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times Extra

weekend Guide

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THE BEACH IS CLOSED



Once a pristine paradise, the secluded bay made famous by the Leonardo DiCaprio movie “The Beach”, Maya Bay, has been exhausted by mass tourism; but now it’s getting a break

DRIVE IN

Jake Coyle, AP Film Writer

IN 'AMERICAN ANIMALS,' A LIBRARY HEIST GOES AWRY

For anyone who has ever read "Crime and Punishment" and then really wanted to see a frat boy version — Bro-stoyevsky, if you will — your movie has finally arrived.

"American Animals" is about a foursome of Kentucky college students — all white kids from privileged backgrounds — who in 2004 decided to steal some extremely valuable books from the Lexington library at Transylvania University. They are motivated less by the millions the books (particularly John James Audubon's multi-volume "The Birds of America") could fetch than a desire to step beyond a line and turn their regular lives into something "special."

"We're supposed to be hunter gatherers, man," one says to another in a grocery store aisle. The irony is that their brazen plot turns them into just another kind of cliché — hapless, dimwitted criminals — and leaves them ultimately with nothing but regret and shame. Oh, and this movie.

Bart Layton's "American Animals" isn't just a dramatization of the 2004 heist. It's frequently narrated and commented upon by the real guys whose story the film is based on. Warren Lipka,

Spencer Reinhard, Eric Bosuk and Charles Allen II all appear in documentary-style interviews that punctuate the heist narrative, looking back years later with ashen remorse that may or may not mask their pleasure at starring in their own movie.

It opens, cleverly, with the words "This is not based on a true story." Then, with a puff, the middle words blow away leaving only, "This is a true story." Layton has previously played with hybrids of fiction and nonfiction. His 2012 documentary "The Imposter," about the shape-shifting con artist Frederic Bourdin, was as manipulative and deceptive as its sly subject.

And especially in the first half of "American Animals," Layton works hard — too hard — to impress its own stranger-than-fiction playfulness. The talking-head testimonies of the guys, along with their parents and teachers, are joined with scenes in which characters question each other's memories. Layton sometimes plays multiple versions of scenes, like the foggily remembered meeting with a possible fence to sell the books in New York.

The what's-true-what's-not tricks, reminiscent of last year's "I,



AP PHOTO

Barry Keoghan (left) and Evan Peters in a scene from "American Animals"

Tonya," are — like the students' own high-minded plans — not quite as smart as Layton seems to think. But the actors are quite good. Barry Keoghan ("The Killing of a Sacred Deer") plays Spencer, a talented painter in search of some artistic suffering. "Art has to be about something more than: My life is great and I'm really good at drawing," he says.

The valuable books first catch his eye, but it's his friend Warren (Evan Peters) who's the ringleader. While his parents are divorcing, Warren lets his athletic scholarship slide and

refashions himself as a James Dean rebel and small-time thief. Through charisma and cajoling, he assembles a team (Jared Abrahamson and Blake Jenner play Bosuk and Allen) and what starts as a hypothetical lark turns into a genuine if poorly considered plot, predicated on disabling the middle-aged librarian (Ann Dowd) and dressing up as elderly men in costumes that mostly resemble 1970s Dick Van Dykes.

They make a study of heist movies, watching films like Stanley Kubrick's "The Killing," giving themselves "Reservoir Dogs"

nicknames and imagining a smooth, stylish "Ocean's 11" operation. In a sense, "American Animals" rewards them with the notoriety they sought. And it's reasonable to wonder if the film — which conflates their crime with the existential malaise of American youth — isn't just another way for them to profit for what they deserve only punishment. (Allen also wrote a 2010 book titled "Mr. Pink." Reinhard is still painting.)

There's plenty hollow in the self-aware machinations of "American Animals." But there's also something affecting in Rei-

nhard's regret and how the film charts the swift, crushing fall of a dopey, quixotic idea hatched by kids who don't realize that what they're playing at isn't a game. "American Animals" would be a legitimate cautionary tale if it wasn't invalidated by its own existence.

