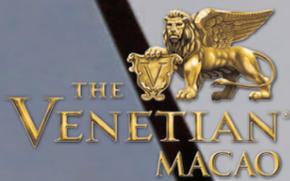




- MOVIES: FOXTROT
- BOOKS: DOWN THE RIVER UNTO THE SEA, BY WALTER MOSLEY
- MUSIC: BY GEORGE – BY BACHMAN BY RANDY BACHMAN
- WINE: THE STANDARD-BEARERS OF WÜRTTEMBERG VII
- TRAVELOG: ATLAS OF BEER



times Extra

weekend Guide

Macau Daily Times | Edition 2998 | 02 Mar 2018



IT'S THE OSCARS!

BEST PICTURE UNDER SHAPE

Even supposing the right envelope is read at the end of the Oscars' show, the night's final moment should be one of high drama – there is no clear favorite for the top category

DRIVE IN

Lindsey Bahr, AP Film Writer

ISRAELI FAMILY/MILITARY DRAMA
'FOXTROT' IS A STUNNER

Watching the Israeli film "Foxtrot" is like watching a dream play out. Writer-director Samuel Maoz's ("Lebanon") excellent film is of course more structured than the average dream (or nightmare), with themes and Greek tragedy twists that are expertly crafted to test the heart, but there is a precise sensation of out-of-body powerlessness and comic absurdity throughout that can only be described as dream-like. And the overall experience is a meditative and powerful one.



Itay Exlorad in a scene from "Foxtrot"

The story is ostensibly about a man, Michael Feldmann (Lior Ashkenazi) and a woman, Daphna Feldmann (Sarah Adler) immediately after they are told that their son, Jonathan, a soldier, has died in the line of duty. Daphna faints at the sight of the military messengers at her door and is taken to her room and sedated. Michael peers down the hallway, stunned and unable to do anything — cry, help, speak. The officers tell him to drink water every hour, get him a glass and set a recurring alarm on his phone to remind him. They tell him what will happen in the next few days. It is efficient,

emotionless and routine, and all while this is happening around him, the camera barely moves from a close-up of Michael's haunted face. Family members come by unannounced and uninvited and weep in Michael's arms. But then his aging mother seems unfazed by the news. Occasional dance breaks (really) begin to make as much sense as anything else as we drift along with Michael in this initial state of shock. This whole first section, while beautifully shot, designed and acted, feels a little like wheel spinning in its repetitiveness. What is the point,

you wonder. Then the film slaps you awake before it lulls you back to the trance state as it takes you to the remote military outpost where Jonathan (Yonathan Shiray) was stationed and looks back on the past six months of his life there. These scenes at the outpost begin to take on a surreal quality as Jonathan and his three comrades waste the days away on this desert stretch, wonder whether the shipping crate they sleep in is sinking on one end (it is, and makes for some amazing shots), and occasionally face tense moments checking the

IDs of those attempting to cross this terribly arbitrary border. There is an intentional artificiality to this setting that feels at times like a Radiohead video cross-pollinated with a David Lynch film. It is darkly funny, haunting and transfixing, even if it doesn't immediately appear to be adding up to much other than the maddening detachment of military service. On one routine stop, the soldiers make one couple get out of the car. The two people are dressed in formal wear and seem to be on their way somewhere. The guys make the woman dump the contents of her clutch onto the dirt road and stand there while they run their ID. While they are waiting, it begins to rain, first a little and then a downpour on the woman's gown and updo. She holds back tears while trying to smile at her husband standing on the other side of the car. Whether this was meant to humiliate her, or perhaps to indicate how alien the soldiers have become, it's just one of many unforgettable sequences "Foxtrot" has to offer.

"Foxtrot," a Sony Pictures Classics release, is rated R by the Motion Picture Association of America for "some sexual content including graphic images, and brief drug use." Running time: 113 minutes.



NEWS OF THE WORLD

Jake Coyle, AP Film Writer



Unprecedented nail biter in Best Picture race

Usually by now, a consensus favorite has emerged after months of guild and critics groups awards — or at least a front-runner along with one or two potential underdogs. But not this year. Five films have a legitimate shot at the night's top award: "The Shape of Water," "Three Billboards Outside Ebbing, Missouri," "Get Out," "Dunkirk" and "Lady Bird"

Rarely, if ever, has the Academy Awards seen such an open field of contenders for its top award. A year after Barry Jenkins' "Moonlight" shattered the overwhelming projection that "La La Land" would win — along with many traditional ideas about what "Oscar bait" looks like — pundits are wary of making an emphatic best-picture prediction.

"It's very, very, very unpredictable," says Sasha Stone, the longtime Oscar blogger who runs Awards Daily. "This would be one year I wish I could just opt out of the whole thing. I have no idea what's going to win."

Most of the other major awards appear to be all sown up. Frances McDormand ("Three Billboards"), Gary Oldman ("Darkest Hour"), Allison Janney ("I, Tonya") and Sam Rockwell ("Three Billboards") all look like locks in the acting categories. Guillermo del Toro ("Shape of Water") is expected to win best director.

But in the night's top category, chaos reigns.

Reasons for the pervasive uncertainty run from the statistical to the instinctual. But behind them all is the same development: No one really knows what an "Oscar movie" is anymore.

The Oscars, in their 90th year, may look much the same on the outside. But under the surface, everything is shifting. In just last two years, the film academy has added about a fifth of its mem-

bership, ushering in an influx of people of color, women and international voters. At the same time, the person most responsible for tailoring the modern Oscar campaign and catering to the tastes of the academy — Harvey Weinstein — has been exiled from the institution he was once synonymous with.

The voters are different. Some of the major players are different. And the movies, too, are different. "It's a year of unconventional kinds of movies being in contention," says Scott Feinberg, the Hollywood Reporter's awards pundit. "You do have a few of the kinds of movies that are much more in the mold of movies that won years ago. "Darkest Hour" and "The Post" are traditional Oscar bait. But now the academy is not the same academy that used to go for those kinds of movies. And you've got movies that wouldn't have even been nominated, I don't think, in the past because they would have been dismissed as genre movies — "Shape of Water" and "Get Out."

