo>

**TUESDAY (JUN 28)**  
EXHIBITION OF THE 70TH ANNIVERSARY  
OF HAN TIANHENG

This exhibition features a total of 188 pieces/sets of Han Tianheng's calligraphy, paintings, seal engravings and literati playthings for the audience to appreciate Han's unique artistic creation style and achievements.



TIME: 10am-7pm  
(no admission after 6:30 pm, closed on Mondays)  
UNTIL: August 7, 2106  
VENUE: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE  
ADMISSION: MOP5  
(free admission on Sundays and public holidays)  
ENQUIRIES: (853) 8791 9814  
<http://www.mam.gov.mo>



**WEDNESDAY (JUN 29)**  
AUGUSTE BORGET: A PAINTER-TRAVELLER  
ON THE SOUTH CHINA COAST

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

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



**THURSDAY (JUN 30)**  
MR SATIE MADE IN PAPER — TEATR ATOFRI (POLAND)

What if a great composer would invite your toddler for a great funny date at the theatre? Well, that is a fantasy about to come true! Our stage will be turned upside down, inspired by a magical world of sound and movement, set to the music of French composer Erik Satie.

Brought to us by Atofri Theatre, a children's leading company from Poland, Mr. Satie – Made in Paper will reveal how imagination can transform paper in a very eye-catching setting, used as both an instrument and a playtime partner. Kids aged one to three years old are encouraged to play games, solving mysteries and riddles together stimulated by Satie's magical rhythms. Dressed in white costumes, the performers move to the beautiful sounds, sometimes played directly on the piano strings, as they enjoy a rattling ball paper, sailing in origami boats and flying planes of bright colours.

TIME: 5pm (June 30-July 3)  
11am & 3pm (July 2 & 3)  
VENUE: Macau Cultural Centre,  
Avenida Xian Xing Hai s/n, Nape  
ADMISSION: MOP180  
ORGANIZER: Macau Cultural Centre  
ENQUIRIES: (853) 2870 0699  
<http://www.ccm.gov.mo>  
TICKETING: (853) 2855 5555 <http://www.macauticket.com>  
ORGANIZER: Macau Cultural Centre



2015-2016 SEASON CLOSING CONCERT  
— COSI FAN TUTTE

Wolfgang Amadeus Mozart's opera buffa *Cosi fan tutte* describes the human weakness arising from beautiful love, the plot of which challenges people's aspirations and idealism of love with reality. Almost forgotten after its premiere because of its risqué subject matter, it was not until the 20th Century that the opera regained its reputation in the operatic repertoire.

Hailed as an unparalleled 'ensemble opera', *Cosi fan tutte* has only six characters, each of whom has his or her own aria, with amazing duets to sextets spanning the whole opera, blending seamlessly with the orchestra. *Cosi fan tutte* marks the perfect summit of Mozart's operatic composition. This time, Maestro Lü Jia and Macau Orchestra, with a group of up-and rising operatic talents, will present the complete *Cosi fan tutte* in concert version, as the grand finale of the 2015-16 Season.

TIME: 8pm  
VENUE: Macau Cultural Centre Grand Auditorium  
ADMISSION: MOP150, MOP250, MOP350  
ORGANIZER: Macau Orchestra  
ENQUIRIES: (853) 2853 0782  
<http://www.icm.gov.mo/om/en>

# Sands WEEKEND



**SHIRLEY KWAN AN INTIMATE LIVE**

**8pm, 9 July (Saturday)**

**The Venetian Theatre**

Fans in Macao have been eagerly waiting Shirley Kwan's concert and can now finally witness the legendary Cantopop diva with her glamorous demeanour and amazing performance. The concert will showcase Shirley's vocal charm, as well as giving an intimate performance by going through the 25 years of amazing music that will delight her many adoring fans.

