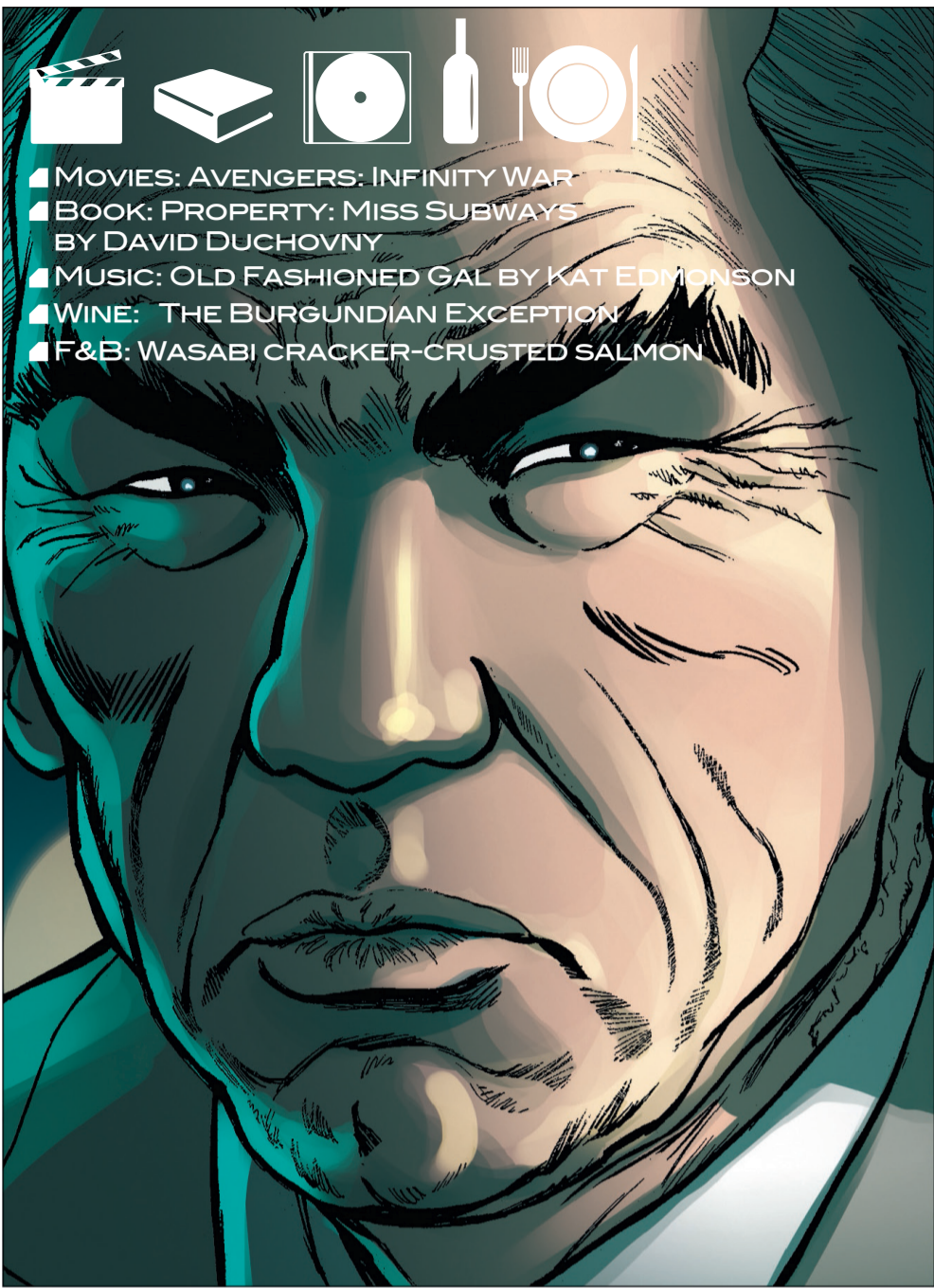




- MOVIES: AVENGERS: INFINITY WAR
- BOOK: PROPERTY: MISS SUBWAYS BY DAVID DUCHOVNY
- MUSIC: OLD FASHIONED GAL BY KAT EDMONSON
- WINE: THE BURGUNDIAN EXCEPTION
- F&B: WASABI CRACKER-CRUSTED SALMON



# CASINOS, TRIADS & DRAGONS

MACAU DRAWN SQUARE BY SQUARE



Frenchman Willy Duraffourg talks to Extra Times on his graphic novel on Macau and on how he views the "Cité du Dragon"

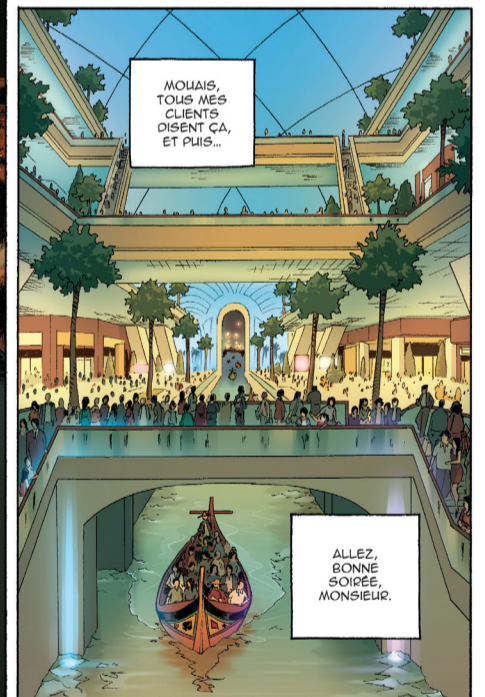


JE VAIS AU CROWN OF MACAU.



