



# Waiting For The Crown

The wedding of Prince Harry and Meghan Markle isn't until May 19. What's a royal obsessive to do? 'The Crown' on Netflix is only a temporary remedy



- MOVIES: IN THE FADE
- BOOKS: JUST BETWEEN US: A NOVEL BY REBECCA DRAKE
- MUSIC: NO ONE EVER REALLY DIES BY N.E.R.D.
- WINE: GOOD BUY!: THE CRITICS
- TRAVELLOG: ETHIOPIA - ANCIENT CHURCHES, MYSTERIOUS TOWERS AND LUCY

DRIVE IN

Jake Coyle, AP Film Writer

**IN 'IN THE FADE,' A SELDOM SEEN FACE OF TERRORISM**

It's startling how few filmmakers have tried to tackle terrorism with anything beyond a standard procedural account. It's less surprising that one of the few to really grapple with a response is Fatih Akin, the German-born filmmaker of Turkish descent, whose thorny, probing dramas traverse borders as a matter of course.

His latest, "In the Fade," is Germany's Oscar submission and one of the nine films shortlisted for best foreign language film. It deservedly earned its star, Diane Kruger, the best actress award at last year's Cannes Film Festival. And like the best of Akin's films ("Head-On," "The Edge of Heaven"), it's a muscularly lean and emotionally raw film. At turns a tragedy, a courtroom drama and a revenge thriller, "In the Fade" is a shape-shifting quest through a terrorist tragedy, as outraged as it is compassionate.

Kruger, a native German acting in her first German film, plays Katja Sekerci. She lives in Hamburg with her husband Nuri (Numan Acar), who's Turkish, and their five-year-old son Rocco (Rafael Santana). In the movie's opening preamble,

Nuri, clad in a white suit, is walked from his prison cell directly into his wedding with Katja. It's the kind of incongruity Akin delights in. (His "Head-On" fashioned a love story between a man and woman brought together by mutual suicide attempts.) The first notes of "My Girl" radiate while Nuri strides down a corridor of cheering male inmates.

It's also just the first inversion of "In the Fade." The film flashes forward to their happy family life five years later. When Katja returns to Nuri's office one evening, she encounters a road blocked by police. Her initial horror is soon confirmed: both Nuri and Rocco have been killed by a nail bomb exploded just outside his tax office, their bodies obliterated. Katja descends into a nightmare of grief and disorientation. She leads investigators through the rain to her home to give them her husband and son's toothbrushes to identify their DNA.

The police, while sympathetic, are immediately suspicious of Nuri's background. Was he religious? Was he "politically active?" Was he dealing drugs again? But Katja remembers a

fleeting encounter when she left her husband's office where a woman left an unchained bicycle outside the office. She was, as Katja says, white and blonde, "as German as me." Only once investigators have looked into dormant criminal connections and nonexistent Turkish mafia ties do they realize Katja was correct. The bombing was the work of neo-Nazis, a pair of whom were simply targeting a Turkish area of town. Akin was inspired to make "In the Fade" (the title of which comes from a Queens of the Stone Age song; the band's Josh Homme composed the score) after a rash of Neo-Nazi terrorist attacks in Germany, where a flood of refugees from Syria has also raised anti-immigration tensions. But "In the Fade" resonates on many other shores, too, including here in the United States, where neo-Nazism is also present, and where the ethnicity of a perpetrator sometimes seems to determine which mass killings get labeled terrorism. In "In the Fade," the face of terrorism is blonde and blue-eyed.

Told in three distinct chapters, the film is alternately wrenching, gripping



Diane Kruger in a scene from "In the Fade"

and a little perplexing. The middle chapter, the courtroom drama, is expertly done, and aided by fine attorney performances by Denis Moschitto and Johannes Krisch. But the second act's clear lines of good and evil are blurred in the final chapter, which moves to sunny Greece where Akin's

film fights a growing sense of despair with the glimmer of a greater empathy.

To say that the many parts of "In the Fade" are held together by Kruger would be an understatement. As a cocktail of grief, fury and regret, she's a remarkably original protagonist — a chain-smoking, tattooed

mother who, in her trauma, is always a breath away from drowning.

"In the Fade," a Magnolia Pictures release, is rated R by the Motion Picture Association of America for "some disturbing images, drug use, and language including sexual references." Running time: 106 minutes. ★★★★★

BOOK IT

**'JUST BETWEEN US' IS TERRIFIC THRILLER**

Four friends delve into unfamiliar territory when three of them realize they must intervene to save the fourth in "Just Between Us," Rebecca Drake's twisty and compelling look at what from outside appearances looks like suburban bliss.

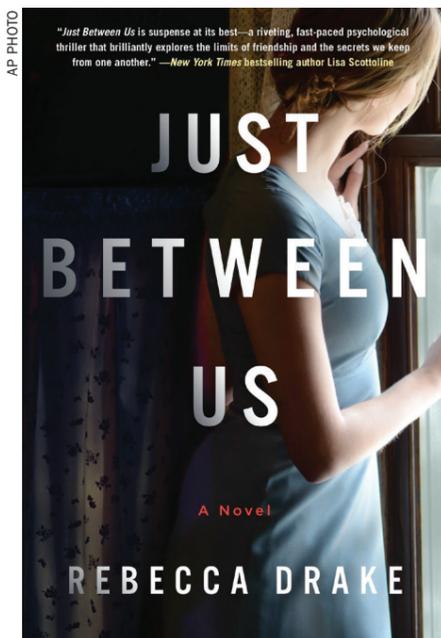
Julie, Sarah and Heather are moms who regularly spend their days together with their young children. Then Alison moves into town and joins the group with her kids, and the four women become inseparable.

