



THE
VENETIAN
MACAO

times
Extra

weekend Guide

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Bowie

WHERE IS HE NOW?

"Look up here, I'm in heaven," he sings in his last video clip's opening. A thin Bowie appears dressed in a bodysuit that seems left over from the "Ziggy Stardust" years, retreating to a closet at the song's end. The song, like the elegiac "Where Are We Now?", has him confronting issues of mortality in haunting fashion. Inside Extra: an insight into the legacy of the artist who never stopped looking ahead. **X3**



- MOVIES: MAKING A MURDERER
- BOOKS: BLACKOUT BY DAVID ROSENFELT
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- FOOD: CELEBRATE WITH SOPHISTICATION

Smart TV

Frazier Moore, AP Television Writer

'MAKING A MURDERER'
DEPICTS JUSTICE GONE AWRY

"Making a Murderer" is the latest series to demand you not just watch, but binge. But since its Netflix debut on Dec. 18, it's become even more encompassing: a Thing, a budding cultural phenomenon, whose subject is emerging as a painful cause celebre. Few series pack a punch like this, and, further stoking your moral outrage, the tale this 10-hour docuseries tells is real. "Making a Murderer" chronicles the hardship of Steven Avery, an otherwise obscure member of a salvage-yard family in Wisconsin's rural Manitowoc County. It begins in 2003 with video of Avery returning home after 18 years' imprisonment for sexual assault, a crime of which he was belatedly exonerated thanks to DNA evidence pro-

ving him innocent. A stubby overgrown elf with a bushy beard and a beaming smile, Avery, at 41, claims to have left any anger at this miscarriage of justice at the jailhouse door. Calling himself "the happiest man on Earth," he now is eager to resume normal life. If only. Early buzz for this series has spiked into a roar. Online petitions have sprung to life on Avery's behalf while passionate comments punctuate social media. A guessing game proposes who should play him in a feature film (among the candidates: Joshua Jackson and Zach Galifianakis). Even a "Making a Murderer" spoof by Seth Meyers kicked off Monday's "Late Night." The less you know about

Avery's ordeal, the more you will be rocked by "Making a Murderer." Suffice it to say, the series depicts a systemic vendetta waged against him by police and the courts. And it only heated up after his rape conviction was overturned. Law enforcement "despised" him, one observer declares in the series' first moments. "Steven Avery was a shining example of their inadequacies, their misconduct." And a member of Avery's family recalls her advice upon his release. "Be careful," she says she cautioned him. "They are not even close to being done with you." Make no mistake, Steven Avery is no angel. As a teen, he had his scrapes with the law. "I was young and stupid," he acknowledges.



Steven Avery, right, in the Netflix original documentary series "Making A Murderer"

More problematic, he and his cousin Sandra Morris habitually quarreled. In early 1985, an altercation (Avery bumped her car with his) led to a criminal complaint lodged against him by Morris, who found a sympathetic ear: Her husband was a Manitowoc County Sheriff's Deputy. "The Morris case gave them a chance to claim a violent felony had been committed by one of the Averys," says his court-appointed lawyer, "and, of course, the Sheriff's Department and the DA took it and ran." Just a few months later, a prominent citizen was sexually assaulted while jogging on the beach. Despite witness alibis for Avery's whereabouts, an absence of physical evidence, and knowledge of a plausible suspect (who 18 years later would

be convicted with the DNA evidence that won Avery his freedom), Avery was arrested. "The sheriff told me, 'I got you now' when I got to jail," he recalls. After his 2003 exoneration, Avery was a free man, but for just two years. He was then arrested for another crime — this time, a grisly rape and murder. So was his teenage nephew, Brendan Dassey, a few months later. "Making a Murderer" spans more than 30 years, up through 2015, as a gripping thriller of repeated hope and setbacks. Filmmakers Laura Ricciardi and Moira Demos draw on archival video, commentary by Avery, footage from courtrooms and police interrogations, and interviews with key figures (including Avery's supportive, long-suffering parents).

The series eschews recreations and other docu-gimmickry, while seizing on a potent visual device: Many audio sequences play over scenes of rusting carcasses in Avery's Auto Salvage yard. It's as if to say, the Avery family deals with wreckage in plain sight, rather than the wreckage of a legal system fiercely kept under wraps by its custodians. In the face of what seems, at minimum, reasonable doubt surrounding Avery, now 53, as well as his nephew, the series may offer a broader message: "We can all say that we're never gonna commit a crime," says Jerry Buting, one of Avery's defense lawyers. "But we can never guarantee that someone will never ACCUSE us of a crime. "And if that happens," he warns, "then good luck in this criminal justice system."



Brendan Dassey is escorted into court for his sentencing in Manitowoc, Wis.