"American Animals," a The Orchard and MoviePass Ventures release, is rated R by the Motion Picture Association of America for "language throughout, some drug use and brief crude/sexual material." Running time: 116 minutes. ★★☆☆

BOOK IT

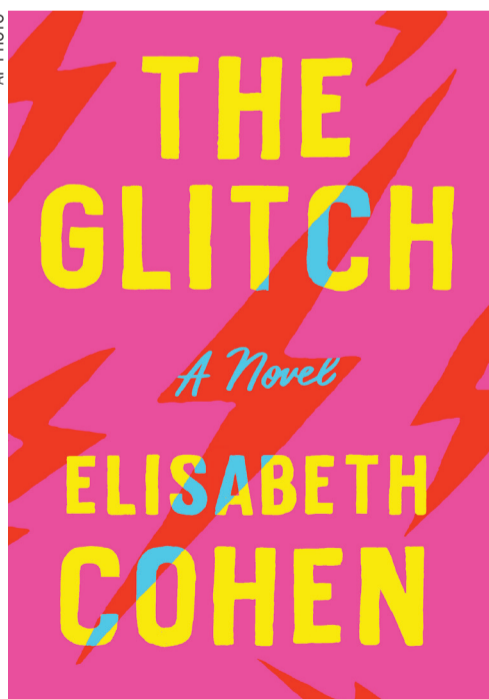
COHEN HILARIOUSLY TACKLES WORK-LIFE BALANCE IN 'THE GLITCH'

Shelley Stone is a hard-working CEO of a Silicon Valley tech company that sells a small device called a Conch, which helps improve everyday life. The Conch offers helpful advice and prompts such as "take an umbrella" or "turn left on Main Street" when worn. Unfortunately, the tiny piece of technology has recently been known to encourage owners to "jump off the bridge."

Shelley was struck by lightning as a teenager, so nothing seems implausible to her at this point in her life. She approaches every challenge with clear and precise thinking, no matter how absurd the problem may appear. She's a master at efficiency and will stop at nothing to make sure the Conch glitch is handled carefully — even if it means remaining at work until the early hours of the morning.

Her company is her life. Although blogs and newspaper articles make her seem like a supermom, the reality is that a team of people help Shelley care for her family. She doesn't see a problem with this lifestyle until her husband volunteers to exit his own rat race so he can see the kids more often. Shelley feels a twinge of guilt. Should she want to stay home more often instead of flying around the world delivering TED talks? On top of her husband's highly unusual revelation, Shelley begins to experience her own Conch abnormalities. When she meets another woman overseas who looks like a much younger version of herself, her Conch instructs her to "meet Shelley Stone." The young girl has the same eyes, the same scars and knows intimate details of her life. Is this woman a lookalike? Is she Shelley from the future? Or has Shelley reached a critical point in her non-stop schedule that has finally resulted in a nervous breakdown?

AP PHOTO



"The Glitch" (Doubleday) by Elisabeth Cohen

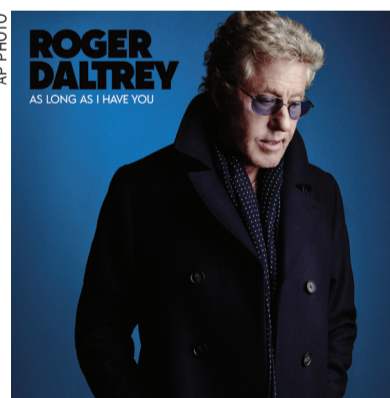
"The Glitch" takes a hard look at the definition of work-life balance. Through hilarious antics and sensational story lines, Elisabeth Cohen encourages readers to slow down, take a breath and consider the perspective of a younger you. Would that person think you are living your best life?