One day Alison sees a nasty bruise on Heather's wrist and wonders if Heather's husband is abusing her. Alison shares her suspicions with Julie and Sarah, and at first they can't believe it. Then they see more evidence of what seems to be a secretly violent marriage and realize they must offer to help Heather escape.

Heather denies their allegations at first, but the more she claims everything is fine, the more evidence piles up that she's living a nightmare. Then Heather announces that she's pregnant. That revelation starts a chain reaction that will turn dark and force the women together to keep a shocking secret.

The power of their friendship is strong, but how easily will it unravel when one of them takes steps to save Heather and solve her problem?

Each chapter of "Just Between Us" is told from the point of view of one of the four women, and Drake does a wonderful job of juggling the characters while giving each woman a unique and distinct voice.



"Just Between Us: a Novel" (St. Martin's Griffin), by Rebecca Drake

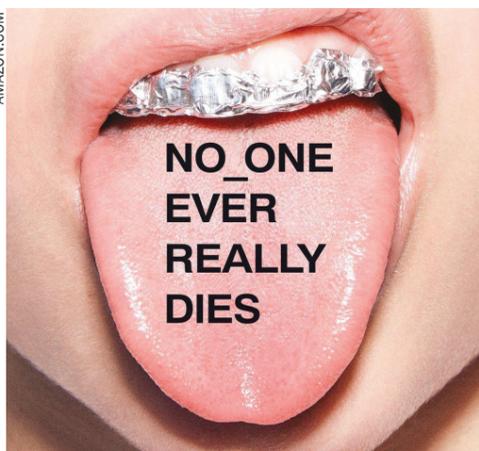
The true value of friendship along with the baggage, secrets and the need for social acceptance are showcased in vivid style. In addition, Drake reveals what sometimes is a high cost to maintain those bonds.

This is a terrific read.

Jeff Ayers, AP

tTUNES

**NEW N.E.R.D. ALBUM BOTH FRUSTRATING AND INTRIGUING**



N.E.R.D., "No\_One Ever Really Dies" (Columbia)

There's a new N.E.R.D. album out so it's best to plan ahead: Carve out some time and be prepared to put in some work. N.E.R.D. albums are not passive things. This is not background dinner music, folks.

The 11-track "No\_One Ever Really Dies" by the trio — Pharrell Williams, Chad Hugo and Shay Haley — is equal parts experimental, intriguing, frustrating and captivating. In other words, very true to its side-project DNA.

Many of the songs don't seem quite finished and some are completely overcooked. A few switch gears in mid-stream, as if the band was distracted by something else shiny in the studio. Many of the lyrics are

whacky — until they get deadly serious.

It's tempting to initially dismiss the whole thing as half-baked — or at least made while really baked. But there's also great richness here, sometimes hiding in the layered swaths of upbeat computer synth, distorted sounds, endless repetition and random electronic shards.

As a testament to Williams' stature, he has attracted Rihanna, Gucci Mane, Wale, Kendrick Lamar, Future, M.I.A., Andre 3000 and Ed Sheeran to make featured appearances, while A\$AP Rocky and Mary J. Blige offer backing vocals on "Kites."

Just as he asks plenty from his listeners, his guests are also made to work, not just add luster. So Rihanna raps on the opener "Lemon" and Sheeran is almost unrecognizable in the closing track, the reggae-themed "Lifting You."

Mark Kennedy, AP Entertainment Writer

## NEWS OF THE WORLD

Leanne Italie, AP, New York

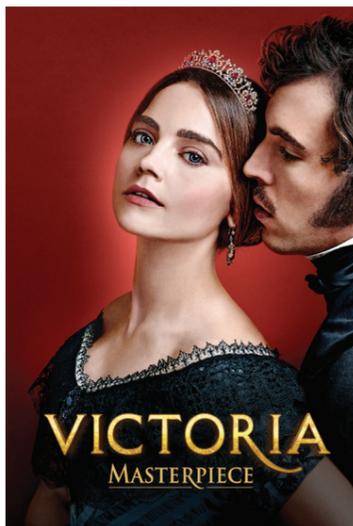
**A**re you a royal desperado, in that binge watching kind of way?

The House of Windsor, under that and other grand names, has provided five British monarchs to date, but it took you a quick minute to breeze through the recently released second season of "The Crown" on Netflix. And the wedding of Prince Harry and Meghan Markle isn't until May 19, for heaven's sake.

Word is the third season of "The Crown" won't be released until 2019, so what's a royal obsessive to do in the interim? Some ideas on what to read and watch while you wait:

**A CORONATION**

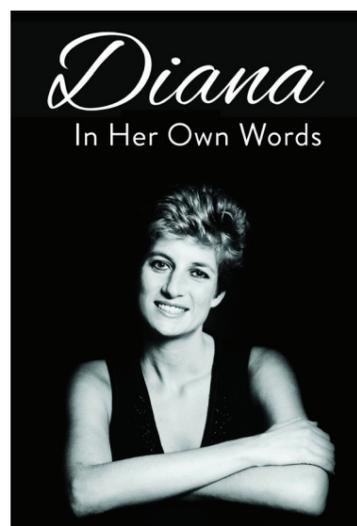
The Smithsonian Channel will mark the 65th anniversary of the coronation of Queen Elizabeth II on Jan. 14 with a rare TV appearance by the queen herself in a new documentary about her big day, aptly titled "The Coronation." The 91-year-old monarch has a look back at the King Edward crown she wore only once, a solid gold, 5-pound ornament made in 1660 with 440 jewels. The documentary, to be shown in the United States, United Kingdom and Australia, is a partnership with the BBC and Australia's ABC.

