



- MOVIES: SICARIO: DAY OF SOLDADO
- BOOK: LADY BE GOOD BY AMBER BROCK
- MUSIC: BOTH DIRECTIONS AT ONCE: THE LOST ALBUM BY JOHN COLTRANE
- WINE: THE STANDARD-BEARERS OF WÜRTTEMBERG VIII
- F&B: US RESTAURANTS HOST REFUGEE CHEFS

times Extra

weekend Guide

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AFTER BAN ENDS SAUDI WOMEN SEE NEW JOB IN BECOMING DRIVERS

Saudi women who want to work as drivers — for ride-hailing services like Uber, for example — are part of a wave of change that has drawn resistance from parts of the male community in the deeply conservative country.



DRIVE IN

Jake Coyle, AP Film Writer

In ‘Day of the Soldado,’ an Equally Bleak ‘Sicario’

There’s an oppressive bleakness to the brutal action-thriller “Sicario: Day of the Soldado.” But with faces like Josh Brolin and Benicio del Toro, what are you going to do? Amid the dust cloud of violence that settles over the “Sicario” sequel, nothing stands out like the furrowed brow of Brolin’s grimace or the cold, worn-out stare of del Toro. They look like gunslingers from an Anthony Mann or Sam Peckinpah western, just with heavier ammo and dark sunglasses. With such sunken, world-weary eyes, in the heyday of film noir del Toro and Brolin would have made a killing. They do plenty of that, too, in “Sicario: Day of the Soldado.” Matt Graver (Brolin) and his cartel lawyer turned undercover pal Alejandro Gillick (del Toro) are again called into action in a black-ops operation along the Mexico border, this time without the benefit of Emily Blunt, who starred in Denis Villeneuve’s “Sicario” (2015). Blunt played a less experienced FBI agent with the naivety to be horrified by things that Graver and Gillick wouldn’t bat an eye at — you know, sissy stuff like dozens of decaying corp-

ses stuffed like insulation into a Mexican cartel safe house. No, Graver and just-as-grave Gillick have seen it all. And Blunt’s absence leaves “Day of Soldado” without the mounting sense of dread that defined the first one. It also lacks the muscular camera work of Villeneuve and cinematographer Roger Deakins. With such missing talent, it would be easy to view “Day of the Soldado” as a cheaper knockoff. Easier, still, considering the movie’s poster — of a gun-toting skeleton draped in a flag — most resembles a Guns N’ Roses album cover. It’s better than that, but not by much. Stefano Sollima (“Gomorrah”) steps in to direct a script by Taylor Sheridan, whose neo-westerns (“Hell or High Water,” “Wind River”) have made him the genre’s best new hope. Sheridan wrote “Sicario,” too, which sought to modernize the drug-war thriller to catch it up to the lethal battles of today’s cartels. But in its ballet of SUVs sweeping across the border, “Sicario” mostly stood for a ruthless, borderless American power equaling the ultra-violence of a new era, with all the moral doubt that



From left: Josh Brolin, Jeffrey Donovan and Benicio Del Toro in “Sicario: Day of the Soldado”

accompanies such a fight. “Day of the Soldado” begins with a similar stab at political relevance. A supermarket in Kansas City is attacked by a swarm of suicide bombers, the last of whom we watch detonate his vest just as a mother and child are trying to tiptoe past. Sheridan and Sollima could easily defend the imagery: This is indeed a not uncommon happening. But it’s a sensationalist way to show it. Is there anyone left who doesn’t understand the horror of terrorism? It’s believed the bombers were jihadis who infiltrated the country by slipping through the Mexican border. Told that the cartels con-

trol the trafficking of migrants over the border, the Secretary of Defense (Matthew Modine) opts to clandestinely prompt a war between two cartels. Graver’s plan is to kidnap the 12-year-old daughter of a cartel kingpin to kick-start the war. “There are no rules this time,” Graver tells Gillick, even if it’s unclear how much Graver ever heeded the rules in the first place. Where “Day of the Soldado” most succeeds is in the blur or maybe altogether disintegration of American altruism in a heinous fight. In one scene, Gillick switches from kidnapper to DEA agent by unhurriedly sli-

pping on a government jacket, but not changing gun or even his seat. Things go from dark to darker still, as “Day of the Soldado” sets its genre tale against the backdrop of Mexican migrants in a way that sometimes feels topical and sometimes exploitive. As grim as the world of “Sicario” is — and Sollima and Sheridan really wants us to know just how grim it is — there’s also a sentimental stab at redemption by way of the kingpin daughter (played by a very good Isabela Moner), who ends up in a desert trek with Gillick. Still, there’s a mean potency to the borderland noir of both