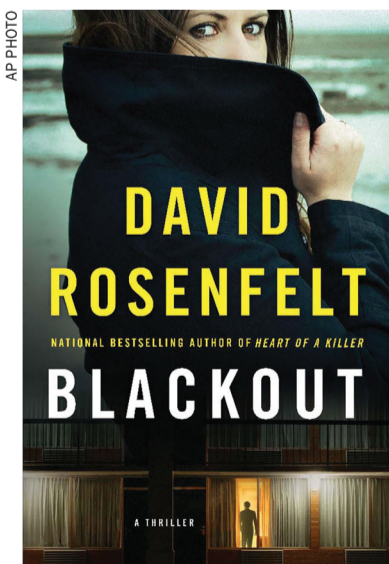


Steven Avery listens to testimony in the courtroom at the Calumet County Courthouse in Chilton, Wis.

BOOK IT

'BLACKOUT' IS LATEST THRILLER FROM DAVID ROSENFELT

A cop literally loses his mind chasing a killer in "Blackout," David Rosenfelt's latest thriller. Police officer Doug Brock has been pursuing criminal mastermind Nicholas Bennett for years, but hasn't been able to get the evidence he needs to put him away. Brock's life unravels when Bennett kills someone close to him. Brock is suspended, but he continues to dig for the elusive proof he needs. Brock's former partner Nate Alvarez receives a phone call from Brock claiming to have found something big that the FBI needs to handle. Then gunshots are heard. The phone call is traced to a hotel where Brock is found; he's been shot and is barely alive. He has a severe head injury, and when he awakens, he has no memory of the past 10 years. Brock should keep a low profile while slowly regaining his memory, but he feels the need to actively seek the truth. He was lucky to survive the first time, but pursuing the answers this time could end his life. Rosenfelt avoids the standard amnesia cliches and focuses on character instead of memory flashes when it's convenient to the story. How does someone adjust in a technological world while also essentially starting over? The case becomes almost an afterthought because Brock and his colleagues are so richly portrayed. When



"Blackout" (Minotaur), by David Rosenfelt

the future does collide with Brock and his lack of memory, readers will want to be there to see what happens.

Jeff Ayers, AP

tTUNES

DAVID BOWIE'S LAST ALBUM FITTING EPITAPH



Two days before his death, David Bowie released "Blackstar," his 25th album, which serves as a fitting musical epitaph. On "Blackstar," he transforms himself once again, proving that at 69, he still had plenty of surprises up his musical sleeve. Recording primarily with an avant-garde jazz quartet and with a longtime collaborator, co-producer Tony Visconti, Bowie crafted a haunting, seven-song collection that deals thematically with death and despair — and now will be endlessly parsed for clues about his own impending mortality. Far from being depressing, the album feels uplifting and relentlessly inventive. Credit, of course, goes to Bowie, but his new playmates here keep pace with him note for note, especially drummer Mark Guiliana, whose persistent beats provide an earthly tether to Bowie's often ethereal vocals, and saxophonist Donny McCaslin, whose bleating playing often gives the project a deliberately off-kilter, discordant feel. Whether on the disturbing title track, which ties together two seemingly disparate tunes and is rumored to be about ISIS, the narrated-from-heaven tale "Lazarus," or the album closer, "I Can't Give Everything Away," Bowie has — for the last time — reinvented not only himself, but popular music in a way that challenges, but never alienates, the listener. It's an appropriate and satisfying musical goodbye.

Melinda Newman, AP

NEWS OF THE WORLD

David Bauder, AP Entertainment Writer

David Bowie never stopped looking ahead

That album, which also included the hits "Modern Love" and "China Girl," really marked the end of his mainstream success. Bowie kept moving, even if not all his explorations were rewarding; his 1990s band Tin Machine produced some unlistenable noise. The restlessness left him with a conflicted relationship with his old hits. He vowed to retire them after the 1990 "Sound and Vision" tour, but didn't stick to that and performed them with grace and enthusiasm on tour a decade later. He was soft-spoken with a very British politeness in our only meeting, a 2002 interview where he allowed himself a brief flash of pride.

"What I'm most proud of is that I can't help but notice that I've affected the vocabulary of pop music," he said then. "For me, frankly, as an artist, that's the most satisfying thing for the ego." Everyone touched by Bowie's music takes their own moment of inspiration. Kurt Cobain covered "The Man Who Sold the World" with Nirvana. Vanilla Ice repurposed Bowie's collaboration with Queen, "Under Pressure," into his biggest hit. Personally, two recordings from 1977 will always stick out. One was Bowie's duet with Bing Crosby, made for a television special filmed just five weeks before Crosby's death. Crosby sang "The Little Drummer Boy," while Bowie sang "Peace on Earth" in counterpoint.

The culture clash made it an immediate classic — the World War II era crooner with one of rock's wildest personalities. It was hard to imagine them in the same room, let alone standing around a piano. Yet neither man looked down upon the other. Its beauty made the collaboration last, and it is heard every December.