**"VICTORIA"**

How about some appointment TV for the second season of this Masterpiece series that began in 2016? Season 2 begins on Jan. 14 and a third season has been confirmed. The show so far has focused on the early days of Queen Victoria's reign. It stars Jenna Coleman as the young and angst Victoria and Tom Hughes as the curt but cute Prince Albert. Most Americans know the show as a PBS series,

# No wedding, no Crown: What's a royal obsessive to do?

but each season has aired in the United Kingdom on ITV before hitting the states. There's plenty of "Upstairs Downstairs" drama and oddly amusing one-liners to make it all worthwhile.

**HOUSE OF WINDSOR**

"Diana, in Her Own Words," "Empire of the Tsars," "Prince Philip: The Plot to Make a King," "Elizabeth at 90: A Family Tribute," "The Royals" and "The Royal House of Windsor" are all available on Netflix. Love them or hate them. Just know that the mix of drama and documentary is there for you. The first season of the "The Royal House of Windsor," a Channel 4 doc in the United Kingdom, includes interviews and archival footage that jibes nicely with events covered in "The Crown." It begins during World War I as the family navigates anti-German sentiment and rebrands as Windsor from previous family names of German descent on the paternal side. Interested in time hopping? There's the Showtime series "The Tudors," available on Netflix. It stars Jonathan Rhys Meyers and covers the tumultuous 16th-century court of King Henry VIII. And there's "Reign," a vivid drama originally on the CW that spans the rise of Mary, Queen of Scots. It's also on Netflix. Plenty of sex and political intrigue there. Just sayin'.

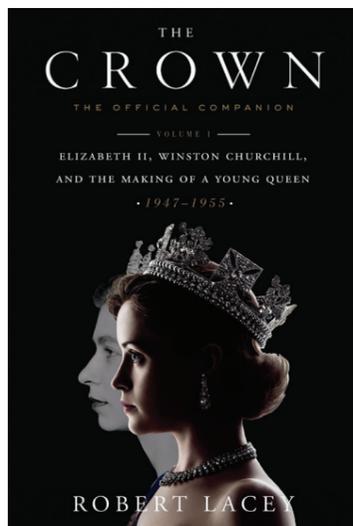
**LATEST FROM THE BIG SCREEN**

If you feel like big and fresh film productions, find "Dunkirk" and



Claire Foy (center) and Matt Smith (right) in a scene from "The Crown"

"Darkest Hour." They've got you covered on World War II England. In the latter, Winston Churchill (this one played by the recent Golden Globe-winning Gary Oldman and Gary Oldman's movie prosthetics) is newly appointed as prime minister and must decide to fight or negotiate with Adolf Hitler. The gritty "Dunkirk" puts viewers on the beach and in the heart of peril as the famous evacuation during fierce battle unfolds in the French town of Dunkirk. Out in 2017 and still to be had on demand is "Victoria & Abdul," a follow-up to Judy Dench's star turn in the 1997 "Mrs. Brown." Both feature Dench as a sad Queen Victoria.

**WHAT TO READ**

There's an official companion book to "The Crown." Written by

British historian Robert Lacey, "The Crown: The Official Companion, Volume 1" covers 1947 through 1955. For all those viewers of the series who found themselves Wikipedia-ing and YouTube-ing real events depicted on the show, this book will be dessert. In addition to production and cast details, the book includes loads of photos and fact-checking. More volumes are expected. Look up Lacey for other royal matter he has taken on.

One could get lost in the reading options spanning the family's branches, generations and real-life drama, all offering different tones and levels of credibility.

One book, described by the Sunday Telegraph as possessing a "bouncy charm," is "Philip and Elizabeth: Portrait of a Royal Marriage," by Gyles Brandreth — who, according to Amazon, has met all the principal players, quotes no anonymous sources, has known the Duke of Edinburgh for 25 years and interviewed him. The book came out in paperback in 2016.

Going way back, if you're up for a bit of literary controversy, pick up "The Royals" and take in provocateur Kitty Kelley's 1997 look at behind-the-scenes Buckingham Palace.

Take a Prince Charles time out with a fresh look at the life of

the oldest heir to the throne in more than 300 years with "Prince Charles: The Passions and Paradoxes of an Improbable Life," by Sally Bedell Smith. It's out in paperback and includes the years after the death of Diana and his marriage to Camilla.

**WHAT TO DIP INTO ONLINE**

The New York Times website recaps each episode of "The Crown" in text stories, but it goes the extra mile. Through the miracle of hyperlinks and its own "Times Machine" function, the site links wanderers to the paper's original reporting — and its original pages in PDFs detailing numerous actual events covered in the series.

The History Channel — being, well, the History Channel — is all over "The Crown." Its website, History.com, is a palooza of fact-checking and other period reportage spanning the private life of Queen Elizabeth II to the Suez crisis and the assassination of President John F. Kennedy. There are side-by-side period photos of key scenes and characters, including Netflix queen Claire Foy smack next to the actual queen in the same pose. There are links galore to British Pathe and other archival video. And there are book and other citations for your next fix.

WORLD OF BACCHUS

David Rouault



QUINTA VALLE D. MARIA, CV CURRÍCULUM VITAE 2007 DOURO DOC

This is a very traditional Portuguese red wine made from at least 20 grapes from one field. I tried this wine about a year ago and decanted it for a couple of hours before tasting, knowing that it is extremely powerful. Aged for 21 months mostly in new French oak casks and 15.5 percent vol. of alcohol with a deep garnet colour, this is a very full-bodied wine. Also a great wine to describe, as it is so rich you can tick almost all the boxes. The bouquet jumps out of the glass starting with red berries, blackcurrant, blackberries, moving to vanilla, black pepper, clove and later to cigar box, chocolate bean, leather etc. Very present yet well-integrated tannins on the palate with black cherry at first, red currant, blueberry, opening to spices and autumn undergrowth with a very long finish. Tried again the next day (still a fair bit left...) and the wine showed no tiredness. So a wine which is well made, concentrated, always developing in the glass, is nonetheless uninteresting in my opinion due to a lack of elegance, finesse, and emotions. But again, it is just one person's opinion.