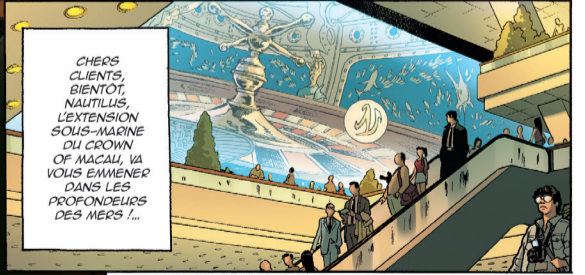
BONNE CHANCE, MONSIEUR, MAIS GARDEZ LA TÊTE FROIDE ! NE PERDEZ PAS TOUT.

MERCI, MAIS JE NE VIENS PAS POUR JOUER.



MOUAIS, TOUS MES CLIENTS DISENT ÇA, ET PUIS...

ALLEZ, BONNE SOIRÉE, MONSIEUR.



CHERS CLIENTS, BIENTÔT, NAUTILUS, L'EXTENSION SOUS-MARINE DU CROWN OF MACAU, VA VOUS EMMENER DANS LES PROFONDEURS DES MERS !...



INTERVIEW

Lynzy Valles, MDT

WILLY DURAFFOURG

# ‘Cotai and its casinos present an image of



**F**RENCH comic artist and screenwriter Willy Duraffourg co-authored the first volume of “Macao - The Cité du Dragon”, a graphic novel exploring the world of Chinese triads.

The story follows a powerful triad leader who believed in luck, and a journalist who believes that people are the masters of their own destinies.

Duraffourg lived in China for several years, specifically in Inner Mongolia and Shanghai, where he was a journalist for *Le Petit Journal de Shanghai*.

He stated his admiration for Macau’s old towns and its rich history, and affirmed his desire to learn more about the city’s triad activities.

According to Duraffourg, Cotai is an “image of capitalism pushed to its extreme, where everything is bought and sold in a flamboyant setting, creating a very positive image.”

The second volume of the book, which is currently only available in French, will be published in France and released this September.

The book’s creators are looking for producers to green-light a film adaptation.

**Macau Daily Times (MDT) - What was the inspiration for the comic book?**

**Willy Duraffourg (WD) -** On my first trip to Macau, I spent the night

walking around the casinos, taking buses and shuttles to get from one place to another. And I remember entering a casino, having not slept since the day before, in the middle of the night and seeing that unreal light that you can find in some of them, a light specially designed to mimic the light of day. Before traveling to Macau, I had pictured for myself an image of what the casinos of Macau might look like – but the reality struck me, with these gigantic buildings open 24/7 offering everything you could think of, bathed permanently in this artificial light mimicking the sunlight, this air-conditioning absorbing the smoke from millions of cigarettes around the gaming tables. With enough money, one could live there in full autarky. It gave me the starting point for the scenario, a luxurious and unreal place where the protagonist is forced to live perma-

“The funny thing is that after finishing this story, I realized that a similar one happened in real life.”

DRIVE IN

Lindsey Bahr, AP Film Writer

## IN ‘AVENGERS: INFINITY WAR,’ MARVEL GOES NUCLEAR

**A**fter 10 years of lean, threadbare, Lilliputian tales, Marvel Studios has, thank heavens, finally decided to go big. The scale of “Avengers: Infinity War,” of course, isn’t a departure for Marvel. It’s an apotheosis. But is it possible to supersize what is already colossal? “Infinity War,” which brings together more than 30 significant characters from the Marvel Cinematic Universe and enough spandex to clothe a small nation, is a little like launching an invasion after the war was already won. Despite assured dominance, Marvel has

gone nuclear. “Infinity” is an interesting word for the Marvel machine, which sets much of its development pipeline a decade in advance. Never-ending is indeed how the superhero era of blockbusterdom sometimes feels, both to its fans and its critics. Even Steven Spielberg, who once said superheroes will eventually go the way of the western, recently signed on to produce a DC Comics film. But the title refers to the six “infinity stones” scattered around the universe, each conveying a power of sorcery, like the time-warping one

held by Doctor Strange. They are dearly sought by Thanos, the indestructible Titan warlord, who rules over much of space but would like all of it. With all the McGuffins — er, stones — he can, with the snap of his fingers, wipe away half of the universe’s beings: a rapture to cull an overgrown herd, he envisions. And it’s, in part, the lure of finality that has made “Infinity War,” directed by Anthony and Joe Russo (veterans of two “Captain America” movies), one of the year’s most salivated-over movies. The preamble has been one long tease — we have

seen fleeting glimpses of Thanos (Josh Brolin) since Barack Obama’s first term — leading up to a battle royal that could mean the demise of some of Marvel’s most famous faces. It can be hard to know who or what to root for. Arguably the best quality — and most vital asset — of the Marvel canon is its star-making (or at least star-expanding) power. On the one hand, Chris Pratt’s performance as Star-Lord in “The Guardians of the Galaxy” has been terrific and turned him into a household name. On the other hand, we’ve hardly seen Robert Downey Jr. outside of the Iron Man



From left: Tom Holland, Robert Downey Jr., Dave Bautista, Chris Pratt and Pom Klementieff in a scene from “Avengers: Infinity War”

suit in the last decade. It took 18 months to shoot both parts of “Infinity War” back-to-back (the sequel is due out next summer), putting a stranglehold on some of our best movie stars, like Chris Hemsworth and Anthony Mackie. Faint cries can be heard on the street of: “Let our Ruffalo go!” And it’s really the simple

pleasure of seeing so many good actors together that makes “Infinity War” — an “Ocean’s Eleven” in hyper drive — work.