That same fall, Bowie released "Heroes" from his sessions with Eno. The song starts quietly, Bowie singing over a droning, repetitive guitar figure, building gradually in intensity as his voice rises and he sings of a memorable but brief love affair. It's a moment of majesty that never fails provoke chills.

"We can be heroes," he sings, "just for one day."

David Bowie had more than a day.



David Bowie performs during a concert celebrating his 50th birthday, on Jan. 9, 1997, at Madison Square Garden in New York City

It was hardly a coincidence that David Bowie named his greatest hits collection "Changes."

Bowie changed musical styles, fashion, even his name — from David Jones — in a relentless exploration of the artistic muse. More than any one sound or song, that shark-like ability to keep moving forward defined him.

Even his exit was an artistic statement. He released a striking video last week for his new song, "Lazarus," that depicts him in an institutional bed, his eyes covered in gauze.

"Look up here, I'm in heaven," he sings in the song's opening. A thin Bowie also appears dressed in a bodysuit that seems left over from the "Ziggy Stardust" years, retreating to a closet at the song's end. The song, like the elegiac "Where Are We Now?" from 2013, has him confronting issues of mortality in haunting fashion.

We just never knew how close the end was. When it came on Sunday, Bowie had long since retreated from public view after a reported heart attack in the mid-2000s. He'd released no new music for a decade before 2013 and the subsequent

■ Bowie quite literally seemed from another world in his early years

"Blackstar," released Friday. He gave no interviews in his last decade, and kept his 18-month cancer fight private.

Bowie quite literally seemed from another world in his early years. "The Rise and Fall of Ziggy Stardust and the Spiders from Mars" was a concept album about an alien bisexual rock star. With his makeup and orange hair, Bowie participated fully in an era of excess. The splendid songs poured out in the 1970s: "Changes," "Starman," "Suffragette City," "Jean Genie," "Rebel Rebel," "Young Americans." He wrote Mott the Hoople's best-known song, "All

the Young Dudes."

The bodysuit ultimately proved confining. Bowie wasn't the first artist to make stylistic shifts, but few did it with such aplomb. He delved into blue-eyed soul with his John Lennon collaboration, "Fame." He moved to Berlin to explore a minimal, industrial sound with collaborator Brian Eno. And in the mid-1980s era of Big Albums, Bowie appeared in a smart suit with the invitation, "Let's Dance."



People gather next to tributes placed near a mural of British singer David Bowie by artist Jimmy C, in Brixton, south London



WORLD OF BACCHUS

Jacky I.F. Cheong

The Cisalpine Ethos II

(Continued from "The Cisalpine Ethos" on 18 December 2015)



PECCHENINO DOGLIANI SAN LUIGI 2011

Macerated for 10 days and matured in stainless steel for 12 months. Rich garnet with cardinal-Tyrian purple rim, the nose is cordial and floral, effusing red cherry and plum for fruits, elaborated with cherry blossom and fragrant minerals. Braced by lively acidity and fresh tannins, the palate is fleshy and fruit-driven, delivering blackberry and black cherry for fruits, augmented by rose tisane and almond. Medium-bodied at 13.5%, the cherry-packed entry carries onto a vibrant mid-palate, leading to a fruity finish.



PECCHENINO DOGLIANI SUPERIORE SIRI D'JERMU 2011

Macerated for 15 days and matured in large oak barrels for 12 months. Bright garnet with cardinal-carmine rim, the nose is floral and seductive, exuding cranberry, redcurrant and jujube for fruits, decorated by sakura. Underpinned by joyous acidity and sweet tannins, the palate is expressive and suave, revealing red cherry and plum for fruits, enriched with liquorice and allspice. Medium-bodied at 14%, the tangy entry continues through a stimulating mid-palate, leading to a redolent finish.



PECCHENINO BARBERA D'ALBA QUASS 2010

Macerated for 15 days, matured in barriques and large oak barrels for 12 months. Deep garnet with cardinal-carmine rim, the nose is fragrant and lifted, emanating cranberry, raspberry and red cherry for fruits, embellished by geranium. Buttressed by dynamic acidity and tasty tannins, the palate is rich and ripe, radiating redcurrant, black cherry and plum for fruits, adorned with cherry blossom. Medium-full bodied at 14%, the succulent entry persists through a vivacious mid-palate, leading to a flavourful finish.



PECCHENINO BAROLO SAN GIUSEPPE 2008

Macerated for 20 days and matured in large oak barrels for 24 months. Rich ruby with cardinal-crimson rim, the nose is perfumed and ethereal, offering raspberry and redcurrant for fruits, complemented by macchia, sandalwood, peony and white truffle. Anchored by spirited acidity and clear minerality, the palate is gracious and scented, delivering cranberry and morello cherry for fruits, supplemented by eucalyptus, Qimen tea, rose petal and smoke. Medium-full bodied at 14%, the poised entry evolves into a melodious mid-palate, leading to an endearing finish.