Good Buy I: The Critics

Here comes the delicate moment of choosing and purchasing a wine. Our last chapter about deciphering wine labels is part of the process, and now several more ways to help make the final decision.

One is to refer to wine critics, but here I feel I should do a critique of the critics and be a bit more judgmental.

Nowadays it seems that everything becomes a competition in a world where people no longer have time, and are looking for quick answers: 10 best restaurants, "The World Gets Talent" show, best cook, best fashion designer, best make up, best of the best etc. This ignores the notion of pleasure and that not everything is a competition that can be marked.

Music is another example. Take a classical symphony: there is a good theme, good harmony, balance, complexity, good development etc. It must be a good symphony then (?). But how to assess the emotions, or that which words cannot express? How to compare and judge a symphony by Beethoven, Mozart, Debussy or Mahler, or wines from Bordeaux, Bourgogne, Spain, Chile or China? Knowing as well that many wines, especially from Bordeaux or Bourgogne, need 10 or 20 years to start "speaking".

Of course some elements of the wine can be evaluated which is a common exercise while studying oenology. From the colour, the nose and palate: if the wine has minerality, fruitiness, spiciness, earthiness, oakiness, the finish, complexity etc. It is possible to assess

the general quality of the wine: if it is well made, well balanced, if it can age or needs to be decanted etc. Yet not all qualities are boxes to tick.

Despite how it sounds I am not against wine critics, but rather cautioning against blindly following what in the end is one man's taste or marking system. The most famous and powerful critic is Robert Parker, with so much influence that we have seen a "Parkerisation" of the wine world, especially Bordeaux, and a globalisation of taste. The illustrious initials "RP" and his 100 points marking system can make or break a winery, so some vintners don't hesitate to change their way of making wine to please this renowned palate. It is established that "Bob" Parker likes high alcohol wines with a rich oak influence and lots of fruitiness.

I have personally tried many wines highly rated by RP, and while they are generally well-made, were rarely interesting in my opinion. A few opinions are better than just one, so if you really must base your purchase on ratings there are some apps that condense all the available professional and public critics. They are easy to navigate as you type the name of the wine or just take a picture. My personal favourite right now is "Wine-Searcher."

For once here I have reviewed a wine that is not really my "cup of tea", yet highly rated: 93 by RP and 91 by Wine Spectator. For our next chapter "Good Buy II", I will do the opposite.

David Rouault is a professional classical musician, part time wine consultant and full time wine lover, holding WSET Level 3, Certified Specialist of Wine and Introductory Sommelier diplomas. www.dionysos.com.mo

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mortons.com  
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• Dining Room  
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ABA BAR

**ABA BAR**  
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T: 8802 2319  
Grande Praça, MGM MACAU

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2:00PM - 5:30 PM  
Phone: +853 8113 3700  
Email: stregisbar.macao@stregis.com



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T: 8805 8928  
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Saturday: 14:00 - 01:00  
Sunday: 14:00 - 00:00

**VASCO**  
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956-1110 Avenida da Amizade, 2/F  
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Monday to Thursday: 18:30 - 12:00  
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Sunday: 18:00 - 24:00

**TRAVELOG**

Marcus Eliason, AP, Addis Ababa

**ETHIOPIA****ANCIENT CHURCHES, MYSTERIOUS TOWERS AND LUCY**

**E**thiopia has always held me in thrall. It is a cradle of prehistoric humankind. It embraced Christianity long before the missionaries arrived. Its people carved subterranean churches out of solid rock and built mysterious towers of stone.

The country's mythology included serving as keepers of the Ark of the Covenant (the legendary chest containing the Ten Commandments) and the biblical story of King Solomon and the Queen of Sheba. And in the modern era it was the only African nation to repel a European colonial invasion (by Italy in 1896).

I was born and raised in Africa but had never visited Ethiopia. The chance came last fall when my wife Eva and I were in Israel, a mere 4 1/2 -hours by air from Addis Ababa. Ethiopian Airlines flew us, arranged all-inclusive tours, and for six days, by plane or car, we toured the north of the country from the source of the Blue Nile to the stone obelisks of the vanished empire of Axum. After our first night in Addis Ababa, the huge and crowded capital, we flew to Bahir Dar, a pleasant town on the shore of Lake Tana, and were driven south to see the Blue Nile, a tributary of the Nile River. It had rained overnight, and the trip was a slow and slithering affair on an unpaved road. Then we hiked for about a mile through bright green fields, across a wobbly wooden footbridge, and through patches of shoe-swallowing mud. We encountered women herding cattle and a man working his small plot with a plow harnessed to a bull.

Then the sun shone and we were looking at a wall of white water thundering over a cliff: the Blue Nile at its first great cataract on a journey to Khartoum in neighboring Sudan to merge into the White Nile

AP PHOTO



and continue north to the Mediterranean. Back in Bahir Dar, we traveled by boat across Lake Tana, one of the largest lakes in Africa. Its islands are dotted with monasteries and churches, one of them a circular chapel with a richly thatched roof. The ecclesiastical art on the inner walls was exuberantly colorful, but my own favorite touch was a boulder suspended from a tree branch which, when struck, sounded like a gong, summoning the faithful to prayer. Next morning, after waking to a sunrise that streaked Lake Tana in gold, we set out on a three-hour drive north to Gondar, a past capital of Ethiopia whose highlight is a royal compound of 17th and 18th century palaces and castles. Gondar was also once home to Ethiopia's Jewish minority until they emigrated en masse to Israel in the 1980s and 1990s. We did, however, bump into a high-spirited party of Ethiopian-Israeli teenagers on a visit to the place their families had come from. Next stop, the mysterious