“Avengers: Infinity War,” a Walt Disney Co. release, is rated PG-13 by the Motion Picture Association of America for “intense sequences of sci-fi violence and action throughout, language and some crude references.” Running time: 149 minutes. ★★☆☆

# capitalism pushed to its extreme'

nently, cut off from the rest of the world, but where he is granted access to everything he could desire.

**MDT - How much of your first experience in the city influenced the comic book?**

**WD -** The first time I came to Macau was in 2007. I have been there several times since. I regularly come back to China and visit different regions, but Macau and Hong Kong are places that I particularly like to come back to. I really like the old town of Macau and its rich history, but exploring it was not the goal of this comic. Cotai and its casinos present a very glittering universe. It is an image of capitalism pushed to its extreme, where everything is bought and sold in a flamboyant setting, creating a very positive image. These are no longer backroom casinos but mainstream entertainment. But triad business is still triad business. VIP rooms, for example, filter access to drugs and prostitution, [keeping it] away from the general public. By extrapolating a bit, this script speaks about how our current liberal world makes it possible to buy and sell everything, and the moral consequences that entails.

**MDT - Was there a certain tone that you used to portray Macau in the story?**

**WD -** I wanted to focus on the 'Crown of Macau,' the central



casino in my story, and build a claustrophobic atmosphere in this gigantic gilded cage where the main character would be locked

up. I was interested in addressing the notion of luck that is prevalent in Chinese culture.

I wanted to confront two charac-

ters with very different visions of their lives: on one hand, Leon, the journalist, who has the impression that he is the sole master of his destiny, and on the second hand, Kwan Tao, the triad leader who is convinced that sheer luck has always carried him throughout his successful and dangerous life.

They embody the opposition of predestination and free will. This will continue to develop in the second volume. It is the through line, the theme, that binds their stories together and pushes each one of them to his fate.

**MDT - The comic book discusses casinos and triads. Was that your first impression of the city or did it take you some time to realize?**

**WD -** I am a big fan of Johnny To and other Hong Kong directors of action and crime movies.

I wanted to write a triad story at the same time as a modern [take] on Scheherazade, a kind of modern fairy tale: a powerful triad leader, knowing his end is coming, wants to have his story written before he dies to [preserve his legacy] and tell his story. He sends for a journalist who he locks up in his casino until he finishes writing this story, pretending this work is a political biography so as not to arouse the suspicions of his triad partners.

The young journalist discovers this closed and unreal universe

which he cannot leave, but where he can get everything he wants. I read a lot about triads in Macau and Hong Kong before going through the writing of this script. The funny thing is that after finishing this story, I realized that a similar one happened in real life. A wealthy but illiterate chief of the Golden Triangle triad once captured a journalist in the jungle between Yunnan and Myanmar [and held him captive] for years, asking the journalist to write his story. Like my character, this mobster did not want to disappear and fall into oblivion after his passing. Men of power have disproportionate egos and refuse to die without leaving a testimony of their passage on this Earth.

**MDT - Any plans to promote the book here in Macau and have it translated to Chinese?**

**WD -** My publisher and I would like it to be accessible and translated for the Chinese readers. It would be great recognition, but there are many factors that come into play. I would be thrilled to be able to bring it to Macau and promote it here. The second volume on Macau will be published in France this September. Then, my publisher will look for partners to translate it into English, Portuguese and Chinese. We will also look for producers to try and adapt it into a movie.

## BOOK IT

### 'MISS SUBWAYS' IS A QUIRKY NOVEL BY DAVID DUCHOVNY

Though primarily known for his acting roles in TV series such as "The X-Files," David Duchovny has the writing gene as well. "Miss Subways" is a quirky, wholly original — and at times baffling — novel that tackles an Irish myth and gives it a contemporary spin, mixing it with legends and stories from other worlds.

What starts as a simple story of a woman in love turns into a battle with fate.

Emer commutes every day on the New York subway to her job, and she daydreams of a better life. Her boyfriend, Con, lives with her and is a struggling writer. One night after a lecture, she waits for him to come home while he hangs out with a mysterious woman named Anansi. In the middle of the



"Miss Subways" (Farrar, Straus and Giroux) by David Duchovny

night, she gets a knock at the door expecting Con. But it's a tiny doorman named Sid who tells her she must make a choice. Con is about to die, but she can save him by gi-

ving him up forever with no memory of them knowing each other. If she refuses, his life is over.

Her answer and the ramifications of her decision spin the story to an endearing conclusion.

Duchovny masters dialogue and various monsters and mythologies to weave this tale that's probably not for everyone. While rooting for Emer and Con to find happiness, readers will also question fate and reality.

"Miss Subways" reads like a hybrid of the TV show "Twin Peaks" and the 1998 film "Sliding Doors" merged with a love letter to New York City. A wild and unpredictable journey from Duchovny's bold imagination awaits readers.

Jeff Ayers, AP

## ITUNES

### KAT EDMONSON TRULY SINGS LIKE AN 'OLD FASHIONED GAL'

Kat Edmonson's "Old Fashioned Gal" sounds like an alternate soundtrack to an Audrey Hepburn film, 11 self-penned songs of gentle romance and vulnerability in a decades-old style sparkling with modern sensibilities.

And then there's her voice. Part bashful debutante, part stary-eyed fiancée, part world-wise seductress, it possesses a singular expressiveness that puts her at the curious intersection of Karen Dalton, Blossom Dearie and Eartha Kitt.