Lincee Ray, AP

TTUNES

ROGER DALTREY ACES SET OF SOULFUL COVERS, ORIGINALS

AP PHOTO



Roger Daltrey, "As Long As I Have You" (Republic Records)

It may seem paradoxical to begin a review of a Roger Daltrey album by mentioning Pete Townshend, but The Who vocalist himself credits his bandmate for encouragement in getting "As Long As I Have You" finished. "I'd lost confidence in it, due to a long break recovering from meningitis," Daltrey says in a touching liner note on his first solo record since 1992.

Daltrey has embodied many characters on record, stage and screen — pinball wizard Tommy and real-life reformed criminal John McVicar among them — but he's not the kind of singer whose personality gets lost in the song. Instead, his credibility and authenticity as a vocalist make the tunes his own no matter who wrote them.

Townshend's also plays acoustic guitar and a few electrifying solos on seven of the 11 songs on the album, an exquisitely chosen selection of tunes by Stephen Stills, Parliament, Stevie Wonder, Nick Cave, K.T. Oslin by way of Dusty Springfield and Boz Scaggs, among others.

Daltrey tips his cap to his band and youth by covering a pair of tracks The Who played when they were starting out — the dynamic title song and a Joe Tex ballad, "The Love You Save." Both Stills' "How Far" (from the first Manassas album) and Parliament's "Get On Out of the Rain" (aka "Come In Out of the Rain") could be The Who circa 1972, Daltrey singing with gusto and Townshend's guitar lines providing real lift. Oslin's soulful "Where Is a Man to Go" and Cave's "Into My Arms" are also great.

The end of the album brings a rarity: Daltrey originals. The tender "Certified Rose," with Stax-like horns, is dedicated to his daughter, while thoughtful closer "Always Heading Home" attains added poignancy in light of his brush with mortality.

Daltrey says he's ready for another Who album and this record and his 2014 collaboration with Wilko Johnson show he's still in great form. It would be an amazing journey, Pete.

Pablo Gorondi, AP

NEWS OF THE WORLD

Tassanee Vejpongsa, AP

Ailing Thai beach made famous by Hollywood closes to tourism

After today, the daily influx of dozens of boats and thousands of visitors unsuccessfully scrambling for an unspoiled view of Maya Bay's emerald waters and glistening white sand will end. The attraction is being closed for four months to give its coral reefs and sea life a chance to recover.

Thailand has promoted unfettered tourism for decades and the onslaught on Maya Bay, which is on Phi Phi Leh Island in the Andaman Sea, has only picked up pace in recent years. Authorities now say they are striving to balance profit and conservation and the closure will happen every year.

It's part of a rethink happening globally about unrestricted tourism that brings in big dollars but damages historic sites, harms the environment and often alienates locals.

Last month, the Philippines began a six-month closure of popular Boracay Island, whose waters President Rodrigo Duterte described as a "cesspool." Venice, the famed Italian lagoon city that lives off tourism, installed gates at two access bridges during a four-day holiday in April so it could turn back visitors if numbers became overwhelming.

Many of Thailand's marine national parks are closed from mid-May to mid-October during the monsoon season but because of Maya Bay's popularity, it hasn't had a break since a Hollywood crew set foot on its sands in 1999 to film the dark backpacker tale based on a novel by Alex Garland. Its corals have been decimated by the suffocating clouds of sand and sediment churned up by speedboats.

"I tried to push this campaign for many, many years, but you know in Thailand we are a tourism industry country and we need a lot of money, so before not so many people listened," said Thon Thamrongnawasawat, a marine biologist and member of a government committee on development and the environment.

"It should have been done 10 years ago but at least it has been done," he said.

Thailand had about 35 million international visitors last year, a five-fold increase in little more than two decades.

Shi Pengfei, among the last tourists to visit Maya Bay before its closure, said he had no idea that there would be so many people on the beach.

"I feel that there are so many people here," said Shi, from Henan, China. "The government's plan to close off the beach for a few months is only natural because the ocean needs a break, a chance to recover, so that the next generation can have a better and even more beautiful destination."