Del Toro's "The Shape of Water" has the most sterling resume, with wins from both the producers and directors guilds, and it comes in with a leading 13 nominations. Yet it lacks a crucial ingredient. Despite an impressive cast that garnered three individual acting nods (Sally Hawkins, Octavia Spencer, Richard Jenkins), "Shape of Water" failed to land a best ensemble nomination from the Screen Actors Guild — something every best picture winner in the last 22 years has won.

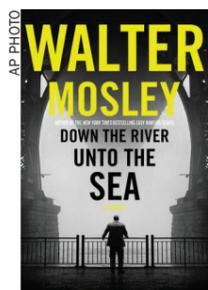
Even the historic upset of "Moonlight" over "La La Land" confirmed the predictive sway of the SAG ensemble nomination: "Moonlight" had it, "La La Land" didn't.

Actors are easily the largest branch of the academy and their choice this year appears to be Martin McDonagh's "Three Billboards," which won best ensemble

BOOK IT

WALTER MOSLEY EXAMINES ISSUES OF RACE IN 'DOWN THE RIVER'

Few mystery writers can examine issues of race — how it divides and binds people — as clearly and unflinchingly as Walter Mosley, who returns to this theme in his stand-alone novel "Down the River Unto the Sea."



"Down the River Unto the Sea" (Mulholland Books) by Walter Mosley

Racism, corruption and injustice flow well in this novel, which introduces former NYPD Detective Joe King Oliver, now the owner-operator of King Detective Service in the Brooklyn Heights neighborhood of New York City. King, as he prefers to be called, spent several months in jail on phony assault charges before the case was dropped without an explanation. That was 13 years ago, and the arrest ended his police career and his marriage. It also "broke" him because of the frequent beatings and violence he endured from other prisoners and guards while in jail. Except for his 17-year-old daughter, Aja-Denise, he lives an isolated life. "Human connection only reminded me of what I could lose," he says.

King is jolted when he receives a letter from the woman who accused him of assault, saying that crooked cops forced her to bring the charges. King wasn't a popular detective, but doesn't know what he did to incur such hatred. He's barely begun to look into what happened to him when he is asked to look into the case of A Free Man, the name militant journalist Leonard Compton calls himself. Compton is on death row for shooting two police officers though he claimed it was self-defense.

King's investigations take him on a journey to underground bars — the kind that need a password — after-hours nightclubs and remote diners. Along the way, he unleashes a maelstrom of violence. He's helped by Melquarth Frost, a vicious career criminal who hasn't forgotten that King once saved his life.

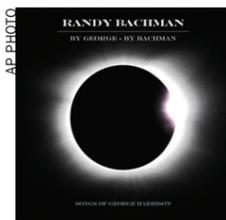
Examining how discrimination and prejudice affects African-Americans is right in Mosley's wheelhouse. The author doesn't miss a beat weaving this into the gritty plot of "Down the River Unto the Sea."

Oline H. Cogdill, AP

TUNES

RANDY BACHMAN REIMAGINES GEORGE HARRISON TUNES, GOES TOO FAR

Randy Bachman, founder of The Guess Who and Bachman-Turner Overdrive, let's his imagination run away with 11 George Harrison songs on "By George — By Bachman," which mostly succeeds when respecting the Quiet Beatle's melodies, but sometimes fails to capture the grace and elegance of the originals.



Randy Bachman, "By George — By Bachman" (JME)

"If I Needed Someone" has a jazzy feel, with a George Benson-like solo while there's a flamenco-ish rhythm on "You Like Me Too Much." "I Need You" gets a power-pop rebuild and "Don't Bother Me" rocks out even further, like something from the Smithereens' catalog. On these and a few others, the original tunes are more or less intact and they're sturdy enough to support the makeovers.

"Something," however, is a supple love song meant to be about "the way she moves," not the way she plods, and even some hot guitar solos can't change that. On "While My Guitar Gently Weeps," the instrument and the song seem way past the soft cries and closer to a complete nervous breakdown. Oh well.

The album opens and closes with Bachman's "Between Two Mountains," a tribute where Lennon and McCartney are the peaks overshadowing Harrison, whose patience pays off and his time to shine finally comes. All true, as Harrison's "All Things Must Pass" from 1970 shines as brightly as any Beatle solo album.

But "Something" and "While My Guitar Gently Weeps" were great songs of his already from his time in The Fab Four and, as he later famously sang with The Traveling Wilburys, they should be handled with care.

Pablo Gorondi, AP



from SAG and best film bestowed at the British film academy awards, the BAFTAs. Still, "Three Billboards" has suffered the most severe backlash of the nominees, with some criticizing how Rockwell's racist cop storyline is handled. McDonagh's omission from the directing category suggests for some a fatal weakness.

But the underdogs are no more statistically sound. Jordan Peele's "Get Out" and Greta Gerwig's "Lady Bird" are both first-feature films that could make history for either African Americans or women. Yet neither earned a craft nomination, and they usually lost to either "Shape of Water" or "Three Billboards" in precursor awards. Christopher Nolan's "Dunkirk" is an even odder sort of underdog despite being easily the biggest budget and highest grossing entry of the bunch. It aims to be the first film in 85 years to win best picture without receiving a screenplay or acting nomination.

So with a pack of flawed favorites, what's an Oscar prognosticator to do?

"I just think you have to put it all in the same stew and not let one ingredient overpower," says Kristopher Tapley, Variety's awards correspondent. "Put it all in there, don't lean too heavily on there not being a SAG nomination there, a director nomination there. I think 'Dunkirk' is very much in this race. These stats are there until they're not there."

Still, Tapley favors "The Shape of Water" since it simply ticks the most boxes.

"I'm not trying to be coy," he says. "I wouldn't be shocked if it lost, though."

What most bedevils the increasingly round-the-clock awards-season prediction machine is the preferential ballot reinstated eight years ago when the best picture category expanded from five to up to ten nominees. By ranking all nine films, voters no longer simply choose a favorite. As a result, the most broadly liked film can often triumph over the

most passionately loved one.