kingdom of Axum (or Aksum) in northern Ethiopia. It's a junction of early Christian, Muslim and Jewish civilization in the Horn of Africa. Although the Axumite empire lasted hundreds of years, little is known about it. But it was clearly advanced for its time, judging by its most visible highlight, the obelisks. These so-called stelae, some roughly 10 stories high with intricately carved stone, are thought to have demarcated royal burial places. The largest weighed 520 tons and still lies where it collapsed. Others survive upright. Another flight took us to Lalibela and its 12th-century churches — my other reason for wanting to visit Ethiopia. They are magical, baffling, awesome. Defying all conventional rules of architecture, they were carved out of soft volcanic rock, and are seen by looking down into the light-filled crevices that surround them. The churches are decorated with religious art and other ornamentation. Attesting to the religious mix that makes Ethiopia so

interesting, we spotted a Christian cross inside a Jewish Star of David. Ethiopia endeared itself to us in many ways: its impossibly complicated calendar; the complete absence of smokers (we were told the Church discourages the habit

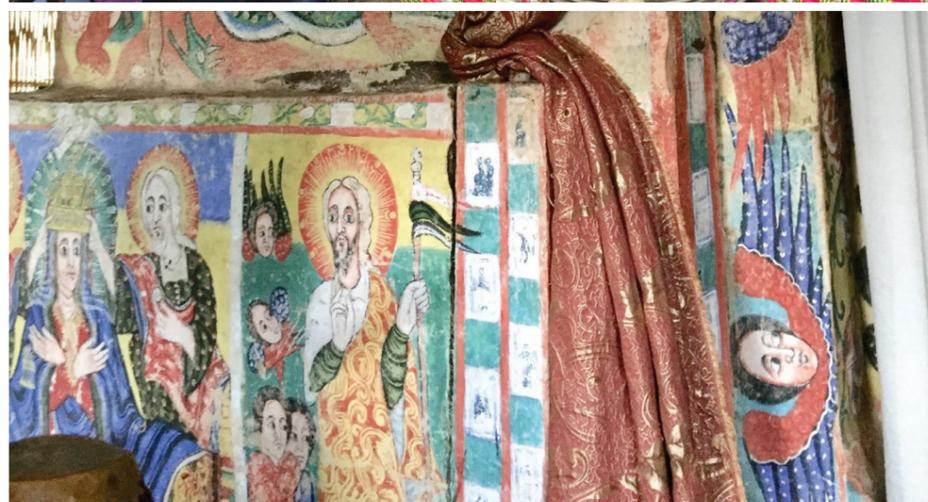
but Ethiopia has also begun banning smoking in public places); the Ethiopian currency, called birr (rhymes with grrr); our driver fighting through traffic not by leaning on his horn but by tapping it gently, almost apologetically;

the exquisite little sauce dish we bought, only to see it melt back into mud under our all-vanquishing detergent.

We came across multitudes of people walking on roadsides in rural areas, often too poor to afford public transport. On the dusty unpaved road from Lalibela, at an elevation of 2,440 meters, we saw crowds of children marching home from school. Our guide mentioned Haile Gebrselassie, the great Olympic long-distance runner, who walked and ran 19 km a day to and from school (not at all uncommon, so great is the hunger for education). And traipsing uphill came a family in weathered robes and sashes, belongings lashed to a donkey, straight out of the Old Testament.

Finally, to get a sense of proportion after all the antiquity we had encountered, we stopped at the National Museum of Ethiopia in Addis Ababa to see Lucy, whose bones were discovered in northern Ethiopia in 1974. At 3.2 million years, she's the most famous human ancestor.

AP PHOTO



**WHAT'S ON**



**TODAY (JAN 12)**

JIN-TANG

"In Chinese, surname comes before one's first name. When you hear someone saying his name, you would see his family clan in the foreground and him in the background." Jin-Tang originates from the name of the creator Ma Wei Yuan's grandfather, meaning "a hall of prosperity and grandeur". The name reflects the sincere expectations of the seniors on the family succession and the traces of conflicts amongst different generations at the same time. Dedicated to exploring theatrical boundaries, Ma Wei Yuan speaks with his body on the spot, coupled with instant composite images. He is set to sort out a period of family history, swinging between prosperity and decline, between oppression and outburst, and between reality and illusion. You will be directed to the relic of the hall for a peek at the most intimate anatomy of an individual's life experiences.

TIME: 8pm (Jan 12)  
2:30pm & 8pm (Jan 13)  
2:30pm (Jan 14)  
VENUE: Old Court Building, 2nd floor  
ADMISSION: MOP80  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo



**NIYARO: YEARNING FOR HOMELAND**

"Niyaro" means "tribe and motherland" in the language of the Amis, an aboriginal group in Taiwan. Through chanting, dancing and ritual ceremonies, this play presents the Amis' story of life, myths and yearning for homeland in a poetic way: when engulfed by skyscrapers, how can one find a piece of land for the indigenous group's traditional culture to live in peace? Originated from the East Rift Valley in Taiwan, Langasan Theatre creates a fusion of aboriginal culture, modern theatre and performance art built around the concept that the stage of theatre is a ritual site. Their unique and spectacular performance has won rapturous acclaim at the Edinburgh Festival Fringe and the Festival OFF d'Avignon. This site-specific and interactive theatre is set to trigger the call for the identity recognition buried deep in our hearts.