Coming off a successful album with producer Mitchell Froom — "The Big Picture" from 2014 — Edmonson takes charge here with songs she wrote in the winter of 2016 while battling a bad cold and watching 1930s movies. She then framed her tunes like the screenplay of a musical and they became her fourth disc.

Edmonson's compositions are top notch, filtering the Great American Songbook through a very feminine perspective influenced by more recent



Kat Edmonson, "Old Fashioned Gal" (Spinnerette Records)

singer-songwriters like Carole King or Joni Mitchell.

Highlights include the title track, in which she offers traditional alternatives to pop-up ads, dating sites and other entrapments of contemporary relations. "Please Consider Me" is more self-promotion but with Parisian locations, while "Goodbye Bruce" is a minimalist but deeply felt farewell to her mentor, "such a lovely guy." "Canoe" recounts how a couple's date on a lake affects its insect population.

"What freedom it would bring/If I could sing," she declares on "A Voice," lyrically musing about her personal and artistic qualms. With her voice front and center whether accompanied by an orchestra or just a piano, Edmonson's doubts seem quelled by the strength and confidence of her performances, each a highly-enjoyable chapter of self-healing.

Pablo Gorondi, AP

WORLD OF BACCHUS

Jacky I. F. Cheong

The Burgundian Exception



CLOTILDE DAVENNE SAINT-BRIS SAUVIGNON 2015

A single-varietal Sauvignon Blanc entirely from the commune of Saint-Bris-le-Vineux between Auxerre and Chablis, vineyard's soil composition is rich in Kimmeridgian and Portlandian limestone. Crystalline citrine with shimmering golden reflex, the subtly tropical nose reveals gooseberry, lime, blackcurrant leaf and saltpeter. Anchored by vivacious acidity and clean minerality, the discreetly playful palate unveils green apple, guava, tomato vine and rock salt. Medium-bodied at 12 percent, the jocular entry continues through a saline mid-palate, leading to a focused finish. Best consumed young.

Everyone knows by heart that Bourgogne is all about Pinot Noir and Chardonnay. Hawk-eyed oenophiles may add Gamay, Aligoté, Pinot Gris and Pinot Blanc to the list, whereas studious connoisseurs can name the likes of César, Melon de Bourgogne, Sacy and Sauvignon Blanc. Admittedly, these varieties are exceptions to the rule, but exceptions are there not so much to undermine as to strengthen the rule. Throughout the glorious and indivisible hexagon, there is in fact not a single wine region which permits merely two grape varieties; most have approximately 10 (e.g. Alsace and Bordeaux), some as many as 25 (e.g. Sud-Ouest and Vallée du Rhône). The whimsically exotic Sauvignon Blanc is seemingly confined to the western half of France, stretching along the Atlantic coast from Loire to Bordeaux and onto Sud-Ouest. Sauvignon Blanc's easternmost frontier is probably also its northernmost, and certainly Bourgogne's westernmost. At the confluence of such divergent forces is Saint-Bris, the only AOC in Bourgogne that permits Sauvignon. A tiny AOC with merely 133ha under vine (source: Bureau Interprofessionnel des Vins de Bourgogne), Saint-Bris is geographically closer to the Sauvignon Blanc quartet of Menetou-Salon, Sancerre, Pouilly-Fumé and Coteaux-du-Gennois in northeastern Vallée de la Loire than Côte-de-Nuits or Côte-de-Beaune of Bourgogne. To qualify for the said label, vines and wines must come from the five communes south of Auxerre, capital of Yonne département, namely Saint-Bris-le-Vineux, Quenne, Chitry, Irancy and Vincelottes,

whereas some of them can produce conventional Burgundian wines with Chardonnay and Pinot Noir. Until the second half of the 19th century, Yonne used to be an important wine region, thanks to its relative proximity and accessibility to the vital Parisian market. Subsequent to the construction of railways to Languedoc-Roussillon, which began to supply a huge amount of wine to the industrial north, Yonne's advantages were gradually eroded. The phylloxera plague was the final nail in the coffin, having virtually wiped out viticulture from the surface of Yonne, and indeed France. Yonne was almost vitis vinifera-free post-phylloxera plague, and Sauvignon was introduced thereto at the turn of the 20th century, thereby finally acquiring a precious little foothold in the eastern half of France. Back then, without DNA testing, Sauvignon Blanc and its clonal mutation Sauvignon Gris were often mistaken as one and the same; it is more likely than not that both were introduced to Saint-Bris. To this day, Saint-Bris permits only Sauvignon Blanc and Sauvignon Gris. Saint-Bris went on to become a VDQS (Vin D'Élimité de Qualité Supérieure) in 1974, and finally achieved AOC status in 2003. Sauvignon from Saint-Bris is by no means as potentially flavoured as those from Sancerre or Pouilly-Fumé, but it embodies a lean, cool climate style with a certain Chablisien poise and focus. It is, in any case, an exception to the rule, an oft-overlooked facet of the Burgundian kaleidoscope. Special thanks to Terence S.C. Chan for supplying the sample via the Hong Kong Football

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

RESTAURANTS

CANTONESE



**IMPERIAL COURT**  
Monday - Friday  
11am - 3pm / 6pm - 11pm  
Saturday, Sunday & Public Holidays  
10am - 3pm / 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



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

GLOBAL

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

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



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



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

ABA BAR

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

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



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



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



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



**SOUTH BY SQUARE EIGHT**  
24hrs  
T: 8802 2389  
Level 1, MGM MACAU

ITALIAN

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



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



**FW RIO GRILL & SEAFOOD MARKET**  
Tel: (853) 8799 6338  
Email: riogrill\_and\_seafoodmarket@fishermanswharf.com.mo  
Location: Cape Town, Macau Fisherman's Wharf