"What it's really going to come down to is: What is the least objectionable of the plausible winners?" says Feinberg. "They all try to make their argument now why they are of the moment and worthy of being admired: Even if you're not going to put it at number one, put us at number two or three on your ballot. Don't write us off."

The season has seen film after film vie for the most compelling, of-the-moment story line. Steven Spielberg's "The Post" aimed for both the anti-Trump film and, in its female protagonist, a #MeToo movie, as well. "Lady Bird," though, resonated more as an emblem of progress for women, making Gerwig only the fifth woman nominated for best director. And after several years of scrutiny over the Oscars' poor track record in diversity, "Get Out" skewered the very kind of white liberal prejudice that Hollywood is frequently criticized for.

"It always struck me as a year where we haven't quite figured out what our narrative is, what our story is, who we are this year," says Stone. "The Weinstein thing really upended Hollywood. It really upended the Oscars."

In the eyes of Oscar observers, "Get Out" has surged the most in recent weeks, aided in part by a robust campaign by Universal Pictures. But despite the controversy around "Three Billboards," Stone is leaning toward it thanks to its twin wins of SAG ensemble and BAFTA best picture.

The safe money might be on "The Shape of Water." "But people are weirded out by the fish thing," says Stone. "It's not actually a fish. It's some sort of mammal. But people are weirded out by it."

There you have it. The closest, most unpredictable Academy Awards race in recent history could come down to how academy voters feel about the love-making of a fish-man. So when the last envelope is read Monday morning [Macau time], be sure to hold your breath.

After Brando, the deluge of Oscar politics

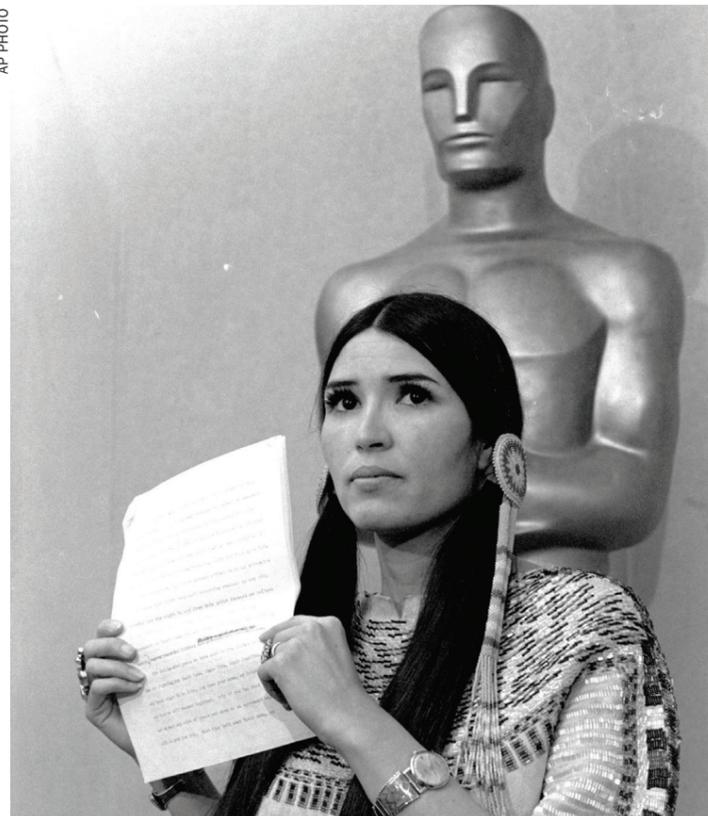
Brando's role as Vito Corleone in "The Godfather" remains a signature performance in movie history. But his response to winning an Academy Award was truly groundbreaking. Upending a decades-long tradition of tears, nervous humor, thank-yous and general good will, he sent actress Sacheen Littlefeather in his place to the 1973 ceremony to protest Hollywood's treatment of American Indians. In the years since, winners have brought up everything from climate change (Leonardo DiCaprio, "The Revenant," 2016) to abortion (John Irving, screenplay winner in 2000) to equal pay for women, Patricia Arquette, best supporting actress winner in 2015 for "Boyhood." "Speeches for a long time were relatively quiet in part because of the control of the studio system," says James Piazza, who with Gail Kinn wrote "The Academy Awards: The Complete History of Oscar," published in 2002. "There had been some controversy, like when George C. Scott refused his Oscar for 'Patton' (which came out in 1970). But Brando's speech really broke the mold."

Producers for this year's Oscars show have said they want to emphasize the movies themselves, but between the #MeToo movement and Hollywood's general disdain for President Donald Trump, political or social statements appear likely at the March 4 ceremony. Winners at January's Golden Globes citing the treatment of women included Laura Dern and Reese Witherspoon, who thanked "everyone who broke their silence this year." Honorary Globe winner Oprah Winfrey, in a speech that had some encouraging her to run for president, noted that "women have not been heard or believed if they dare speak the truth to the power of those men. But their time is up. Their time is up. Their time is up."

Before Brando, winners avoided making news even if the time was right and the audience never bigger. Gregory Peck, who won for best actor in 1963 as Atticus Finch in "To Kill a Mockingbird," said nothing about the film's racial theme even though he frequently spoke about it in interviews. When Sidney Poitier became the first black to win best actor, for "Lilies of the Field" in 1964, he spoke of the "long journey" that brought him to the stage, but otherwise made no comment on his milestone. When Jane Fonda, the most politicized of actresses, won for "Klute" in 1972, her speech was brief and uneventful.

"There's a great deal to say, but I'm not going to say it tonight," she stated. "I would just like to thank you very much."