Revered since Roman times, Piemonte (or Piedmont in English) has always been one of the leading wine regions in the Apennine Peninsula, producing such cult names and spellbinding wines as Barolo and Barbaresco. Sandwiched between the Alps and the Mediterranean with a wide range of climatic conditions and terroirs, Piemonte is about 80% the size of Burgundy, the mighty wine region to which is it often juxtaposed with for various reasons. Piemonte's stellar variety, Nebbiolo is as capricious and mercurial as Pinot Noir, requiring absolute precision from vineyard to winery. A late ripening variety, it demands well-exposed slopes at moderately elevated altitudes, plenty of sunshine and rigorous yield control. Get it wrong, the end product could become a farcical melodrama. Get it right, the seemingly regimented process can result in the most sumptuous nectar, as if an often-told and highly regimented classical Roman story is set on stage in the form of opera seria by Georg Friedrich Händel – and that is the Holy Grail for many an aspiring winemaker.

If making wine is an art and discussing about it is culture, then Piedmontese wines are as profound a subject as Burgundian wines. Predestined by terroirs and accentuated by human intervention, Barolo and Barbaresco are the Italian version of battlelines over masculinity and femininity, extended from Gevrey-Chambertin vs Chambolle-Musigny and Pommard vs Volnay. Since Nebbiolo takes years if not decades to mature in bottle, the Piedmontese would rely on Barbera and Dolcetto (literally: little sweet one) for short- and mid-term enjoyment. Whereas the bold and fleshy Barbera has a particular affinity for oak, the early ripening Dolcetto, true to its name, makes delightful drinking in its youth. Depending on their exact origins and terroirs, Barbera and Dolcetto are no less terroir-expressive than Nebbiolo. Azienda Agricola Pecchenino has remained family-owned since the early 18th century, with every generation dedicating the same amount of care to the land as the preceding one, upholding not only family pride but also Piedmontese tradition. During the past century, the estate has increased its total area under vine from 8ha to 25ha, mostly situated in Dogliani, the eponymous comune (municipality) famed for its Dolcetto, in addition to producing the Le Coste and Bussia Corsini crus of Barolo. The estate insists on organic viticulture with rigorous training and yield management but without artificial substances.

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
10:00 - 23:00
T: 88022539
Level 2, MGM MACAU



IMPERIAL COURT
Mon - Friday
11:00 - 15:00 / 18:00 - 23:00
Sat, Sun & Public Holidays
10:00 - 15:00 / 18:00 - 23:00
T: 8802 2361
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN

Level 1, Grand Hyatt Macau
Opening Hours
11:30am - 24:00



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

SHANGHAI MIN

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

SHANGHAI

CATALPA GARDEN

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



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

FRENCH

**寶雅座
AUX BEAUX ARTS**

AUX BEAUX ARTS
Tue - Fri: 18:00 - 24:00
Sat & Sun: 11:00 - 24:00
Closed every Monday
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
Tue-Sun: 17:00 - 24:00
Closed every Monday
Grande Praça, MGM MACAU



MGM PASTRY BAR
10:00 - :00
T: 8802 2324
Main Hotel Lobby, MGM MACAU



ROSSIO
Mon - Sun: 07:00 - 23:00
T: 8802 2385
Grande Praça, MGM MACAU



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

ITALIAN

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



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



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

JAPANESE

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

ASIAN PACIFIC

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

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



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

PORTUGUESE

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

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

WESTERN

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

THAI



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

BARS & PUBS



38 LOUNGE
Altrira Macau,
Avenida de Kwong Tung, 38/F Taipa
Sun-Thur: 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
Macau Fisherman's Wharf
Edf. New Orleans III
Macau



LION'S BAR
Thursday to Tuesday
19:00 - 17:00
(Close every Wednesday)
Tel: 8802 2375 / 8802 2376

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



PRAHA BAR
Monday to Sunday
8:00am - 1:00am
Mezzanine Floor, Harbourview Hotel, Macau
Fisherman's Wharf
Reservation Number : (853) 8799 6605

TASTE OF EDESIA

Irene Sam

FOOD
CELEBRATE WITH
SOPHISTICATION

For those who are looking for sophisticated dining options during Chinese New Year, celebrating at Ritz-Carlton, Macau's Lai Heen is never a bad choice. Each auspicious dining experience begins from the very moment a guest enters Lai Heen. The restaurant's five private dining rooms, named after different precious stones from ancient Chinese culture, are ideal for intimate gatherings where one can raise a glass to a prosperous New Year within a truly exclusive dining venue in which to enjoy the fine art of culinary at The Ritz-Carlton, Macau.

Among the various special menus available during the magnificent season, the six-course Lunar New Year Lunch Menu is the one that caught my eye. Guests' palettes will be tantalized with the bold flavors of Deep-fried Hengshan Oysters with Grain Wine Sauce. These juicy oysters from Hengshan, signifying prosperity and good fortune, are paired with a tangy sauce made from fermented grain wine and toban chili bean sauce. This entrée will be juxtaposed with the freshness and delicacy of Steamed Shrimp Dumpling with Bamboo Shoots and Asparagus. The menu also includes Wok-fried Beef Tenderloin featuring a spicy shrimp sauce made by blending dried shrimps, garlic and chili powder. It is a dish that is sure to create a red hot start to the New Year.