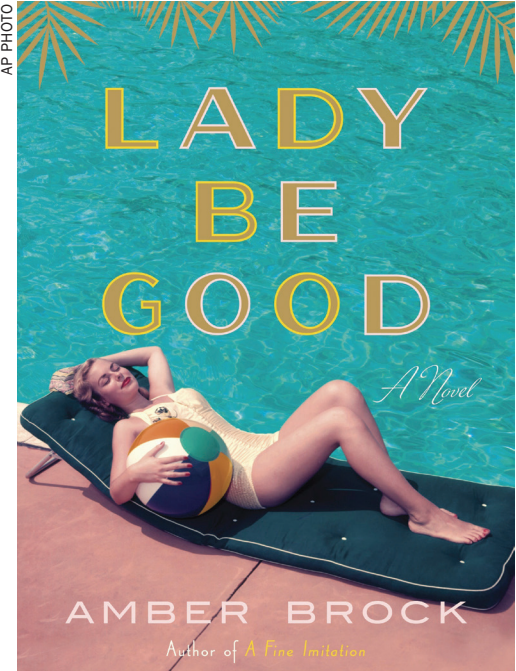
“Sicario” films, enough that it sometimes recalls another tale of explosions and drug enforcement agents on both sides of the border: Orson Welles’ “Touch of Evil.” “Day of the Soldado” is too sober and grim for the sweaty heat of “Touch of Evil.” But it has taken to heart one of its best lines: “All border towns bring out the worst in a country.”

“Sicario: Day of Soldado,” a Sony Pictures release, is rated R by the Motion Picture Association of America for “strong violence, bloody images, and language.” Running time: 123 minutes. ★★☆☆

BOOK IT

Historical Fiction Author Explores World of a NY Socialite

Historical fiction author Amber Brock explores the world of a New York socialite in her latest novel, “Lady Be Good.” The story follows status-obsessed Kitty Tessler and her quest to snag a wealthy man in 1950s New York City. When her hotel magnate father insists that she marry his right-hand man, Andre, Kitty starts scheming to get out of it. If she marries him, she’ll have to make major adjustments in her plan in order to reach the upper echelon she’s been fighting for her entire life. Kitty’s best friend, Henrietta, comes from an affluent family and is engaged to New York socialite Charles. Unfortunately, the marriage has been forced by their families and “Hen” is doomed to live a miserable life with a man known for having several women on the side. Thinking she can protect her friend, Kitty cooks up a scheme to drive a wedge between Hen and Charles so she can marry Charles. Charles’ reputation doesn’t bother Kitty. All she needs is his bank account. Kitty learns that her father is sending Andre to run his other hotel in Miami for a month. With careful plotting, she manages to persuade her father to send both Hen and Kitty to Miami under the ruse that Kitty can get to know Andre better. With Hen out of New York City and away from Charles, Kitty begins hunting for a new love interest for her best friend. Once they arrive in Miami, Kitty eyes soulful crooner Sebastian singing in her father’s hotel club. He’s the perfect distraction for Hen, but what Kitty doesn’t foresee is the development of her own crush. And that person isn’t Andre. Kitty finds herself falling for Sebastian’s friend Max, who opens Kitty’s eyes to the world’s social injustices. After a spontaneous trip to Cuba, Kitty solidifies her feelings for Max and questions her life in the perfect New York City bubble. She’s forced to re-evaluate her plan, her friendship with Hen, her looming arranged marriage and her love for Max.



“Lady Be Good” (Crown) by Amber Brock

“Lady Be Good” is light and cheeky when we get a peek of Kitty’s conniving ways. Although everything is done through the lens of love, her plans to sabotage her best friend’s relationship is unnerving. The next moment, we find Kitty’s heart breaking for the poor and oppressed she didn’t know existed. Could this be the cost of privilege? Can she pass up a trip to Macy’s and see the world in a different light? And will her best friend and new love interest be there at the end of her journey when the truth is exposed?

Lincee Ray, AP

ITUNES

‘Lost’ 1963 John Coltrane Album A Treasure



John Coltrane, “Both Directions at Once: The Lost Album” (Impulse! Records/Verve Label Group)