Political movements from anti-communism to civil rights were mostly ignored in their time. According to



In this March 27, 1973 file photo, Sacheen Littlefeather, tells the audience at the Academy Awards ceremony that Marlon Brando was declining to accept his Oscar as best actor for his role in "The Godfather." The move was meant to protest Hollywood's treatment of American Indians



In this Feb. 28, 2016 file photo, Leonardo DiCaprio talks about climate change as he accepts the award for best actor in a leading role for "The Revenant"

the movie academy's database of Oscar speeches, the term "McCarthyism" was not used until 2014, when Harry Belafonte mentioned it upon receiving the Jean Hersholt Humanitarian Award. "Vietnam" was not spoken until the ceremony held April 8, 1975, just weeks before North Vietnamese troops overran Saigon. No winner said the words "civil rights" until George Clooney in 2006, as he accepted a supporting actor Oscar for "Syriana." Vanessa Redgrave's fiery 1978 acceptance speech was the first time a winner said "fascism" or "anti-Semitism." Political or social comments were often safely connected to the movie. Celeste Holm, who won best supporting actress in 1948 for "Gentleman's Agreement," referred indirectly to the film's message of religious tolerance. Rod Steiger won best actor in 1968 for the racial drama "In the Heat of the Night"

and thanked his co-star, Poitier, for giving him the "knowledge and understanding of prejudice." The ceremony was held just days after the assassination of the Rev. Martin Luther King Jr., whose name was never cited by Oscar winners in his lifetime, and Steiger ended by invoking a civil rights anthem: "And we shall overcome."

Hollywood is liberal-land, but the academy often squirms at political speeches. Redgrave was greeted with boos when she assailed "Zionist hoodlums" while accepting the Oscar for "Julia," a response to criticism from far-right Jews for narrating a documentary about the Palestinians. She was rebutted the same night: Paddy Chayevsky, giving the award for best screenplay, declared that he was "sick and tired of people exploiting the Academy Awards for the propagation of their own propaganda." AP

BEST PICTURE ODDS

Three Billboards out...	2.1
The Shape of Water	2.75
Lady Bird	13
Get Out	15
Dunkirk	41

WORLD OF BACCHUS

Jacky I.F. Cheong

The Standard-Bearers of Württemberg VII



GRAF VON BENTZEL-STURMFEDER
SCHOZACH GRAUBURGUNDER 2015

Limpid lemon-yellow with pastel citrine reflex, the fragrant nose offers cloudberry, mirabelle, bell pepper and dried basil. Sustained by ample acidity and firm minerality, the vigorous palate delivers strawberry, grapefruit, white pepper and thyme. Medium-full bodied at 12.5 percent, the lively entry carries onto a spicy mid-palate, leading to a moreish finish. A delectable quaffer full of bucolic charm.



GRAF VON BENTZEL-STURMFEDER
SCHOZACHER ROTER BERG
SAMTROT VDP EL 2014

Samtrot is also known as Spätburgunder in Württemberg. Bight gamet with carmine-ruby reflex, the floral nose radiates raspberry, strawberry and carnation. Supported by crunchy acidity and tangy tannins, the ebullient palate oozes cranberry, rosehip and potpourri. Medium-bodied at 12.5 percent, the tutti-frutti entry continues through a dainty mid-palate, leading to a sprightly finish. Given care and skills, as this Erste Lage shows, Samtrot can be delightful on its own.



GRAF NEIPPERG NEIPPERGER
SCHLOSSBERG MUSKATELLER
SPÄTLESE VDP GL 2015

The comital estate has been growing Muskateller since the 1720s, and this fine expression is sourced from old vines above 40 years of age. Luminous citrine with light golden reflex, the aromatic nose presents white strawberry, yellow apple, frangipane and wet stone. Anchored by generous acidity and clean minerality, the chiselled palate delivers calamansi, honeydew, rosemary and crushed rock. Off-dry and medium-bodied at 11 percent, the refreshing entry persists through a high-spirited mid-palate, leading to a focused finish. Muskateller's charm is showcased in a structured way in this fine example.



GRAF NEIPPERG SCHWAIGERNER
RUTHE LEMBERGER TROCKEN VDP
GG 2013

Dark gamet with crimson-Tyrian purple rim, the scented nose reveals blackberry, black cherry, clove, liquorice, sandalwood and geranium. Buttressed by abundant acidity, succulent tannins and palpable minerality, the profound palate unveils cassis, prune, caffè ristretto, tobacco, game and charcoal. Full-bodied at 13.5 percent, the stately entry evolves into a magnanimous mid-palate, leading to an indelible finish. This is without doubt one of the most age-worthy Lemberger in Germany, and indeed Europe.

In comparison with other major wine-producing countries in Europe, Germany possesses a notably high number and indeed proportion of aristocratic and ecclesiastical estates. Somewhat unsurprisingly, Rheingau and Mosel boast the largest number of such estates, yet many have changed hands over the decades and centuries. In contrast, Württemberg's quintet of aristocratic estates has all without exception remained in the hands of the founding families. This speaks not so much about Württemberg's conservatism as its blend of tradition and innovation, encapsulated in its fun yet proud campaign slogan "Wir können alles – außer Hochdeutsch", literally "We can [do] anything. Except [speak] Standard German". An innovative hub of Germany, Württemberg is equally enthusiastic on the vinous front. Of its 18 VDP (Verband Deutscher Prädikats- und Qualitätsweingüter) estates, nine are members of Deutsches Barrique-Forum, possibly the next big thing in German wine. Established in 1991, Deutsches Barrique-Forum is, in its own words, "a community of interest aiming to produce first-class wines... producing barrel-aged wines of extraordinary quality is the common commitment uniting all these wine-growers". With the curious exception of Rotspon (<https://macaudailytimes.com.mo/the-hanseatic-claret.html>) of northern Germany, extensive barrel maturation was historically uncommon in the country due to various reasons, e.g. Germany's cool climate and focus on white wine meant that few wines needed, and indeed could stand up to, the process.