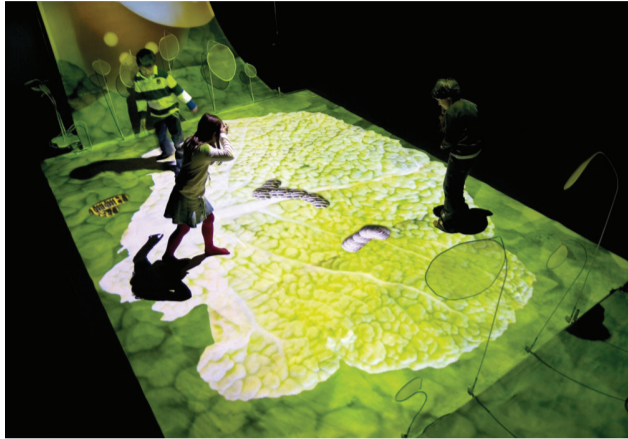
Chef Bill has also carefully crafted an eight-course Lunar New Year Dinner Menu featuring a myriad of wok-fried specialties. Roar into the New Year with Halibut Fillet with Yunnan Green Pepper and Yamabushitake Mushroom. "A key ingredient of this dish is a Japanese wild mushroom, also known as Lion's Mane Mushroom, filled with antioxidants and other health benefits," explained by Chef Bill.

The brilliant colors of Lotus Root with Pumpkin, Honey Pea, Lily Bulbs and Morel Mushrooms are presented in a beautiful edible golden nest, symbolizing a blossoming and blooming year ahead. The Wok-fried Brittany Lobster with Lily Bulbs and Asparagus in Homemade X.O. Chili Sauce is a perfect way to kick-start the year. Last but not least, the gluten-free and protein-rich Fried Rice and Quinoa with Alaskan Crabmeat is a toast to a healthy year ahead. Finally, the Lai Heen Lunar New Year Premium Dinner Menu is truly a luxurious experience, featuring the finest ingredients paired together with the highest level of craftsmanship. For gourmands who are passionate about salutary diets, Chef Bill's Double-boiled Snow Goose with Cordyceps and Dried Longan is the perfect choice. The protein-rich snow goose exudes the distinguishable taste of goose, while the cordyceps nourishes the lungs and kidneys and boosts the immune system. Not-to-be-missed items include Braised Yoshihama Abalone with Goose Web.

Dim Sum and à la carte menus are also available. Chef Bill carefully selects air-dried and salt cured oysters from Hengshan for their robust flavor in Baked Puffs Stuffed with Hair Moss and Dried Oyster. These are pan-fried with spring onion and ginger then oven-baked for extra crispiness and texture.



WHAT'S ON



TODAY (JAN 15)
FARFALLE

Fluttering gracefully through the air like ballerinas, butterflies delicately flicker their patterned wings, from dawn till dusk. And look, there is a beautiful and colourful landscape where you will find an egg, a larva and a caterpillar! Revealing the life cycle of one of the most fascinating animals inhabiting this planet, two dancers move, play, invite kids and families into a magnificent journey for the senses. Italian Compagnia TPO presents Farfalle (Butterflies), an interactive adventure merging dance, contemporary art and digital technologies. The enchantment is delivered through the use of sensors on a specially built platform, taking both performers and the audience wandering through a projected setting of amazing botanical images and mysterious rainforest sounds.

TIME: 7:30pm (January 15)
11am, 3pm & 5pm (January 16)
11am & 3pm (January 16)
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>



TOMORROW (JAN 16)
ALL ABOUT BEETHOVEN

This time, the Orchestra will challenge themselves by presenting Ludwig van Beethoven's String Quartet No. 14 in C-sharp minor - which is an immense, remarkable and extremely onerous wonder as paramount as the Bible in the history of chamber music. Not only is this work an exceptional experience but a challenge for both musicians and audience.

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

SUNDAY (JAN 17)
WORLD HERITAGE IMAGERY

The Macau Orchestra performs once again in culturally rich World Heritage sites to bring music

lovers unique experiences of Eastern music into buildings with a rich history .



TIME: 4pm
VENUE: Mandarin's House
ADMISSION: Free
ORGANIZER: Macau Orchestra
ENQUIRIES: (853) 2853 0782
<http://www.icm.gov.mo/om>



SINULOG FESTIVAL 2016

This Filipino dance festival honouring the child Jesus Nino de Cebu - and now in its 17th edition - is characterised by the fundamentals of two steps forward and one step backward simulating the movements of a river current. Religious and cultural activities feature musicians, dance troupes in the streets and a parade passing from Praça do Tap Seac to Rua do Tap Seac, Rua do Volong, Calçada do Poço, Rua de S. Miguel, Calçada da Igreja de S. Lázaro, Rua do Volong, Rua do Tap Seac and back to Praça do Tap Seac.