But locals aren't entirely happy. The head of the Phi Phi Tourist

AP PHOTO



Business Association, Watrapol Jantharo, said he was surprised when the closure was announced in March by Thailand's National Parks and Wildlife Department. He said locals were under the impression that Maya Bay would only be closed to boats, while visitors would still walk to the bay from the other side of the island.

"We are not against protecting our environment," he said. "We know full well that Maya Bay is our important resource, like a rice field to a farmer, but we wish there are more communications about the government's plan before the decision was made."

Thon, however, said the plan was discussed with locals for three years before a decision was made.

"In the past, we made some mistake because we think that the money is very important. But now we are trying to change our idea," he said. Overseas visitors are "very important to our country, but the most important thing is our national resource. We have to preserve and hand it to the next generation."

The government has set a limit of 2,000 tourists a day when the bay reopens — about half the current number. Boats will no longer be allowed to anchor but must dock on the opposite side of the island. "Now that the government has this plan, we can't change it. But we could use this opportunity to tell the world that we do not just have Maya Bay. There are 10 other beautiful beaches and islands around here that tourists can enjoy," said Watrapol.

Thailand's efforts to protect certain islands after decades of unregulated tourism began about three years ago under the current military junta, which has banned the types of protests such moves may have sparked had they been announced by civilian governments.

Yoong Island, part of the Phi Phi island chain, and Tachai Island in the Similan Islands National Park, have been off-limits to tourists since mid-2016.

Thon, who surveyed both islands recently, said he was amazed by the results. Waters that were devoid of fish are now teeming, he said, and there is about 10,000 square meters of newly recovered coral off one of the islands.

At Maya Bay, park rangers have been preparing a coral propagation program, attaching it to rocks that will be placed in the bay once the tourists are gone.

"We're almost certain that something good will happen in Maya Bay," Thon said.

WORLD OF BACCHUS

Jacky I.F. Cheong

The Alpine Bastion III



**VOLG OSTSCHEWEIZER LANDWEIN
RIESLING-SILVANER "GOLDBEERE" 2015**

An uncommon blend of Riesling and Silvaner sourced from Eastern Switzerland, which comprises a total of seven cantons, namely Glarus, Schaffhausen, Appenzell Auser Rhoden, Appenzell Innerrhoden, St. Gallen, Graubünden and Thurgau. Pastel citrine with light golden reflex, the fresh nose offers lemon, lemongrass and jasmine. With ample acidity and perceptible minerality, the tangy palate delivers grapefruit, sweet ginger and rock salt. Medium-bodied at 11.5 percent, the fruity entry carries onto a saline mid-palate, leading to a tart finish.



**VOLG BENKEN AOC CABERNET
DORSA 2015**

A single-varietal Cabernet Dorsa (Dornfelder x Cabernet Sauvignon) sourced from Zürcher Weinland, in the north of Zürich. Reddish black with carmine-purple rim, the fruity nose presents cassis, coffee and geranium. With rich acidity and juicy tannins, the lively palate supplies mulberry, dark chocolate and lavender. Medium-full bodied at 13 percent, the dense entry continues through a jammy mid-palate, leading to a dark finish.

(Continued from "The Alpine Bastion II" on 20 April 2018)

Despite the upper hand French grape varieties and French-speaking cantons continue to enjoy in Swiss viticulture and winemaking, Germanic influence remains the bedrock of the Swiss national psyche. This is not only because German has always been the most widespread language amongst Swiss cantons, but more importantly because the origin of Switzerland lies with its German-speaking cantons.