TIME: 8pm (Jan 12)  
3:30pm (Jan 13-14)  
VENUE: Hac Sa Beach  
ADMISSION: Free  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo



**TOMORROW (JAN 13)**

MIRÓ LAB - MACAU ARTFUSION

Miró Miró on the wall, whose art is made for all? Miró Lab invites participants to explore the wonderful art of the Spanish surrealist master Joan Miró, and more importantly, their own hidden artistic selves. Composed of a photo exhibition and live museum, as well as workshops on body painting, movement, creative expressions and photo shooting, this electrifying programme embodies the artist's strong belief that art should be made accessible to all. What's more, the Miró Lab encourages participants to turn art into a part of themselves, literally and physically! They will be able to have not only a glimpse into the spirit and soul of the artist, but also an opportunity to creatively reinterpret his whimsical paintings with their own hands and body. Join us at the Miró Lab – it's a space full of spark and energy where you can surely let your creative juice flow!

PHOTO EXHIBITION: 11am-7pm  
LIVE MUSEUM: 2:30pm-4:30pm  
DATE: Jan 13-14, 2018  
VENUE: Anim'Arte Nam Van  
ADMISSION: Free  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo



**SUNDAY (JAN 14)**

ALWAYS IN MY HEART

Ingredients: a cup of smile, 100 grams of gentleness, and a teaspoon of tears. Always in My Heart uses a recipe of unique ingredients blended with components from real life. It is absorbing both in plot and in emotions. Actress and owner of a dessert shop, Lei Sam I has created this play with inspirations from her experience while studying in Taiwan and challenges herself by taking up 16 characters in it. It is the cakes she bakes as the play progresses that connect these roles. Audience get to enjoy the show whilst smelling the aroma of the cakes, and share the freshly baked cakes at the end. Just like the Japanese TV drama Midnight Diner, it satisfies audiences taste buds as it heals the pains in the hearts, and offers them an opportunity to experience the different flavours of life. It is not always bread that we are after in life. Every now and then, all we need is a piece of cake.

TIME: 9pm (Jan 12-14)  
VENUE: Wonderwall Coffee  
ADMISSION: MOP 80 (including one selected drink)  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo



**MONDAY (JAN 15)**

WANDERING RABBIT

The wonder Wandering Rabbit doesn't know how to right wrongs, nor can it triumph over evil. Without a word, it uses the most common objects from everyday life as a vehicle to take you on a special spiritual journey to find your soul and feel the present moment. Artist Yike has newly created the concept of "creative interactive art and therapy". With body and media, this concept integrates people, environment, art and mind, directing audience for a better self-understanding to achieve self-healing. The Wandering Rabbit has wandered around Shanghai, Denmark and Beijing before a long overdue visit to Macau. It will stroll along the streets in Macau for two days and help you search a corner of tranquility in your heart through art.

TIME: 11am (Jan 14 / Sir Robert Ho Tung Library)  
3pm (Jan 14 / Macau Museum of Art)  
10:30am (Jan 15 / Leisure Area at Rua do Pai Kok, Taipa)  
3pm (Jan 15 / Taipa Library)  
ADMISSION: Free  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo



**TUESDAY (JAN 16)**

IDIOT - SYNCRASYS

We started with wanting to change the world with a performance. We felt like idiots. Then we danced a lot. We jumped. We sang. We jumped some more. We committed. Now we promise to persevere. We promise to be open. We promise to do our best. For London-based Igor Urzelai and Moreno Solinas, movement is the best means to communicate ideas. Inspired by the folk traditions of Sardinia and the Basque Country where the artists come from, they jump – both literally and metaphorically – to explore our capacity to persevere, care and hope. The performance, presented on a stage designed with simplicity, is powerful, serious but also playful, and demonstrates the purest aspirations of human nature.

TIME: 8pm (Jan 16-17)  
VENUE: Old Court Building, 2nd floor  
ADMISSION: MOP 120  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo

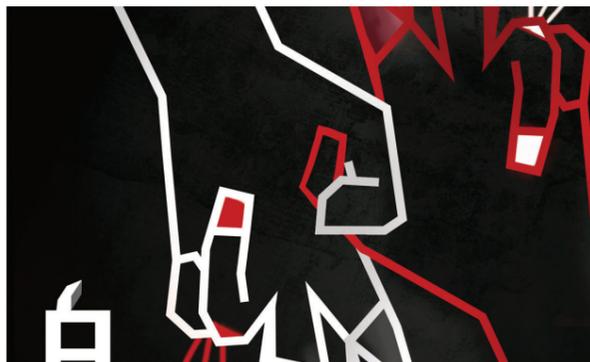


**WEDNESDAY (JAN 17)**  
THE AUCTION OF LOVE STORIES

Welcome to the Auction of Love Stories! We offer exclusive items overloaded with someone's romantic memories, including Thai Amulets, adult toys, and even some indescribable smells. Everything is possible, and nothing is off the table. The Auction of Love Stories travels from Taipei to Macau, seeking all sorts of left-over items from your previous romances and the stories behind them, from DIY cards from the old days, love songs especially written for you to the Hello Kitty collections. The love might have eroded, but the memories live on. It is your story to tell, and it is my auction to bid. An auction of love stories exclusive for Macau is on. Following the on-site leads of senses and sentiments, audience will relive the memory of each seller's sweet and bitter love experience led by the auctioneer Ina. The bidding price? It is your say.

TIME: 5pm & 9pm (Jan 14)  
7:30pm (Jan 15 & 17)

VENUE: Mico Café  
ADMISSION: MOP120 (Including one selected drink)  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo



**THURSDAY (JAN 18)**  
WHITE RABBIT RED RABBIT

No director! No stage set! No rehearsal! Even no trace of the playwright? When he was banned from leaving the country by his government, Iranian playwright Nassim Soleimanpour penned the mysterious play White Rabbit Red Rabbit to travel the world on his behalf. The actor receives the script for the first time not until the last moment when the stage lights are on, right in front of the audience. It is acting meeting with reading the script when words are burst with emotions on stage. Both the actor and the audience suddenly come to realise they are already trapped in the ingenious plot the writer has deployed. With its exquisite script coupled with uncommon actor-audience interactions, this play has been performed for over 1,000 times around the world. The Cantonese version will make its debut by the acclaimed actor Wong Pak Hou from Macau. There is nothing to know in advance. All you need to do is to throw yourself into this unknown theatrical game.