Circumstances have changed dramatically over the past decades, e.g. global warming and technological advancement have led to a new batch of German wines, both red and white, that can benefit from extensive barrel maturation. For those who were not born early enough – same as this author – to witness the rise of Super Tuscan, we may yet be witnessing the rise of a particular style of German wines that could potentially be called... "Super German"? Weingut Graf von Bentzel-Sturmfeder (W: www.sturmfeder.de; E: weingut@sturmfeder.de) and Weingut Graf Neipperg (W: www.graf-neipperg.de; E: info@graf-neipperg.de) have been making wines since 1396 and more than three-quarters of a millennium ago respectively. Tasting the following wines in the presence of Kilian Graf von Bentzel-Sturmfeder-Horneck and Karl-Eugen Erbgraf zu Neipperg was as much a privilege as a first-hand history lesson. A great aunt of the formers' was Nina Schenk Gräfin von Stauffenberg, widow of Colonel Claus Schenk Graf von Stauffenberg, leader of the July 20 plot to assassinate Adolf Hitler; the latter is married to Erzherzogin Andrea Maria von Habsburg-Lothringen, daughter of the last Crown Prince of Austria-Hungary Otto von Habsburg-Lothringen.

The press trip was organised by Mrs Diana Maisenhölder (diana.maisenhoelder@vdp-wuerttemberg.de) and Mr Dietmar Maisenhölder (dietmar.maisenhoelder@vdp-wuerttemberg.de) of VDP Württemberg (www.vdp-wuerttemberg.de).

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
Monday - Friday
6pm - 12midnight
Saturday - Sunday
11am - 12midnight
T: 8802 2319
Grande Praça, MGM MACAU

巴黎人
— BRASSERIE —
法式餐厅

BRASSERIE
Level 3, The Parisian Macau
Monday - Sunday:
11:00am - 11:00pm
Tel: +853 8111 9200

GLOBAL

CAFÉ BELA VISTA
Grand Lapa, Macau
T: 87933871
Mon - Thurs
06:30 - 15:00 / 6:00 - 22:00
Fri - Sunday
06:30 - 22:00

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

VIDA RICA

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
THE STEAKHOUSE

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

ABA BAR

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

COPA STEAKHOUSE
3/F, Sands Macao Hotel
OPENING HOURS:
Cocktails: 4:30 pm - 12:00 am
Dinner: 5:30 pm - 11:00 pm
Tel: +853 8983 8222

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

ROSSIO
7am - 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

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The Venetian Macao
TEL: +853 8118 9950

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



AFRIKANA
Sun to Thu: 04:00pm - 01:00am,
Fri, Sat and Eves of Public Holidays:
06:00pm - 03:00am
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

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

PORTUGUESE

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

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

THAI

NAAM
THAI RESTAURANT

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

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

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

THE ST. REGIS BAR
Level One, The St. Regis Macao
Cuisine: Light Fare
Atmosphere: Multi-Concept Bar
Setting: Refined, Inviting
Serving Style: Bar Menu
Dress Code: Casual
Hours: 12:00 PM - 1:00 AM; Afternoon Tea:
2:00PM - 5:30 PM
Phone: +853 8113 3700
Email: stregisbar.macao@stregis.com



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

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

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

TRAVELOG

Beth J. Harpaz, AP Travel Editor

'ATLAS OF BEER' SURVEYS BEER CULTURE AROUND THE WORLD



Guinness Storehouse in Dublin, Ireland

Think of beer and you may think of Irish pubs or Germany's Oktoberfest. But a National Geographic book called the "Atlas of Beer" surveys beer across six continents, from banana beer in Tanzania to beer aged in wine barrels in Argentina. "We like to seek out and drink the local beer or just see how it tastes and see how it's different than the beers we can get at home," said Mark W. Patterson, who wrote the book with Nancy Hoalst-Pullen. Patterson and Hoalst-Pullen, who teach geography at Kennesaw State University in Georgia outside Atlanta, spoke about the "Atlas of Beer" and beer culture around the world in a podcast for AP Travel's weekly series "Get Outta Here!" Here are some excerpts, edited for brevity and clarity.

- How has Irish pub culture spread around the world?

Hoalst-Pullen - You don't have to necessarily be in Ireland anymore to have an authentic Irish pub experience. When the Irish diaspora went all over the world, they brought their pubs with them. ... Some people think it's quite magical, where you can slip in and have a pint by an open fire and have a deep conversation with people that you like. ... A location that feels like home is part of what people relate to.

- Your book describes the "shebeen queens" of South Africa, saying the term comes from an Irish word for places that illegally sell alcohol.

Hoalst-Pullen - The women (in South Africa) who would make the beer would create in their homes illicit bars. People would come in and drink in those locations. And

then when they would be raided, they would have ways that they could hide everything. So it looked just like a normal place. The shebeen queens were some of the most powerful people in the community. **Patterson** - There are companies in Ireland, one in particular called the Irish Pub Co. that was acquired by Diageo, the company that owns Guinness, and they have five or six styles of Irish pubs that they build and ship all over the world. So you can order a somewhat customized Irish pub and have it delivered at your doorstep, where you assemble it and you can serve Guinness beer there.

- Talk about the ancient roots of beer and how different grains grown in different places determine flavor. **Patterson** - The biggest impact on the taste of beer is not so

grains from their local places and then actually sow the seeds in their new place. And that was specifically for brewing beer and not for making bread.

Hoalst-Pullen - The four main ingredients that make beer, which is water and cereal grains, yeast and hops, those are the four things that can lead to what we many times call beer terroir. You may hear the term with wine. People think about wine and where it's grown and how that location imparts a taste onto the grapes. And there is quite a bit of thought that ... different flavors of different types of beer are in part based on the locations that they're made.

- Your book mentions banana beer in Tanzania.

Hoalst-Pullen - It's kind of a wine-beer hybrid. ... It's quite thick. It's not what most people would probably consider to be beer, that you would drink that would be reminiscent of maybe a lager or most ales, but given where it comes from and what's available there, it's probably something that you would want to drink to shake off the

hot sun if you're at the base of Kilimanjaro.

- What are some great craft beer and microbrewery destinations in the U.S.?

Hoalst-Pullen - California, especially in San Diego, San Francisco; Portland (Oregon) area, on the West Coast, and Portland, Maine. ... The Midwest is probably one of the really good hot spots to see regional beers. So Ohio and Michigan, Indiana. ... Of course, Asheville (in North Carolina). Texas is another one.