Switzerland's story began with the remote medieval communes of Schwyz (wherefrom "Switzerland" derives), Unterwalden (later split into Nidwalden and Obwalden) and Uri in the inaccessibly mountainous centre of the country. Controlling some of the key passes of the Alps, the German-speaking trio was granted imperial immediacy, i.e. the privilege of being free from any feudal lord except the Emperor. The strategic importance in terms of military and commerce, however, was a constant target on the back of Schwyz, Unterwalden and Uri, which resolved to sign the Federal Charter of 1291, forming the Old Swiss Confederacy, a defensive alliance against such powerful neighbours as Austria, Baden, Burgundy, Milan and Savoy. As the treaty was dated early August 1291, 1 August was chosen as the Swiss National Day, whereas 1291 is considered the start of Swiss nationhood. Owing to its success on battlefields and trade routes, the Old Swiss Confederacy substantially expanded by admitting new cantons to the alliance

from the 14th to the 16th centuries. An overwhelming majority of the new cantons are German-speaking, the remaining minority French-speaking. It was Switzerland's golden age, during which Swiss mercenaries were the most sought-after elite fighting force in Europe, exemplified by the Pontifical Swiss Guard established in 1506, indeed the fourth oldest existing military unit in the world.

Subsequent to the French Revolution, Switzerland saw the addition of nine new cantons, nearly half whereof are French-speaking, bringing with them the majority of Switzerland's vineyards, in the early 19th century. With the adoption of the Swiss Federal Constitution of 1848, Switzerland took its current form as the Swiss Confederation, with Bern its de facto – although not de jure – capital. The last canton to be admitted is the French-speaking Jura (not to be confused with Scotland's island of whisky or France's vin jaune region) in 1979, as it seceded from the Franco-German bilingual Bern.

As can be expected, the German-speaking cantons tend to produce single-varietal wines with Germanic varieties, although Switzerland's national AOC system established in the 90s is based on the French model. The main differences between Swiss and Austro-German wine are probably the former's frequent use of malolactic fermentation, which results in more rounded wines, and chaptalisation due to necessity, whereas irrigation requirements are also less strict than EU member states.

To be continued...

Samples supplied by Schmidt Vinothek, the leading specialist of German, Austrian and Swiss wine in the Asia-Pacific region. W: www.schmidtvinothek.com; E: infohk@schmidtvinothek.com

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 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 (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: strejisbar.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



TUSCAN SPINACH AND RICOTTA DUMPLINGS RIME WITH SUMMERTIME

It was my great good fortune recently to spend a week in Tuscany on a culinary tour, assisting a friend of mine with some cooking classes. Of course, I was as much a student as a teacher, and I learned a ton as we banged around from town to town. One of the recipes that especially impressed me was gnudi (in English, we'd say nude). These scrumptious little dumplings are built out of leftover ravioli filling — usually ricotta, spinach and cheese (pecorino or parmigiano-reggiano) — combined with a bit of egg and flour, rolled into a ball and poached, then served with a brown butter sage sauce. But why “nude”? Because basically they

are ravioli that are stripped of the pasta with which they are generally clothed. Although gnudi are very similar to the venerable Italian potato dumplings called gnocchi, they're much easier to make and lighter in texture. If you have a little extra time on your hands, you can drain the ricotta in a sieve to remove excess water, then pat it dry — a step that concentrates the flavor and decreases the amount of flour needed for the recipe. Here I've skipped that step to save time. The dough will be quite wet, but with the help of a bit of flour coating, it will still be very easy to shape. As mentioned, gnudi are usually served with a butter sauce

flavored with fresh sage. But I wanted to top my gnudi with something lighter, a sauce that would provide an acidic counterbalance to the natural sweetness of the dumplings. (The source of that sweetness? The milk sugar in the ricotta.) So I went with marinara. You can make your own or opt for your favorite store-bought version. These dumplings can be cooked ahead, drained, chilled and refrigerated for two to three days. To revive them, simmer them for a few minutes in a pot of boiling water, then top the gnudi with the heated marinara. A glass of chianti — Tuscany's justly celebrated signature wine — is the perfect beverage to drink with this dish. Saluti!