Tickets: From MOP/HKD 380



**GEORGE LAM 40TH ANNIVERSARY CONCERT (MACAO)**

**8pm, 16 July (Saturday)**

**Cotai Arena**

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

Tickets: From MOP/HKD280, call reservations +853 2882 8818  
[cotaiticketing.com](http://cotaiticketing.com)



**SHREK THE MUSICAL – THE BROADWAY SMASH-HIT SHOW**

**22 July - 7 August**

**The Venetian Theatre**

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

Tickets: From MOP/HKD180, call reservations +853 2882 8818  
[cotaiticketing.com](http://cotaiticketing.com)



**HAPPY HOUR AT PORTOFINO – A PLACE TO UNWIND**

**Monday to Friday, 6pm-9pm, Spirito, Shop 1039, Level 1 (inside Portofino)**

Relax with friends and put the day's pressures behind you at Portofino's Spirito Bar and outdoor terrace. Buy one beer or standard spirit and get another free, or enjoy a 30% discount on wine and cocktails. Smoking permitted.

Reservations: +853 8118 9950



澳門金沙度假區

**Sands**  
RESORTS  
COTAI STRIP MACAO



## By definition

**Fireworks** are highly flammable devices that are designed to burn or explode, resulting in light, noise and smoke for signaling or entertainment. Fireworks and the art of creating them are also called **pyrotechnics**.



## Black powder

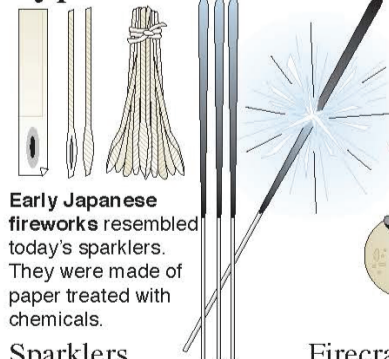
The first fireworks are believed to have been invented in **China** about 1,000 years ago. The Chinese discovered that when potassium nitrate (also known as saltpeter) was mixed with charcoal and sulfur, it became highly explosive. This black powder is also known as gunpowder, and its discovery led to the invention of new weapons, rockets and fireworks.

## Safety first

Because fireworks are made with gunpowder, they are dangerous. In the United States, it is estimated that 10,000 people were treated for fireworks-related injuries in 2014. On a more positive note, because people are more aware of the dangers and safe handling of fireworks, injury rates have declined by more than 50% in recent decades. In many places, it is illegal for individuals to buy or use fireworks.

- Never play with fireworks. They are explosives and can hurt you.
- Only adults should light or hold fireworks.
- When you are watching fireworks, stand well back.
- Never go near a lit firework.
- If you are given a sparkler, wear gloves and hold it at arm's length.
- When your sparkler goes out, don't touch it. It could still burn you. Put the hot end down in a bucket of water or sand.
- Never give sparklers to a child under 5.

## Types of fireworks



**Early Japanese fireworks** resembled today's sparklers. They were made of paper treated with chemicals.

### Sparklers

**Sparklers** are made by coating a piece of metal with a mixture of chemicals. When lit, sparklers give off sparks. The chemicals used in sparklers burn at about 1,650°F. Because they burn so hot, it is very important to use them safely and with the supervision of a responsible adult.

### Firecrackers

Smoke bombs, **firecrackers** and flash crackers have been around for hundreds of years. Black powder or flash powder is tightly packed and sealed inside a paper tube with a fuse. When lit, burning black powder blows the container apart with a loud noise.

### Roman candles

**Roman candles** are long tubes designed to shoot balls of fire and stars into the air. The tube, or casing, is filled with layers of stars and powder. When the powder explodes, it ignites the stars, which are propelled from the tube. The process is repeated for each layer of powder and stars.

### Rockets

**Rockets** use a fast-burning propellant charge for the launch. Lighting the fuse ignites the gunpowder, which creates an expanding gas that is forced through a choke or nozzle. The escaping gas propels the rocket into the air. While the rocket is in the air, the stars explode.

# WORLD OF WONDER

Exploring the realms of history, science, nature and technology

# FIREWORKS

By Laurie Triefeldt

### Stars

Stars are small pellets or balls made of tightly packed chemicals that burn with bright colors when lit. Stars are responsible for the colors and sparks of aerial shell fireworks. It is the chemical composition of a star that makes the color of fireworks. The size and shape of stars play another role in how the firework will appear when lit.