JAPANESE

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

ASIAN PACIFIC



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

PORTUGUESE

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

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

THAI



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

BARS & PUBS



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

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

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



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

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

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

## KITCHENWISE

Sara Moulton, Celebrity Chef via AP

## WASABI CRACKER-CRUSTED SALMON IS A QUICK WEEKNIGHT MEAL

Wild salmon season starts very soon, so be on the lookout for it at your local market. But, you say, I can find salmon at my supermarket all year-round. Yes, you can, because farmed salmon, which is what you find fresh at the store all the time, doesn't really have a season; wild salmon does. Farmed salmon is raised in a controlled man-made environment; wild salmon is subject to the seasons. You can find frozen wild salmon year-round. It's flash-frozen, meaning frozen very quickly, which does little damage to the

cell structure so the fish is perfectly good to eat. However, why not buy it fresh when you can? The two types of salmon differ in both flavor and texture. Wild salmon has a more robust, distinct salmon taste and is leaner than farmed. It is also higher in omega-3 fatty acids, the fat that's so good for us. Farmed salmon has a more subtle flavor and higher fat content, which means it's more forgiving when it's overcooked. This Wasabi Cracker-Crusted Salmon is a ridiculously simple recipe, perfect for a quick weeknight meal. The fish is

first lathered with sour cream spiked with hot mustard, topped with crushed wasabi rice crackers and then baked. The general rule for baking fish is to cook it at 400 F for 10 minutes for every inch of thickness. How do you know when it is done? Stick a knife in it; if a knife goes through it easily, it's cooked through. I prefer to slightly undercook salmon, especially the wild variety (the government advises cooking salmon well done) since it's so lean, so take it out of the oven when you find just a little resistance in the middle of the fillet.

## RECIPE

## START TO FINISH

30 minutes (10 minutes hands-on)

Servings: 4

1/3 cup sour cream

1 1/2 teaspoons prepared English mustard (Coleman's mustard)

1/4 teaspoon packed light brown sugar

Kosher salt

35 to 40 wasabi rice crackers

Four 6-ounce pieces center-cut salmon fillet, skin removed

## HOW TO COOK IT

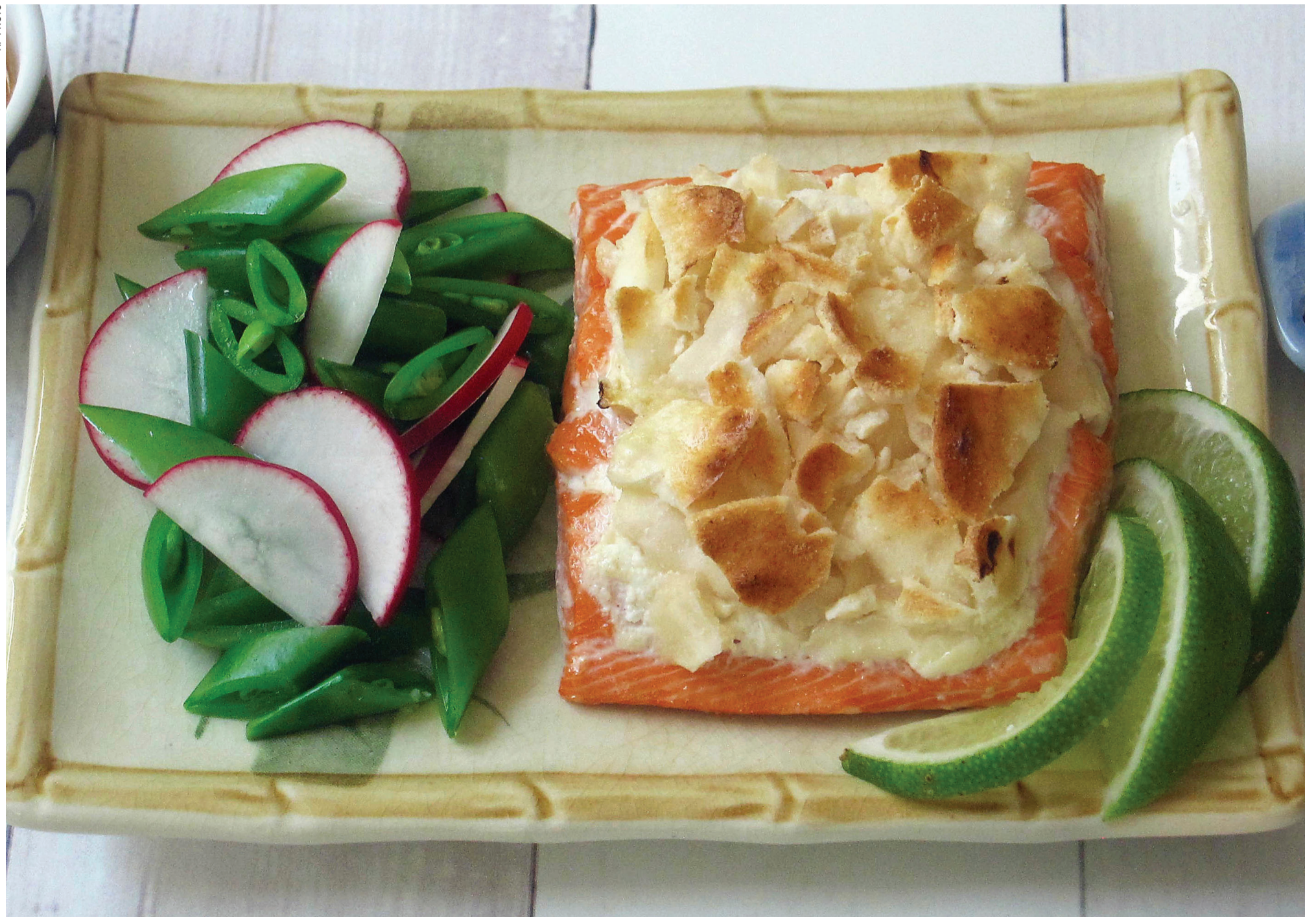
Preheat oven to 400 F. In a bowl, combine the sour cream, mustard and brown sugar. Add salt to taste. Put 35 crackers in a re-sealable plastic bag and coarsely crush them using a rolling pin. (You should have about 1 cup crushed crackers; if not, crush a few more.)