RECIPE

START TO FINISH:

1 1/4 hours
 Servings: 4
 1 1/2 tablespoons extra-virgin olive oil
 8 ounces baby spinach
 1 cup whole milk ricotta
 1 large egg, beaten lightly
 1/2 ounce grated Parmigiano-Reggiano, plus extra to garnish the finished dish
 1 1/2 teaspoons grated lemon zest
 1/4 teaspoon kosher salt
 1/4 teaspoon black pepper
 3/4 cup all-purpose flour
 2 cups marinara sauce

HOW TO COOK IT:

Bring a large pot of salted water to a boil. In a large skillet heat the oil over high heat, add half the spinach and cook, stirring until it starts to wilt; add the second half with a pinch of salt, reduce the heat to medium-high and cook, stirring until all of the spinach is wilted. Transfer the spinach to a strainer and let it cool. When it is cool enough to handle, working with a small handful at a time, squeeze the spinach with your hands to remove as much excess liquid as possible. Transfer the spinach to a cutting board, chop it fine and add it to a medium bowl along with the ricotta, egg, cheese, zest, salt and pepper. Stir until combined well. Sprinkle 1/4 cup of the flour over the top of the mixture and fold it in, folding just until the mixture is combined. Lightly sprinkle some of the remaining flour onto a small rimmed sheet pan and put the rest of the remaining flour into a pie plate or shallow dish. Scoop heaping teaspoons of the dough onto the flour in the pie plate, coat your hands with flour and roll the mounds of dough into balls (the dough will be very soft). Transfer each ball after you have shaped it to the sheet pan. You should end up with about 36 balls. In a saucepan heat the marinara over medium heat until it is hot. Working in two batches, add the dumplings to the boiling water and simmer them until they float (this will only take a few minutes). Transfer them as they are done to pasta bowls, top each portion with some of the sauce and sprinkle it with cheese.

Nutrition information per serving: 314 calories; 142 calories from fat; 16 g fat (7 g saturated; 0 g trans fats); 190 mg cholesterol; 565 mg sodium; 27 g carbohydrates; 3 g fiber; 4 g sugar; 15 g protein.

WHAT'S ON



TODAY (JUN 1)
MARC CHAGALL, LIGHT AND COLOUR IN SOUTHERN FRANCE

One of the major artists of the 20th century, Marc Chagall (1887-1985) was born in White Russia (present-day Belarus) and settled in the South of France in the 1950s. His world is unique, nurtured by the many cultural influences encountered during his life and marked by war and exile. Marc Chagall, Light and Colour in Southern France explores the omnipresence of light and colour in his work from the 1950s to the 1970s, inspired by the dazzling Mediterranean Sea and bright landscapes of the French Riviera. This first exhibition in Macau dedicated to Marc Chagall will feature a selection of works (paintings, gouaches, lithographs, costumes and tapestries) which highlight the pre-eminence of light and colour in his creations.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)
UNTIL: August 26, 2018
VENUE: Macau Museum of Art
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo



TOMORROW (JUN 2)
CHILDREN'S DAY CONCERT – THE SYMPHONIC MAGICAL FAIRYLAND

To celebrate the 2018 Children's Day, along with a creative collaboration with the Big Mouse Kids Drama Group, the Macau Orchestra presents "Children's Day Concert – The Symphonic Magical Fairyland", a family-friendly show blending well known classical music with interesting stories. This combination of music, dance and theatre aims to motivate children's curiosity and love for music. During the 60-minute concert with on-site improvisational interactions, the audiences will experience the joy of music from the story, and fully enjoy a happy family time.

TIME: 2:30pm
VENUE: Macau Cultural Centre
ADMISSION: MOP150, MOP200, MOP250
ORGANIZER: Macau Orchestra & Big Mouse Kids Drama Group
ENQUIRIES: (853) 2853 0782
www.icm.gov.mo/fam/29/en/
TICKETING SERVICE: (853) 2855 5555
www.macaoticket.com



SUNDAY (JUN 3)
EMPTINESS IS FORM - WORKS BY ALICE KOK

Emptiness is a kind of form. In "Emptiness is Form" Alice Kok stresses the impermanence of everything, including the materials. She questions the value and the appearance of art form. In the series of works of "No Buddha" and "No Fish", she puts the photos inside water. By so doing the works are actually being "destroyed", thus revealing the impermanence of matter. The works are "dying" in front of our eyes as if they were alive. While these pictures are dissolving they are being "sold" at the same time, so when we buy this kind of artworks, we do not buy only the photos but the whole process and the concept of the work.