TIME: 8pm  
VENUE: Old Court Building, 2nd floor  
ADMISSION: MOP120  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699 / 2855 5555  
www.macaucityfringe.gov.mo

# Sands WEEKEND



**MONKEY KING - CHINA SHOW**

8pm, Daily (Except Thursday)  
Sands Cotai Theatre, Sands Cotai Central

Monkey King is a spectacular stage show based on the famous Ming Dynasty novel "Journey to the West", considered one of the four great novels of Chinese literature. The Monkey King breaks new ground in interpreting this classic tale to appeal to a modern audience, featuring dance, skilful acrobatics, drama, martial arts, magic and other great Chinese elements.  
Free Ticket for a Child, Fun for the Whole Family!  
• Sands Rewards members enjoy up to 30% off ticket purchase  
• 30% discount for children(3-12 years) and students. Children under 3 are free  
• Look out for our special vouchers offering MOP100 discounts on ticket prices  
• Buy 1 adult ticket and get 1 child under 12 free

Tickets: From MOP420, call reservations +853 2882 8818  
cotaiticketing.com



**THOMAS FRIENDSHIP BREAKFAST WITH THE LITTLE BIG CLUB ALL STARS**

Until 31 March 2018  
Urumqi Ballroom, Level 4, Sands Cotai Central

Start your day off right, with the ultimate breakfast party! Kids are transported to The Little Big Club character stories by the immersive room décor, and see their dreams come to life by experiencing the loveable live mini shows. No party is complete without an awesome and delicious array of dishes and desserts prepared just for you.

Time: 9am - 10:30am  
Admission: MOP238\* (Adults) / MOP138\* (Child)  
MOP688\* (Family Package: 3 family members + 1 child)

Tel: +853 8113 7915 / +853 8113 7916  
You can approach the reservation counter next to Paradise Gardens between 2pm - 6pm  
Present your hotel key card for 25% discount

\*Child admission prices apply to children 5 - 12 years of age only. Terms and Conditions apply.



**WINTER WARMERS**

Until 11 February 2018

Celebrate this winter season by savouring hearty and warming dishes at our signature Chinese restaurants throughout Sands Resorts Macao. Tempt your taste buds with exquisite dishes prepared with the freshest and seasonal ingredients to keep the winter chill away.

SandsResortsMacao.com/dining



**SANTÉ HAPPY HOUR**

Daily 5pm-7pm  
Brasserie, The Parisian Macao

Enjoy one-for-one cocktails and experience true joie de vivre at Brasserie. The restaurant's remarkable décor provides an authentic French bistro atmosphere to relax in. As they say in France, Santé! Cheers!

Reservations: +853 8111 9200



澳門金沙度假區

**Sands**  
RESORTS MACAO

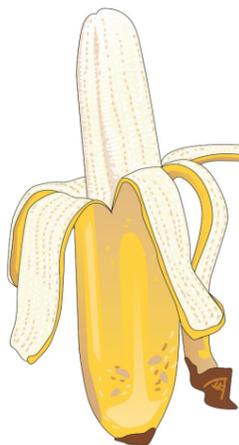


# World of Wonder

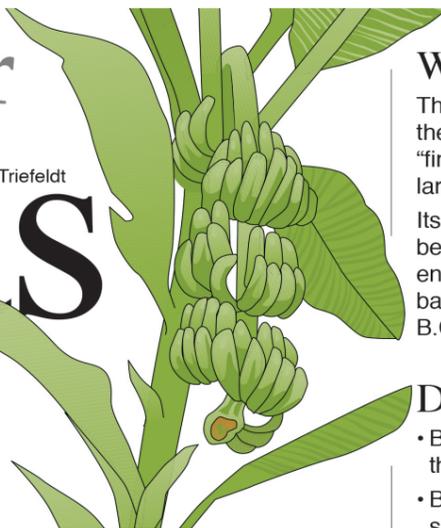
EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY

By Laurie Triefeldt

# Bananas



The banana plant is not a tree, but actually a giant herb that belongs to the same family as lilies, orchids and palms. Some consider bananas the perfect food because they are affordable, delicious and nutritious.



## What is in a name?

The word "banana" comes from the Arabic "banan," which means "finger" (because that is about how large early bananas were).

Its Latin genus name, *Musa*, can be traced to Antonius Musa, who encouraged the cultivation of bananas between 63 B.C. and 14 B.C.

## Did you know?

- Bananas are one of the few fruits that ripen best off the plant.
- Bananas contain three natural sugars — sucrose, fructose and glucose — combined with fiber.
- As bananas ripen, the starch in the fruit turns to sugar. Therefore, the riper the banana, the sweeter it is.
- Bananas are America's (and the world's) top fruit. About 96 percent of American households purchase bananas at least once each month, consuming about 20 billion bananas annually (an average of about 28 pounds of bananas per person annually).
- Bananas are perennial crops that are grown and harvested year-round. The plant does not grow from a seed but from a rhizome or bulb. Each bulb will sprout new shoots year after year.
- Bananas were officially introduced to the American public at the 1876 Philadelphia Centennial Exhibition. Each banana was wrapped in foil and sold for 10 cents.

## The basics

The edible banana is the result of crossbreeding two wild, inedible species. Bananas grow best in tropical climates with rich, sandy soil and good drainage. The fruit originated in Asia but is now raised in the tropics of both the Eastern and Western hemispheres.