It’s a rare pleasure to hear this “lost” John Coltrane album for the first time. The component sounds of his classic quartet are so familiar that it’s like hearing from an old friend — but the songs and solos are truly new. The original high quality tape recording, fruit of a glorious one-day session at Rudy Van Gelder’s famed New Jersey studio, was in the hands of the family of Coltrane’s ex-wife Naima, and the well-produced CD released 55 years later captures the quartet in its prime. “Both Directions at Once: The Lost Album” is not a bootleg, a rehearsal or a throwaway album of second-rate work. It may lack the majesty of “A Love Supreme” or the commercial appeal of “My Favorite Things,” but it does not fall far short of those masterpieces. It’s not just Coltrane, of course, but the distinctive blend of McCoy Tyner’s piano, Elvin Jones’ drums and Jimmy Garrison’s bass that makes this release so vital. The band fits together perfectly; there isn’t a moment of discord or misunderstanding. Coltrane’s work on both tenor and soprano sax is astonishing. The solos soar, yet he never seems to be straining. The songs build in familiar ways, but he manages to surprise. The sound is so assured and diverse that it’s hard to believe it was performed in a single afternoon before the quartet rushed off to Birdland across the Hudson River in Manhattan for several live sets. Coltrane, who died of cancer in 1967 at age 40, was back in the studio the next day, recording another album in an entirely different vein. He was clearly bursting with ideas, and totally confident in his ability to make them work. There are a few hints of the free jazz to come, but Coltrane is still working within traditional structures. The album features two original untitled songs that have never been heard before, with Coltrane on soprano, along with the first recording of “Nature Boy,” a version of “Impressions,” and other treats. The deluxe version comes with a second CD adding more tunes to the mix.

Gregory Katz, AP

NEWS OF THE WORLD

Aya Batrawy, Riyadh, AP

AP PHOTO



34-year old Asmaa al-Assdmi poses for a photograph holding her new car license at the Saudi Driving School



Women watch a video about driving, at a road safety event for female drivers launched at the Riyadh Park Mall



Maha Mohammed poses for a photograph on a motorbike as she learns how to ride

SAUDI ARABIA

Women drivers challenge wide array of traditional limits

Saudi women are driving freely through busy city streets for the first time after years of risking arrest if they dared to get behind the wheel. And with the longstanding ban now lifted, a new opportunity has emerged: Working as drivers. It's a job that had been reserved for men only and one that until recently even many Saudi males rejected as socially taboo. Driving was almost entirely the job of foreigners, often lower-income and from countries like India, Pakistan and Bangladesh. Saudi women who want to work as drivers — for ride-hailing services like Uber, for example — are challenging an even wider array of traditional limits on women's rights and are part of a wave of change that has drawn resistance from parts of the male community in the deeply conservative country. "It's very natural for people to resist change," said Ammal Farahat, an affluent mother of two with a master's degree who runs her own consultancy. "Once they start seeing more positive images and opportunities and what it means for women to drive, they're going to change their minds." Farahat, who had a driver's license from the U.S. before

obtaining a Saudi one, signed up to be a driver for Careem, a local competitor to Uber. She and her sister, who grew up in Saudi Arabia with a German mother who could drive freely in her home country, are trying out becoming drivers together. Farahat says she decided to take on the job to defy stereotypes that working as a driver is beneath Saudi women. For many women who sign up to become drivers, the job provides another source of income and greater financial independence. "By opening our platform now to women, we are empowering them to be their own boss, to drive or to work whenever they want, and to work how long they want, as well. Perfect for women who are in the workforce," said Careem co-founder Abdullah Elyas. It's not just women. In recent years, thousands of young Saudi men have started moonlighting as drivers for the two ride-hailing services. The change reflects the shift in Saudi lifestyles mirrored by the kingdom's shrinking ability to rely solely on its vast oil exports for wealth. While 70 percent of Saudis who work are employed by the public sector, those jobs alone are not enough to keep pace with

the number of Saudis entering the workforce. Official statistics show that the average public sector salary for Saudis is about 10,600 riyals a month (\$2,800), far from enough to comfortably cover the costs of one-income households in major cities like the capital, Riyadh. Unemployment is close to 13 percent. The overwhelming majority of job seekers in Saudi Arabia are women, and around 34 percent of Saudis seeking employment are between 25 and 29 years old. The lifting of the driving ban on Sunday is expected to gradually improve women's participation in the workforce and buoy the economy. There will still be many roadblocks for women. They need a male relative's approval to obtain a passport or travel abroad. And the support of a father, husband or brother is seen as key to a woman being able to work or drive. Careem says 2,000 women have registered with the company to sign up as drivers since the kingdom announced in September the driving ban on women would be lifted. Uber, meanwhile, launched a website last week with over 100 Saudi women registering their interest in driving. Already, more than 150,000 Saudi

male drivers are signed up with Uber, with the majority working part-time. Careem says 95 percent of its fleet of drivers are Saudi men, totaling around 170,000. But 80 percent of Uber's customers are women; 70 percent for Careem.

By opening our platform now to women, we are empowering them to be their own boss, to drive or to work whenever they want.