Patterson - I will add in there Denver. Denver is also the home of the Great American Beer Fest, which is the largest beer fest in the U.S.

- What's one of your favorite places for beer around the world?

Patterson - Argentina is known for its wine but what the brewers are doing is they're getting together with the wineries and they're taking their use barrels and then they're aging their beers in used wine barrels. And the result is some of the best beers in the world. ... It's largely small batch stuff but they are trying to work their way into the U.S. market.



Opening of last year's Oktoberfest beer festival in Munich, Germany

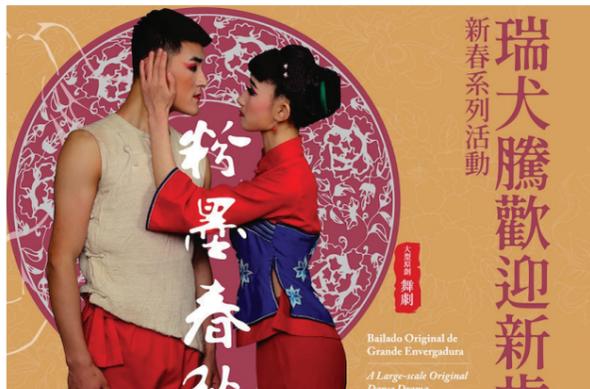
WHAT'S ON



TODAY (MAR 2)
JOYCE CHU 2018 ASIA TOUR – MACAU

Internet sensation and singer-songwriter Joyce Chu rose to fame with her song “I Miss U”, which has since been covered by many artists across Asia. Her hit “Malaysian Chabor” which tells of her own experience on social media, has over 20 million views on YouTube, further proving her influence and popularity worldwide. Following the release of her debut album last October, Joyce will make her first appearance in Macau, impressing fans with hits that have made her a star.

TIME: 8pm
VENUE: Event Center, Studio City Macau
ADMISSION: MOP230, MOP450, MOP680
ORGANIZER: Wanxing International Entertainment Culture Ltd
www.studiocity-macau.com
ENQUIRIES: (853) 8865 3333
KONG SENG TICKETING SERVICE: 2855 5555
www.macauticket.com



TOMORROW (MAR 3)
OPERA WARRIORS IN THE “HAPPY CHINESE NEW YEAR” SERIES

Opera Warriors is a dance drama written by renowned Hong Kong author Lillian Lee and produced by the Shanxi Huajin Dance Drama Ensemble. The plot takes the life stories of three actors in an opera class to show the feelings between mentors and disciples, fathers and sons and brothers, feelings of love, resentment, the vicissitudes of social life and an unyielding spirit, among others. It also narrates the diligence, positive attitude and persistence of the youngest brother, who lacks talent and secure living conditions, revealing the virtue of perseverance, diligence and innovation, which are the essence of the Chinese culture. Through a combination of classical Chinese dance, traditional Chinese opera and Chinese opera elements from Shanxi, the opera uses modern thinking and perspectives to trigger reflections on the past and on the philosophy of life close by the audience.

TIME: 8pm
VENUE: Grand Auditorium, Macau Cultural Centre
ADMISSION: MOP100, MOP150, MOP200
ORGANIZER: Regina Dance Group
ENQUIRIES: (853) 2832 3992
www.reginadg.net
KONG SENG TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



“MR KA”

Mr Ka lives a boring life as an office worker, the only thing makes him happy is to raise a variety of birds at home. One day, he finds that the birds stop singing and eating, doctor diagnoses that the birds are suffering from “Depression”. Mr Ka and his good friend, Lok the newsboy, do everything possible to cure the birds, only to learn that getting ones out of depression is not easy! Meanwhile, Mr Ka also embarks on a journey of self-release...

Inspired from German children’s literature, the theatre group made a special trip to the Czech Republic to carve the original wooden puppets. A joint creation of artists, scenographers, puppeteers and musicians from Macau, Taiwan and the Czech Republic!

TIME: 5:30pm & 8pm (March 3)
11am (March 4)
VENUE: Macau Conservatory Auditorium
ADMISSION: MOP150
ORGANIZER: Rolling Puppet Alternative Theatre
ENQUIRIES: (853) 2855 5555
www.macauticket.com



SUNDAY (MAR 4)
THE TOPS MACAO ABRSM HIGH SCORERS’ CONCERT

This Macau Youth Symphony Orchestra Association celebration, an event held annually, showcases the winners in the 2017 local round of the prestigious ABRSM practical examinations, carried out by the Associated Board of the Royal Schools of Music, a body based in the United Kingdom. The concert will last for two and a half hours, with an intermission of 15 minutes.

TIME: 7:30pm
VENUE: Small Auditorium, Macau Cultural Centre
ADMISSION: MOP100
ORGANIZER: Macau Youth Symphony Orchestra Association
www.icm.gov.mo
ENQUIRIES: (853) 6828 1963
KONG SENG TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



MONDAY (MAR 5)
SOMEWHERE – PHOTOS BY FRANCISCO RICARTE

After joining last year’s group exhibition “Here & Now” at Creative Macau, Macau-based architect Francisco Ricarte now expands his exploration of the concept of “emptiness” in relation to the city, into the solo exhibition “Somewhere”. The Portuguese professional has long been a photography enthusiast but only began using digital technology in his art when he moved to Macau in 2006. His work focuses on how photography helps us to understand our surroundings. This time Ricarte challenges the public with photos of locations that may at a first glance seem unrecognizable but which ultimately reflect – and remind the viewer of – Macau’s ever-changing reality.