### Color combinations

Different chemical combinations added to gunpowder produce the colors of fireworks. Some colors are more difficult to achieve than others. Blues and purples are considered a great challenge to create. Orange is the easiest and the first color of fireworks.

White — Magnesium, aluminum or titanium  
 Yellow — Sodium salts  
 Red — Strontium nitrate  
 Green — Barium nitrate or chlorate  
 Blue — Copper compounds  
 Orange/amber — Carbon/iron compounds  
 Charcoal is used to achieve a flaming tail.

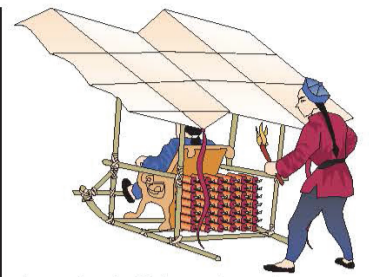
### Aerial fireworks

Larger pyrotechnic shows are usually launched from rows of mortars (long tubes). For safety, many shows are conducted on water or near water.

Computer-controlled electric panels are used to set off large displays. Multibreak shells burst in two or three phases for more elaborate displays. The shell fits snugly inside the mortar. And time-delay fuses create explosions at the right time and correct height.

The pattern created in the sky depends on the arrangement of star pellets inside the shell.

Time delay fuse  
 Stars  
 Time delay fuse  
 Stars  
 Black powder charge  
 Racks of launch tubes (mortars)  
 Launch tube (mortar)  
 Lift charger



According to Chinese legend, a 16th-century man named Wan Hu tried to fly using rockets, becoming the world's first astronaut.

## That's entertainment

Fireworks arrived in Europe in the 13th century. By the 14th century, Europeans were using gunpowder as a weapon and for show.

During the Renaissance, Italy and Germany became famous for their elaborate and colorful fireworks.

In the 16th century, **Greenmen** were traveling entertainers who worked with fireworks. They were called Greenmen because they wore wet leaves to prevent burns and to blend in with the darkness while they put on their show.



In 1830, Italian pyrotechnics experts discovered that adding potassium chlorate to fireworks put more oxygen into the chemical reaction. This resulted in a hotter and faster-burning mixture. The breakthrough meant that chemicals that needed higher temperatures to burn could be introduced, and new colors and special effects could be achieved.

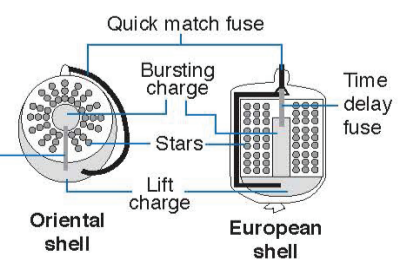
It is believed that the first fireworks in North America were set off by Captain John Smith in 1608.

Fireworks were very popular in North America during the 19th century, but so many people (especially children) were injured by fireworks that their use was eventually banned or restricted in many places.

SOURCES: World Book Encyclopedia, World Book Inc.; Encyclopedia Americana, Grolier Inc.; Fireworks, Microsoft® Encarta® Online Encyclopedia, 2002; Fireworks! Pyrotechnics on Display, Dodd, Mead & Company; U.S. Consumer Product Safety Commission

## Shells

Many people think that the aerial fireworks they see at public celebrations come from rockets, but that is not usually so. Most professional aerial firework displays use **shells** fired from mortars. The shells are filled with stars and gunpowder in a heavy paper (or papier mâché) casing and launched from a rack of mortars. When lit, the gunpowder charge in the bottom of the shell explodes, forcing the shell up into the sky. A slow-burning fuse inside the shell is timed so that the shell explodes at peak flight. Shells can be 2 feet or more in diameter and carry thousands of stars and other displays into the sky. **Announcers** are shells designed to explode with a great bang, but no light or sparks.



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