TIME AND VENUE:
Mass - 11am
(St. Lazarus Church, No. 11 Adro de S. Lázaro)
Public Lunch - 12pm-1:30pm (Tap Seac Square)
Parade and Procession - 2:30pm-3:30pm
(from Tap Seac Square)
Stage Programme - 4pm-7pm (Tap Seac Square)
ENQUIRIES: (853) 2876 2635
ORGANIZER: Santo Niño de Cebu Association
in Macau
ADMISSION: free
<http://sinulogmacau.wordpress.com>

MONDAY (JAN 18)
"FANTASY" PAINTING EXHIBITION BY GRACE YEU

"Fantasy" is a series of indulging moments with various kinds of animals, a wondering love with all species.

The artist places several plastic pieces in her painting works to present the idea of city life surrounded by innumerable plastics: plastic boxes, plastic wraps, plastic packages, etc. These little plastic pieces act as question marks and reminders for us - Is this the way to appreciate our earth, our home and many other creatures? (see page 2)



TIME: 2pm-7pm
UNTIL: February 13, 2016
VENUE: Creative Macau, G/F Macau Cultural Centre Building, Xian Xing Hai Avenue
ADMISSION: free
ENQUIRIES: (853) 2875 3282
ORGANIZER: Center for Creative Industries
<http://www.creativemacau.org.mo>



TUESDAY (JAN 19)
MACAU PRINTMAKING TRIENNIAL 2015

As one of the four great inventions of ancient China, it is well-known that printing has had historical significance. The art of printmaking which can trace its history to over a thousand years ago is therefore of great importance and has become a prevailing artistic medium nowadays. To promote printmaking art, in succession to the first eminent Macau Printmaking Triennial, the Cultural Affairs Bureau of Macau S.A.R. will present its second edition in Autumn 2015. The Triennial seeks to provide an overview of the latest aspects and innovations of contemporary printmaking throughout the world. As a platform for printmaking experts from various countries, it also offers great opportunities to encourage exchange and advancements in the genre of printmaking.

TIME: 10am-7pm
(No admission after 6:30 pm, closed on Mondays)
UNTIL: February 14, 2016
VENUE: Macau Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 2836 7588
ORGANIZER: Cultural Affairs Bureau
<http://www.triennialmacau.com>

WEDNESDAY (JAN 20)
MR. CHAMELEON IN MACAU
- SOLO EXHIBITION OF WANG HOU CHAN

Mr. Chameleon in Macau - Solo Exhibition of Wang Hou Chan revolves around Wang Hou Chan's small and medium-sized paintings, which pose the question "What if it were you, how would you feel?" regarding the animal characters depicted.



TIME: 10:30am-6:30pm
(Closed on Mondays and public holidays)
UNTIL: February 6, 2016
VENUE: Calçada da Igreja de S.Lázaro ,10, Macau
ADMISSION: free
ENQUIRIES: (853) 2835 4582
<http://www.10fantasia.com>



THURSDAY (JAN 21)
THE HERITAGE EXHIBITION OF A
TRADITIONAL PAWNSHOP BUSINESS

The heritage exhibition comprises two blocks. The front block is a three-storey pawnshop and bank, while the rear block is a seven-storey storehouse. The ground floor of the pawnshop and partial floors of the storehouse are already open to the public. There is a large screen placed at the entrance of the pawnshop, while behind of it are a high counter and a secure cage.

Pawned goods are placed in the storehouse, which is built like a fortress. The foundation of the wall is made of granite, with a steel plate placed in the middle, the gray brick wall is extremely thick. Besides, there are iron-barred windows on the four sides of each floor in the storehouse. In order to safeguard the pawned goods, the architecture features typical characteristics of a pawnshop such as solid structure of the architecture, both of its interior and exterior design with fireproof, waterproof, security and anti-bandit functions.

TIME: 10:30am-7pm
(Closed on the first Monday of each month)
VENUE: No. 396 Avenida de Almeida Ribeiro
ADMISSION: Free
ENQUIRIES: (853) 2835 7911
ORGANIZER: Cultural Affairs Bureau
<http://www.macaumuseum.gov>

Sands WEEKEND



HINS LIVE IN PASSION - MACAO
8pm, 30 January 2016 (Saturday)

Cotai Arena

Singer and songwriter Hins Cheung has sung many popular songs since he started his music career, these include: "My Way," "Hurt So Bad" and many others. During his Macao concert, Hins hopes to bring the most touching memories to his fans, and share his passion for music and life with the audience.