Season the salmon on all sides with salt. In a shallow baking pan, arrange the fillets in one layer, skinned side down, spread the top of each piece with the sour cream mixture and top with the crushed crackers.

Bake the salmon in the top third of the oven for 10 minutes, until barely cooked through.

Note: If all you can find is dried Coleman's, follow the instructions on the side of the package to reconstitute it. If you cannot find English mustard, use Dijon mustard.

**Nutrition information per serving:** 316 calories; 122 calories from fat; 14 g fat (4 g saturated; 0 g trans fats); 98 mg cholesterol; 409 mg sodium; 13 g carbohydrate; 0 g fiber; 1 g sugar; 31 g protein.



**WHAT'S ON**



**TODAY (MAY 4)**

PARASOMNIA – PATRÍCIA PORTELA (PORTUGAL)

Parasomnia, an immersive theatre integrating installations with images and sounds, entices spectators to ponder the state of somnolence and consciousness with visual arts, poems and interactive offerings. Portuguese artist Patrícia Portela turns the Mandarin's House, one of Macau's heritage sites, into several rooms, including waiting, sleeping, bathing, reading and mystery. Taking inspirations from everyday life, it leads audiences to reflect on their relationships with their true self, body, mental state and society.

TIME: 8pm (May 4, 2018)  
3pm, 6pm & 9pm (May 5-6, 2018)  
VENUE: Mandarin's House  
ADMISSION: MOP150  
ORGANIZER: Macau Cultural Affairs Bureau  
ENQUIRIES: (853) 2882 28818  
[www.icm.gov.mo/fam/29/en/](http://www.icm.gov.mo/fam/29/en/)  
TICKETING SERVICE: (853) 2855 5555  
[www.macauticket.com](http://www.macauticket.com)



**TOMORROW (MAY 5)**

NANJIANG GATE – MACAU KAIFONG CANTONESE OPERA JUVENILE'S TROUPE

Members of the Macau Kaifong Cantonese Opera Juvenile's Troupe lead the cast of this performance with powerful singing, acting and fighting scenes. Their previous performances Lotus Lantern, Zhou Yu is Tricked Three Times, Yang's Female Warriors, and The Legend of the White Snake have won hearts of many audiences.

TIME: 7:30pm (May 4, 2018)  
VENUE: Cinema Alegria  
ADMISSION: MOP100, MOP120  
ORGANIZER: Macau Cultural Affairs Bureau  
ENQUIRIES: (853) 2882 28818  
[www.icm.gov.mo/fam/29/en/](http://www.icm.gov.mo/fam/29/en/)  
TICKETING SERVICE: (853) 2855 5555  
[www.macauticket.com](http://www.macauticket.com)



32 RUE VANDENBRANDEN – PEEPING TOM (BELGIUM)

Belgian physical theatre provocateurs Peeping Tom will come to Macau with a hyper-real collision of jaw-dropping physicality, cinematic realisation, macabre slapstick and an unsettling soundtrack from Bellini, Stravinsky and Pink Floyd. When the boundary between reality and imagination blurs, the characters lose themselves in a haunting world where humanity and humour punctuate their isolation.

TIME: 8pm  
VENUE: Old Court Building  
ADMISSION: MOP120, MOP180, MOP250, MOP300  
ORGANIZER: Macau Cultural Centre Grand Auditorium  
ENQUIRIES: (853) 2882 28818  
[www.icm.gov.mo/fam/29/en/](http://www.icm.gov.mo/fam/29/en/)  
TICKETING SERVICE: (853) 2855 5555  
[www.macauticket.com](http://www.macauticket.com)



**SUNDAY (MAY 6)**

MIGRATION – MACAU MIGRATION

With the transnational experiences of migrant workers as a starting point, this performance, produced by Macau Experimental Theatre, is based on true stories and integrated with documentary videos, live physical dance, monologues, poems and traditional instrumental music in a micro-ethnographic approach. Carrying out field researches in Indonesia and Macau, the theatre group attempts to have a clear grasp of why and how the Indonesian migrant workers undertake this journey of migration and re-migration year after year, and even generation after generation, as well as explore the subtle changes on their relationships with parents and kids in Indonesia. Audiences can have a deeper understanding about the globalisation of labour migration through the daily lives and dialogues of the three generations in this performance.