TIME: 2pm-7pm (closed on Sundays)
UNTIL: March 17, 2018
VENUE: G/F, Macau Cultural Centre Building
ADMISSION: Free
ORGANIZER: Creative Macau – Center for Creative Industries
ENQUIRIES: (853) 2875 3282
www.creativemacau.org.mo



TUESDAY (MAR 6)
THE GOLDEN PARADE – IMPERIAL WEAPONRY FROM THE PALACE MUSEUM

This exhibition marks the 19th year of collaboration between the Macau Museum of Art and the Palace Museum in Beijing. In recent years, the theme of exhibitions co-organized by the two parties has been closely related to everyday life. In line with this, the current exhibition is a showcase of over 150 pieces/sets of weaponry and military equipment of the Qing imperial court, part of the collection of the Palace Museum. The majority was manufactured by Qing imperial workshops, but there are also items from previous dynasties. The exhibits, ranging from imperial armaments to court paintings, allow viewers to get a sense of the political and military aspects of the Qing period, the life of emperors in the Imperial Palace and the court’s emphasis on military prowess.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)
UNTIL: March 11, 2018
VENUE: Macau Museum of Art
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo



WEDNESDAY (MAR 7)
DIN DONG X TAIPA VILLAGE CREATIVE ART EXHIBITION

Taipa Village Cultural Association presents the first "Din Dong"-themed creative art show in Macau, featuring the cartoon cat described by its Hong Kong creators as the happiest cat in the world. For this exhibition, students from local primary schools, secondary schools and universities were invited to create their own artwork under the theme "What will Din Dong do when he is in Taipa Village?" The 50 best artworks were selected for exhibition.

TIME: 12pm - 8pm (closed on Monday)
UNTIL: April 13, 2018
VENUE: Taipa Village Art Space
ADMISSION: Free
ORGANIZER: Taipa Village Cultural Association
ENQUIRIES: (853) 2857 6118
taipavillagemacau.org.mo



THURSDAY (MAR 8)
MACAU NARRATIVE BY LU-PUI CHAN

Lu-Pui Chan is an artist native to Macau who has created comics for over 40 years; he is a stalwart of the local comics scene. His works have been published in major newspapers in Hong Kong and Macau for many years and have become a focal point for nostalgia to many people. Reflecting his love of the city, nearly 40 watercolor comics have been curated and placed on display at this exhibition. They feature local themes, with an emphasis on the city's old town. Each piece of work reveals the rich emotional range of Lu-Pui Chan's work and his deep understanding of Macau, while simultaneously attesting to his well-practised drawing technique.

TIME: 11am-7pm
UNTIL: March 31, 2018
VENUE: Macau Tower T1 Art Gallery
ADMISSION: Free
ORGANIZER: Headquarters of the Macau Cultural Creative Industry Association
ENQUIRIES: (853) 2835 8330
www.macaucollections.cn

Sands WEEKEND



3D LIGHT AND SOUND SPECTACULAR — "SEASONS OF PROSPERITY"

Until 4 March
Outdoor Lagoon Area, The Venetian Macao

The Venetian Macao welcomes the Year of the Dog with 3D Light and Sound Spectacular-'Seasons of Prosperity'. The 3D spectacular beams Chinese New Year celebrations on to the façade of The Venetian Macao. Featuring state-of-the-art digital video-mapping technology the projection covers 43,000 square feet of the front of The Venetian Macao, and alternate between both the nightly show and the festive edition, definitely will take you on a remarkable journey through Chinese culture!

Time: 6:30pm - 10pm (Every 30 minutes) (approximately 8 mins per show)
Admission: Free
Tel: +853 8113 7915 / +853 8113 7916

*Show schedule is subject to change without prior notice.



LA PARISIENNE - CABARET FRANCAISE

16 March-17 June
The Parisian Theatre, The Parisian Macao

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

Time: Weekday shows at 8pm, no shows on Monday.
Saturday shows at 2pm and 8pm.
Sunday shows at 2pm and 5pm.
Tickets: From MOP188, call reservations +853 2882 8818
cotaiticketing.com



CREATIVE DIM SUM AT LOTUS PALACE

Daily from 11:00am - 3:00pm
Shop 3316, Level 3, The Parisian Macao

The Parisian Macao's signature restaurant Lotus Palace has launched an exciting new dim sum menu, featuring a range of innovative steamed and pan-fried delicacies, buns, rice sheet rolls and congee. New dishes incorporate unusual and prestige ingredients into dim sum classics. Utilising the freshest ingredients, with an innovative approach and creative presentation, Lotus Palace's new dim sum menu offers a delicious and rewarding experience that shouldn't be missed.

Reservations: +853 8111 9260 or lotuspalace.reservation@sands.com.mo



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- Spend MOP10,000 to earn MOP500 Sands Resorts Macao dining credit
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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

PREHISTORIC LIFE

PART TWO OF FOUR — COLLECT ALL FOUR AND MAKE A GIANT POSTER

Cut and attach to Part One

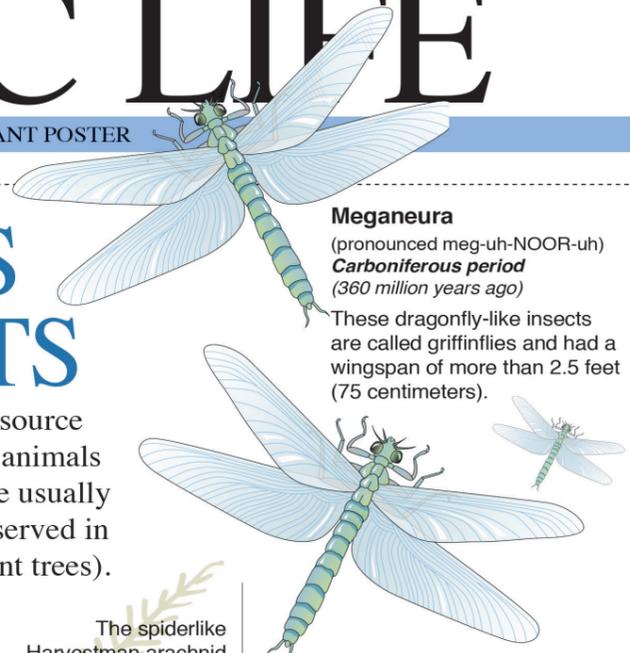
PLANTS & INSECTS

Fossil remains are the primary source of information about prehistoric animals and plants. But ancient insects are usually discovered not in fossils, but preserved in amber (the hardened sap of ancient trees).