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



**TRADITIONAL POON CHOI FOR CHINESE
NEW YEAR**

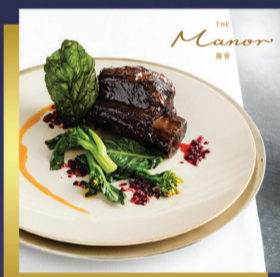
Daily Until 22 February

Canton, The Venetian Macao

Poon Choi reservations are available from 15 January and will be ready for pick-up between 4 February and 2016. Prices are MOP 1,580 for four people and are subject to a 10% service charge.

Orders: +853 8118 9930

Sands Rewards members can earn and redeem points and enjoy up to 25% off at Canton



BESPOKE LUNCH AT THE MANOR

12pm-3pm Daily

The Manor, The St. Regis Macao, Cotai Central

Visit Macao's newest fine dining restaurant - The Manor. Create your own personalised lunch by simply selecting three items from the menu and allow The Manor's culinary team of experts to take care of the rest in an elegant and sophisticated ambience.

Prices: Starting from MOP288
Reservations: +853 8113 2777



SUNDAY BRUNCH AT BENE

Every Sunday 11am-3pm

Bene, Level 1, Sheraton Macao Hotel, Cotai Central

Gather with friends and family over a delicious home-style semi-buffet brunch available every Sunday at Bene. Delight your taste buds with a wide range of fresh seafood, authentic Italian snacks and appetizers, antipasti, cooked-to-order Italian dishes, grilled meats, cheeses and mouth-watering desserts.

Prices: MOP458+ per adult | MOP100+ per child
Reservations: +853 8113 1200
SPG members enjoy 20% off.



澳門金沙度假區
Sands
RESORTS
COTAI STRIP MACAO



WORLD OF WONDER

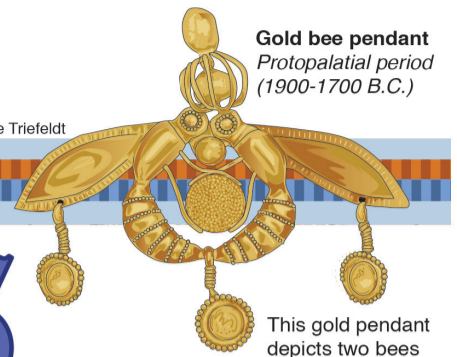
Exploring the realms of history, science, nature and technology

By Laurie Triefeldt



MINOANS

The Minoan empire was a maritime trading civilization that thrived during the Bronze Age on the island of Crete in the Mediterranean.



Gold bee pendant
Protopalatial period
(1900-1700 B.C.)

This gold pendant depicts two bees on either side of a drop of honey.

What's in a name?

The ancient inhabitants of **Crete** did not call themselves Minoans. Archaeologist **Sir Arthur Evans** coined the name based on the mythical king Minos. The Egyptians, who were fond of Minoan trade goods, called the Minoans "the Sea People."

An amazing discovery

Evans excavated at **Knossos** from 1900 to 1905. He discovered extensive ruins and confirmed the existence of this sophisticated Cretan culture.

Art and palaces

The Minoans made a significant contribution to the development of Western European civilization through their unique art and sophisticated architecture. Minoan palaces had running water and plumbing. The palace at Knossos had several stories and 1,500 rooms, but even simple homes were impressively decorated.