TIME: 8pm (May 5, 2018)  
3pm & 8pm (May 6, 2018)  
VENUE: Old Court Building  
ADMISSION: MOP180  
ORGANIZER: Macau Cultural Affairs Bureau  
ENQUIRIES: (853) 2882 28818  
[www.icm.gov.mo/fam/29/en/](http://www.icm.gov.mo/fam/29/en/)  
TICKETING SERVICE: (853) 2855 5555  
[www.macauticket.com](http://www.macauticket.com)



**MONDAY (MAY 7)**

"MY CHINESE ZODIAC" – EXHIBITION BY RAQUEL GRALHEIRO

The work of Portuguese artist Raquel Gralheiro has been featured in individual and collective exhibitions, namely in Europe and South America. Her paintings can be found in private collections in Portugal, Spain and Brazil. The exhibition at Albergue SCM features a total of 25 art pieces using acrylic paint and mixed media techniques.

TIME: 3pm-8pm (Mondays)  
12pm-8pm (Tuesdays to Sundays)  
UNTIL: May 13, 2018  
VENUE: A2 Gallery, Albergue SCM  
ADMISSION: Free  
ORGANIZER: Albergue SCM  
ENQUIRIES: (853) 2852 2550



**TUESDAY (MAY 8)**

TREASURE FROM THE DEEP SEA - EXHIBITION OF UNDERWATER ARCHAEOLOGICAL RELICS OF THE NANHAI No. 1

Nanhai No.1 shipwreck is the world's existing richest and fullest aggregate of artifacts that reflect the culture of the Maritime Silk Routes. According to the site of its sinking and the characteristics of its artifacts, Nanhai No.1 was a civilian trade ship that set sail from Quanzhou Port during the Song dynasty. It was a Foochow junk, which is among the three major types of ships in ancient China. It was named Nanhai No.1 because it sank in the waters of the South China Sea on the Maritime Silk Routes and it was the first shipwreck that the China underwater archaeological team discovered there.

TIME: 10am-6pm, last admission at 5:30pm  
(Closed on Mondays, open on public holidays, free admission on Tuesdays and the 15th of every month)  
UNTIL: July 31, 2018  
VENUE: 3/F, Macau Museum, No. 112, Praceta do Museu de Macau  
ADMISSION: MOP15 (free for Macau residents, children of 12 years old or below and seniors of 65 years old or over)  
ORGANIZER: Macau Museum  
ENQUIRIES: (853) 2835 7911 & 8394 1208  
[www.macaumuseum.gov.mo](http://www.macaumuseum.gov.mo)



### WEDNESDAY (MAY 9)

WOMEN ARTISTS 1ST INTERNATIONAL BIENNIAL OF MACAU

The initiative combines two parts. On the one hand, works by 101 active artists and with an international curriculum. Diverse sensibilities and approaches invite for the knowledge of the living art as it is made today by women from various geographic and cultural origins and belonging to several generations – almost 60 years separate the oldest and the youngest. On the other hand, around 40 works from the MAM, partially presenting the research work that the museum has developed on the contribution of pioneering women to Macau art history, organized by decade, from the 1970s to the present day, including large scale works of both their collection and invited artists. As a whole the exhibition features works by 132 women artists expressing themselves in a wide spectrum of techniques. On display are works of painting, silkscreen, drawing, sculpture, installation and video, carried out in a period that extends from the 1970s until now and coming from 22 countries and regions.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)

UNTIL: May 13, 2018

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Macau Museum of Art

Enquiries: (853) 8791 9814

www.mam.gov.mo



### THURSDAY (MAY 10)

IN LOVE WITH MACAU – CALLIGRAPHY AND PAINTINGS OF MACAU

This exhibition shows a total of 90 pieces/sets of artworks by late calligraphers, painters and seal carvers who lived in Macau from the 1930s to the 21st century or somehow had ties with Macau, including Shang Yanliu, Zheng Jin, Gao Jianfu, Li Xiangen, and Lin Jin, among others. Due to the special geopolitics of Macau territory, many artists moved in to live or sojourned here to escape war and turmoil, and a few of them would go on to leave a distinct influence on modern Chinese calligraphy and painting. With their help, calligraphy and painting art in Macau developed by leaps and bounds. Through the actual works, this exhibition aims to raise the public's interest in native culture, and provide an understanding of the role and contributions of Macau in the wider context of Chinese painting and calligraphy.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)

UNTIL: August 12, 2018

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Macau Museum of Art

ENQUIRIES: (853) 8791 9814

www.mam.gov.mo

# Sands WEEKEND



## LA PARISIENNE CABARET FRANCAIS

Until 17 June  
The Parisian Theatre, The Parisian Macao

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

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

Not suitable for children under 13.



## INFINITA

8pm, 5-6 May, Saturday-Sunday  
Sands Theatre, Sands Macao

German theatre group Familie Flöz boasts multi-disciplinary artists in fields of clownery, acrobatics, music and theatre that entertain audiences with their precise stage movements and light effects without the use of language. The expressive masks allow the audiences to taste the bitterness and sweetness of life.

Tickets: From MOP100, call reservations +853 2882 8818  
cotaiticketing.com



## THOMAS FRIENDSHIP PARTY WITH THE LITTLE BIG CLUB ALL STARS

Until 30 September  
Urumqi Ballroom, Level 4, Sands Cotai Central

Don't miss the ultimate fun kids' party! Kids are transported to The Little Big Club character stories by the immersive room décor, see their dreams come to life. Dress up in fabulous colourful costumes with Mike the Knight and Angelina Ballerina. No party is complete without an awesome and delicious array of snacks prepared just for you.