TIME: 11am-7pm (Closed on Mondays and mandatory holidays)
UNTIL: June 28, 2018
VENUE: 1st Floor, Macau Art Garden, No. 265, Av. Dr. Rodrigo Rodrigues
ADMISSION: Free
ORGANIZER: Art For All Society
ENQUIRIES: (853) 2836 6064
www.afamacau.com



MONDAY (JUN 4)
CATALOGUE EXHIBITION IN CELEBRATION OF THE 20TH ANNIVERSARY OF MACAU MUSEUM

In celebration of its 20th anniversary, the Macau Museum is displaying at the Kun lam Ecumenical Centre 23 catalogues of past Macau Museum exhibitions. The museum officially opened to the public in April 1998 as a comprehensive facility for exhibits related to Macau's history and culture. It has since held numerous exhibitions on a variety of themes, in the process generating an array of exhibition catalogues featuring details of each show and research related to them.

TIME: 10am-6pm (closed on Fridays)
UNTIL: August 30, 2018
VENUE: Kun lam Ecumenical Centre
ADMISSION: Free
ORGANIZER: Macau Museum
ENQUIRIES: (853) 2875 1516
www.macaumuseum.gov.mo



TUESDAY (JUN 5)
EXHIBITION OF SHIWAN CERAMICS FROM THE MAM COLLECTION

The most common motifs of the ceramic figurines were figures from legends, operas or novels. However, from the mid-19th century to the beginning of the 20th century, motifs diversified to include historical figures, national heroes, ordinary town folks, bust statues, nude statues and statues of foreign children. The innovative motifs and the skills learned from Western sculpture enriched the imagination and technique of the ceramic workers. The representative work of this 'thematic revolution' is, for example, the series of large-scale ceramic figurines created by Pan Yushu from the collection of the Macau Museum of Art.

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



WEDNESDAY (JUN 6)
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



THURSDAY (JUN 7)
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)
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



SWISS STYLE NOW

The exhibition "Swiss Style Now" features 250 examples of Swiss design from different generations, and is divided in two sections: "Classic"; and "Contemporary". It includes posters and book covers – among other examples of Swiss graphic design – carefully selected by three Swiss curators. This display at Tap Seac Gallery is supported by the Consulate-General of Switzerland in Hong Kong.

TIME: 10am-9pm
UNTIL: June 17, 2018
VENUE: Tap Seac Gallery
ADMISSION: Free admission
WEBSITE: www.icm.gov.mo/TS
ENQUIRIES: (853) 2836 6866 / 8988 4000
EMAIL: info@macauart.net
ORGANISER: Cultural Affairs Bureau

Sands WEEKEND



LA PARISIENNE CABARET FRANÇAIS

Until 16 September
The Parisian Theatre, The Parisian Macao

La Parisienne Cabaret Français 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.



AIR SUPPLY LIVE IN CONCERT 2018 - MACAO

8pm, 9 June, Saturday
The Venetian Theatre, The Venetian Macao

Originally from Australia, Air Supply formed when singer-songwriter and guitarist Graham Russell and lead vocalist Russell Hitchcock first met back in 1975 in Sydney. Seven top five singles later, Air Supply equalled The Beatles' run of consecutive top five hits, while their albums "Lost in Love", "The One That You Love", "Now and Forever" and "The Greatest Hits" have sold in excess of 20 million copies.

Tickets: From MOP380, call reservations +853 2882 8818
cotaiticketing.com



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. 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



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.