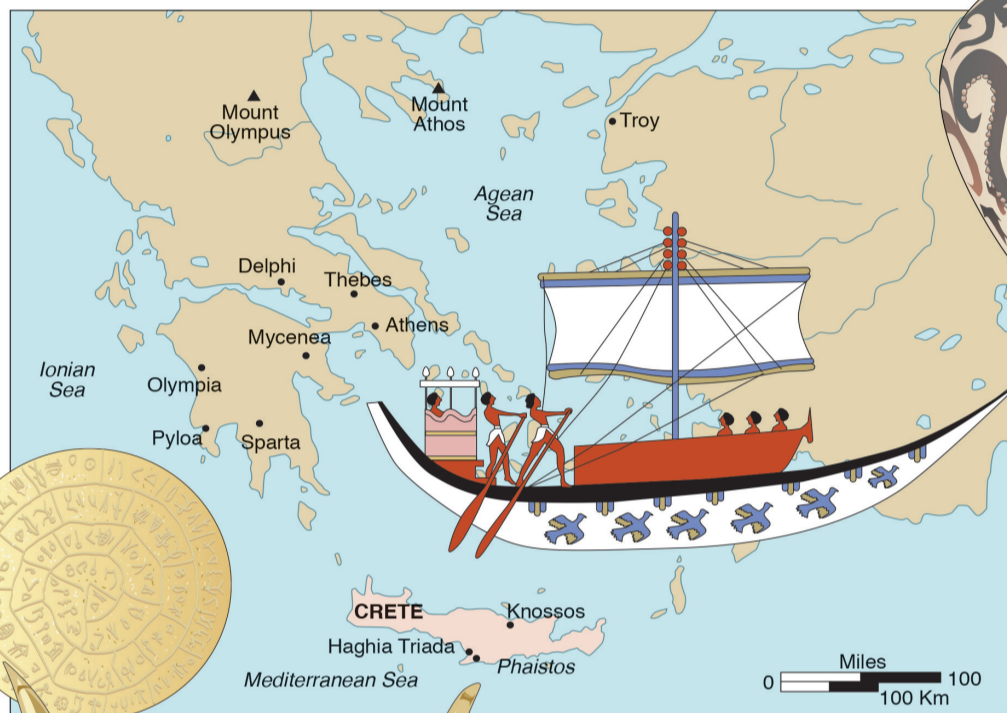
Maritime traders

The Minoans became very wealthy by using their extensive naval power to promote commercial trade throughout the Greek islands. The ancient people of Crete exported timber, food, wine, currants, olive oil, wool, cloth, herbs and purple dye. They also traded in precious stones, copper, tin, ivory, silver and gold.

In the end

Historians do not agree on what happened to the Minoans. The empire probably collapsed due to a series of events. The island nation was likely weakened by volcanic and earthquake activity, which damaged cities, destroyed fleets and opened the land to invasion. When the city of Knossos was destroyed around 1375 B.C., the Minoan civilization went with it, and the power of the Aegean shifted to the Mycenaeans.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://ancient-greece.org>; <http://minoan.com>; Ancient History Encyclopedia at http://www.ancient.eu/Minoan_Civilization/; <http://archaeology.about.com>; <http://www.minoancrete.com/knossos.htm>



Bull's head rhyton*
Neopalatial period
Found at Knossos
12 inches (30.5 cm) high

This bull is carved from steatite (a blue, brown or greenish soapstone). Its horns are gilded; the eyes are red jasper.

*A rhyton is an ancient Greek ritual vessel used to serve wine.

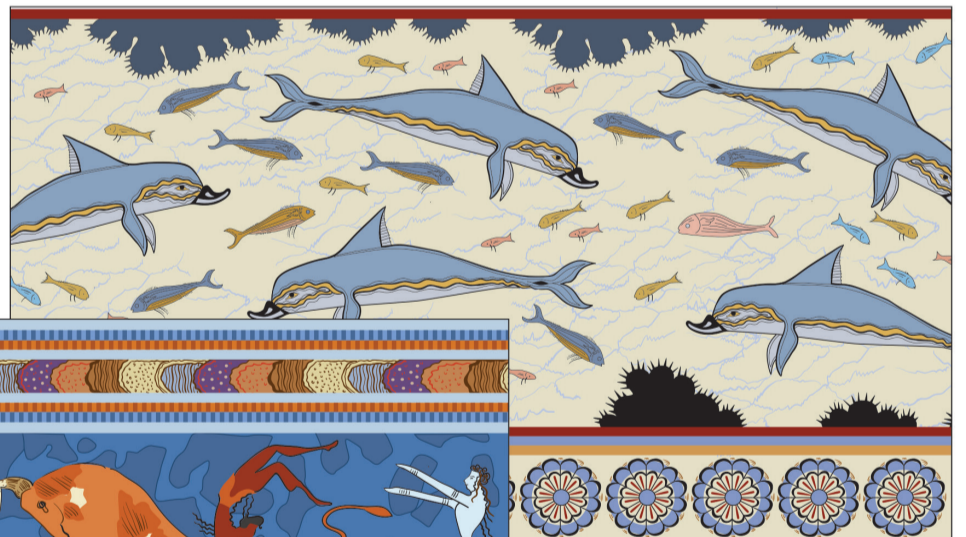


Kamare pottery
Prepalatial period
(c. 2100 B.C.)
Phaistos (Crete)
10.7 inches (27 cm) tall

Kamare ware is an artistic style of Minoan pottery. It is characterized by its elegant form and white, nature-inspired motifs.



Octopus jar
Minoan or Mycenaean
The octopus is one of the classic motifs of the "marine style," which was invented by the Minoans and later adopted by the Mycenaeans.



Dolphin fresco
Late Neopalatial period
(ca. 1700 B.C.-1500 B.C.)
Queen's Megaron, Palace of Knossos, Crete.

The famous dolphin wall fresco is another example of marine style Minoan art. Octopuses, dolphins, fish, crabs, rocks and seaweed are common motifs seen in pottery and wall art at this time. These designs may have been purely decorative, or possibly intended to appease the gods.



Bull-leaping fresco
Late Neopalatial period (17th-15th centuries B.C.)
East wall of the palace at Knossos in Crete
30.8 x 41.1 inches (78.2 x 104.5 cm)

This largely restored wall painting shows a running bull and three acrobats performing. Archaeological evidence suggests that the type of bull used by Minoan bull leapers was the giant aurochs bull, now extinct in Europe. This enormous animal had a shoulder height of more than 6 feet (180 cm).

According to Homer, Crete had 90 cities, of which Knossos was the most important.

Bull-leaping may have been an important religious ritual.

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