Meganeura

(pronounced meg-uh-NOOR-uh)
Carboniferous period
(360 million years ago)

These dragonfly-like insects are called griffinflies and had a wingspan of more than 2.5 feet (75 centimeters).



Culicidae

(pronounced kyoo-LISS-ih-dee)
Mid-Cretaceous
(90 million to 100 million years ago)

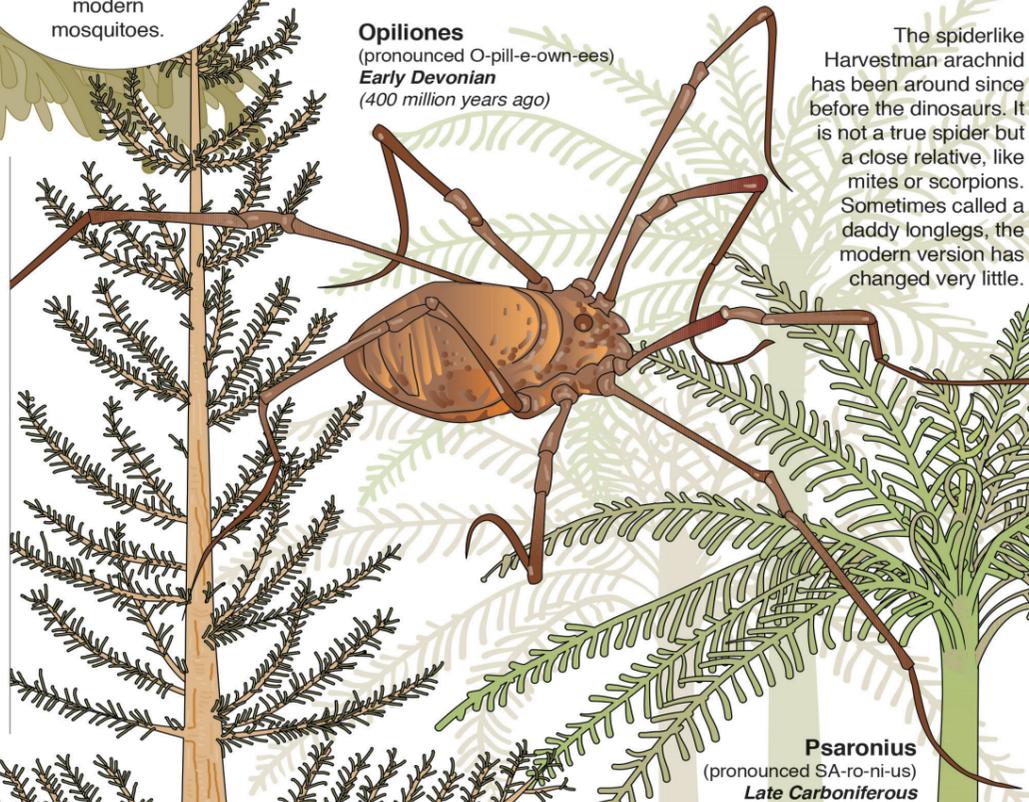
Very similar to modern mosquitoes.



Opiliones

(pronounced O-pill-e-own-ees)
Early Devonian
(400 million years ago)

The spiderlike Harvestman arachnid has been around since before the dinosaurs. It is not a true spider but a close relative, like mites or scorpions. Sometimes called a daddy longlegs, the modern version has changed very little.



The age of oxygen

The atmosphere of the **Carboniferous period** (360 million to 290 million years ago) was very high in oxygen. Through photosynthesis, the lush flora of the time caused oxygen levels to reach 35 percent, compared to modern-day measurements of 21 percent.

Scientists theorize that the plants and animals of this time grew so large because of the higher oxygen levels and a more tropical climate.

Catastrophic wildfires also occurred at this time. Ignited by lightning and/or volcanic activity, widespread fires fed on the high concentrations of oxygen.

Archaeopteris

(pronounced ARC-e-OPT-er-us)
Late Devonian
(385 million to 359 million years ago)

Now extinct, this is considered to be one of the first modern trees (with bark and woody rings of growth). This giant could grow up to 98 feet (30 meters) high.



Calamites

(pronounced CAL-a-MITES)
Late Carboniferous
(360 million to 286 million years ago)

These trees grew up to 30 feet (9 meters) tall.

Coal deposits

Over time, the great forests and steamy swamps of the Carboniferous world were buried and crushed into coal. Coal is a fossil fuel and when we burn it, we are actually burning the remains of prehistoric plants, insects and animals.

Psaronius

(pronounced SA-ro-ni-us)
Late Carboniferous
(306 million years ago - time of the great coal swamps)

Now extinct, this tree fern grew 32 to 49 feet (10 to 15 meters) high.

Early plants were found only in water. They emerged from the seas about 500 million years ago.

Modern forests and trees began to develop about 370 million years ago.

Land of the giants

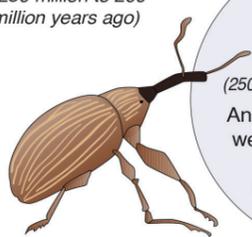
Insects and other creatures of enormous size thrived during this period. Some spiders walked on 18-inch (45cm) legs.

Insect diversity increased dramatically during the Cretaceous period, when flowering plants began to dominate the landscape.



Phebopteris

(pronounced Fel-bo-TARE-is)
Triassic period
(250 million to 200 million years ago)



Eobelinae

(pronounced Ay-bell-in-eye)
Mesozoic Era
(250 million to 65 million years ago)

An ancestor of the modern weevil with its long snout, this group of extinct beetles fed on plants and trees.

Arthropleura

(pronounced Ar-throw-plur-a)
Carboniferous period
(300 million years ago)

This giant millipede grew up to 6 feet (1.8 meters) long.

Todites

(pronounced TOE-di-tse)
Jurassic period
(199 million to 145 million years ago)



Cut and attach to Part Three

SOURCES: World Book Encyclopedia, World Book Inc.; www.devoniantimes.org; www.kidsturncentral.com; http://hoopermuseum.earthsci.carleton.ca; www.dinosaurfact.net; www.howjsay.com

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