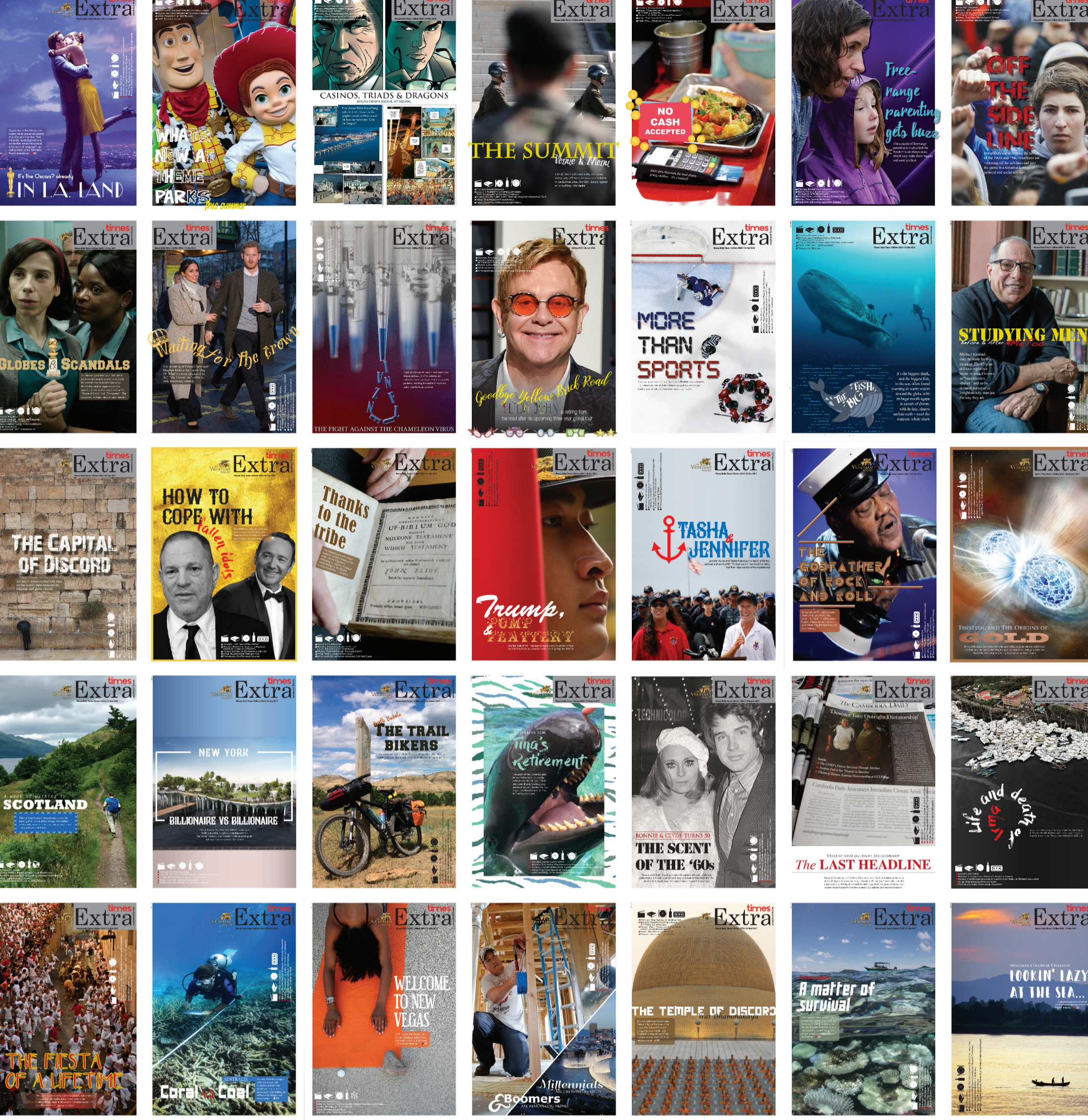
Time: 3:30pm - 5:00pm daily
Admission: MOP100*(Adult) | MOP80*(Child)
Tel: +853 8113 7915 / +853 8113 7916

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



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