Time: 3:30pm - 5:00pm daily  
Admission: MOP100\*(Adult) | MOP80\*(Child)  
Tel: +853 8113 7915 / +853 8113 7916

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



## JOIN THE JOIE DE VIVRE FEST

Until 30 June  
Level 7, Eiffel Tower, The Parisian Macao

Experience French food, wine, entertainment and stunning views with family and friends at Joie De Vivre dining festival at The Parisian Macao Eiffel Tower's Level 7 viewing platform as part of Le French GourMay, the festival of French cuisine and wine culture. A vibrant pop-up al fresco dining festival for afternoon tea, happy hours and dinner, right under the Eiffel Tower. Sit back, watch the sunset and celebrate everything Parisian with spectacular views of the Cotai Strip while enjoying a crafted selection of food and wine, all accompanied by world-class entertainment.

Entrance: Eiffel Tower Gift Shop on Level 5  
Time: 3pm-10pm, Wednesday, Thursday and Sunday  
3pm-midnight, Friday and Saturday



澳門金沙度假區

Sands  
RESORTS MACAO



# World of Wonder

EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY

## What is kelp?

Kelps are brown algae. These large seaweeds have about 30 different species and grow underwater in shallow oceans. They form "forests" and require nutrient-rich water with temperatures between 42 F to 57 F (6 C to 14 C).

Kelps grow quickly. Some members of the *Macrocystis* and *Nereocystis* genera can grow half a meter a day, reaching 98 to 262 feet (30 to 80 meters) long in a short time.

Until the 19th century, *Laminariales* and *Fucales* species were burned to obtain soda ash.

Kelp forests are productive habitats in the marine environment. They are found worldwide, but larger forests are restricted to areas with temperatures less than 68 F (20 C). They need sunlight for photosynthesis, and the water they grow in must be clear and shallow. They rarely grow much deeper than 49 to 131 feet (15 to 40 meters).

Kelp forests support areas of high plant biomass, and those on the East Coast of North America have fewer species. Often, these areas support rich communities of invertebrates. The term "forest" appropriately describes eastern and northern Pacific kelp habitats. In many cases, a surface canopy is present. Pacific kelp forests are dominated by *Nereocystis*. It has a long stipe (stem) that is attached to a small rock. This kelp has a gas-filled float that holds it upright, and fronds extend from the float. Strong storms often uproot them. Giant kelp, perhaps the most recognized species of brown algae, forms the more southern kelp forests, from the southern Channel Islands in California to northwestern Baja.

## Characteristics

Most types of kelp have a two-stage life cycle. They begin as spores, released with millions of others from the parent. The spores grow into tiny male or female plants called gametophytes, which produce either sperm or eggs. The embryos may grow into mature plants after fertilization occurs.

The body (or thallus) is formed from flat leaflike structures known as blades. The blades grow from long stemlike structures called stipes. A holdfast (or rootlike structure) anchors the kelp to the ocean floor. Gas-filled bladders called pneumatocysts form at the base of the blades in some species, and keep the kelp blades close to the surface. The gas inside the bladders holds the blades up in the water.

The kelp grows from the base of the meristem, where the blades and stipe meet. The thallus is covered with a slippery mucilage layer, not a stiff cuticle like land plants have.

Kelp's holdfast root system anchors the plant to rocks.

# Kelp Forests

These underwater ecosystems are found in cold, shallow, nutrient-rich water along rocky coastlines. Beautiful, dynamic and full of life, kelp forests rely on sunlight to grow and provide shelter to thousands of species. They are also harvested for alginates, which are used in a variety of products from food to shampoo.

## Ecosystems

Kelp forests are famous for the number of animal species that rely on them for food and shelter.

Grazing sea urchins and other plant eaters can deplete entire areas of kelp. In their wake, they leave a low-lying turf, dominated by red algae. Kelp beds and forests may not re-establish until the sea urchins have died off. When kelps are depleted, urchins often begin to travel to larger areas. Sea urchins on the move prevent kelp from recolonization. When kelps are abundant, urchins stay in rock crevices and capture drifting algae instead; they do not significantly affect kelp plants.

Asteroid starfish are important predators of urchins, and sea otters are important to kelp-forest food webs because they feed on urchins and keep their populations under control. They bring urchins, abalones and other animals to the surface and smash them on their chests with the aid of a rock, and dive to hunt invertebrates. They also hunt and feed on small and medium-sized fish. By the early 20th century, otters were nearly hunted out of existence for their fur, and kelp beds disappeared along with the marine life that depended on it.

Human overfishing can also put kelp forests at risk.

Sea otters float over kelp beds, eating shellfish and sea urchins.

Kelp fronds need sunlight for photosynthesis.

Many fish species take shelter in kelp forests.

Some kelp plants grow more than four inches a day.

Pipefish are related to seahorses.

Sea lions are regular visitors to some kelp forests.

## Classification

- Kingdom** Chromalveolata
- Phylum** Heterokontophyta
- Class** Phaeophyceae
- Order** Laminariales

## Parts of a kelp

**Blades**  
(leaflike structure)

**Pneumatocysts**

**Bladder**  
(float)

**Stipes** (stem)

Giant kelp is a perennial (living for several years); bull kelp is an annual (one-year life cycle).

## Ecology

Four West Coast marine sanctuaries protect kelp forests. The Channel Islands National Marine Sanctuary is home to giant kelp forests. The Monterey Bay National Marine Sanctuary has both giant kelp and bull kelp. Farther north, bull kelp is the predominate species in the Gulf of the Farallones and Olympic Coast National Marine Sanctuaries. Along the central California coast where the distribution of giant kelp and bull kelp overlap, giant kelp outcompetes bull kelp for light.

SOURCES: World Book Encyclopedia, World Book Inc.; life.bio.sunysb.edu/marinebio/kelpforest.html; montereybayaquarium.org; sanctuaries.noaa.gov/about/ecosystems/kelpdesc.html

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.