## Varieties

Today, more than 500 varieties of bananas are grown in at least 107 countries. They come in many sizes and colors when ripe, including yellow, purple and red. Most bananas eaten in the United States have smooth, yellow skins. The Dwarf Cavendish, Williams and Grand Nain are popular in North America. Some varieties, such as the Apple and the Red Jamaica, are rarely seen in the United States because they are too thin-skinned to ship well.

## Banana or plantain?

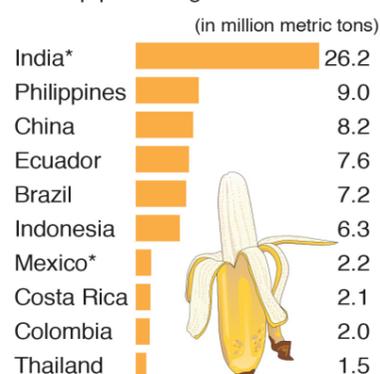
The yellow banana we eat is a sweet fruit (technically a berry). A plantain is a type of banana that is firm and starchy. It is usually eaten cooked, like a potato.

## Big business

Most bananas are grown on plantations owned by five giant corporations — Chiquita, Dole, Del Monte, Noboa and Fyffes. These large corporations control most of the world's \$5 billion annual banana trade. They strongly influence the economies and politics of the nations in which they operate.

## Top 10 producers

The world produces 95.6 million metric tons of bananas every year. The top producing nations:



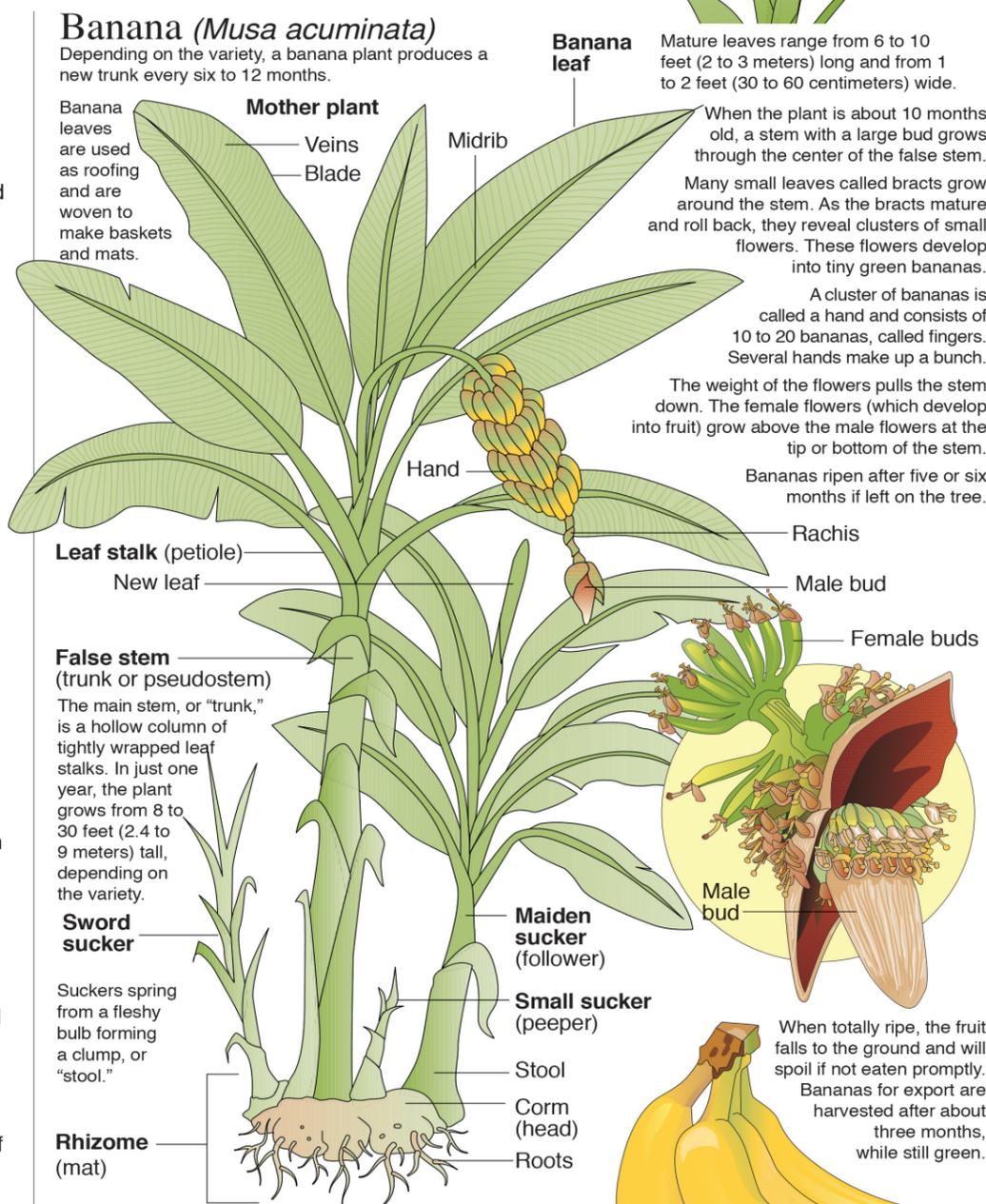
Source: 2009 data, Food and Agriculture Organization of the United Nations

\* Countries use 2008 FAO data

## Banana (*Musa acuminata*)

Depending on the variety, a banana plant produces a new trunk every six to 12 months.

Banana leaves are used as roofing and are woven to make baskets and mats.



After the fruit is harvested, the trunk is cut and left to rot, emitting a huge amount of methane and carbon dioxide. Harvesting of fruit occurs daily.

## Looking back — a brief timeline



At a bookstore near you: Two full-color World of Wonder compilations: "Plants & Animals" and "People & Places." For more information, please visit [QuillDriverBooks.com](http://QuillDriverBooks.com) or call 800-605-7176