ABDULLAH ELYAS
CAREEM CO-FOUNDER

When the royal decree was announced last year that women would be allowed to drive, some Saudi women eager to drive their own cars shared pictures on Twitter deleting their Uber and Careem apps. Elyas says the company's not

worried about business being hurt, and is embracing the change. "There is a need [for] being driven by a woman in Saudi and we're opening with that whole new customer segment, which we are excited to serve with our service going forward," he said. While there has been a loosening of social restrictions in recent years, the culture here still shuns the mixing of unrelated men and women. A male driver initiating conversation with a female passenger can lead to a complaint. Uber conducted its own research and found that 74 percent of prospective women drivers interviewed said they'd only be interested in driving female riders. To accommodate this, Uber is rolling out a new feature in Saudi Arabia that allows women drivers to select women riders. The company describes it as an effort at "being mindful of the cultural context" in Saudi Arabia. Careem says its drivers too can decide to confirm or decline an order based on the rider's gender by seeing their name. As she drove around the streets of Riyadh, Farahat talked about how her daughter and niece, both under 5, will never know the challenges her generation went through in getting from one place to another and needing to rely on a man for transportation. "They're not growing up in the same Saudi Arabia I grew up in at all," Farahat said. "It's exciting, but also I know every generation has their own challenges, so what challenges would they go through? It will be different."

AP PHOTO



WORLD OF BACCHUS

Jacky I.F. Cheong



GRAF ADELMANN BURG SCHAUBECK GRAUBURGUNDER H.A.D.E.S. 2015

Scintillating citrine with shimmering golden reflex, the hedonistic nose effuses grapefruit, apricot, butterscotch and fine oak. Anchored by generous acidity and underlying minerality, the sensual palate emanates physalis, nectarine, dried coconut flakes and smoked salt. Full-bodied at 13.5%, the opulent entry carries onto an elaborate mid-palate, leading to an epicurean finish. As Oscar Wilde put it, “[one] can resist anything except temptation...”



GRAF ADELMANN KLEINBOTTWARER OBERER BERG “DER SCHWARZE LÖWE” LEMBERGER TROCKEN VDP GG 2012

Dark gamet with crimson-ruby rim, the scented nose offers black cherry, mulberry, clove, tobacco and graphite. Braced by abundant acidity, prolific tannins and firm minerality, the magnanimous palate delivers cassis, prune, black pepper, caffè ristretto and charcoal. Medium-full bodied at 13.5%, the poised entry continues through an intense mid-palate, leading to a lasting finish. This Lemberger is as much the flagship of Graf Adelmann as it is a marquee representation of Württemberg.



FÜRST HOHENLOHE OEHRINGEN “EX FLAMMIS ORIOR” H.A.D.E.S. 2011

Reddish black with carmine-rosewood rim, the hypnotic nose reveals blackberry, prune, dark chocolate, cigar box and balsam. Buttressed by tantalising acidity, tasty tannins and pristine minerality, the mesmerising palate unveils cassis, mulberry, cocoa, caffè ristretto and forest mushroom. Medium-full bodied at 13.5%, the graceful entry evolves into a melodious mid-palate, leading to an indelible finish. A blend of Lemberger, Cabernet Franc and Merlot from Große Lage vineyards; but for the absence of a cuvée category, this gem would have been a Großes Gewächs.



FÜRST HOHENLOHE OEHRINGEN VERRENBERGER VERRENBURG RIESLING TROCKENBEERENAUSLESE VDP GL 2013

Radiant amber with glistening copper reflex, the luxurious nose exudes dried apricot, crystallised orange peel, lemon curd, royal jelly and honeysuckle. Sustained by searing acidity and chiselled minerality, the glorious palate oozes kumquat purée, dried mango, celery salt, marzipan and iris. Thoroughly sweet with 154g of residual sugar per litre and full-bodied at 11%, the rococo entry persists through a palatial mid-palate, leading to an endless finish. This is the Fabergé Egg in Württemberg’s treasury of noble sweet wines.

The Standard-Bearers of Württemberg VIII

(Continued from “The Standard-Bearers of Württemberg VII” on 2 March 2017)

The love story between wine and oak can be traced back to time immemorial, but the exact origin could not be ascertained, due to the perishability of wood. Herodotus of Halicarnassus recorded in the 5th century BC that ancient Mesopotamians were the first to use wooden containers to store and transport wine, but one must note that the Father of History was far from infallible, as his writing was rarely free of myths and hearsays.

For long periods in history, earthenware such as the amphora used to be the most common vessel, and it was not until Roman times that oak containers began to replace earthenware as the preferred vessel for storage and transport. The use of oak during vinification and/or maturation to influence the colour and flavour of wine came even later.

Regions such as Allier, Nevers, Tronçais, Slavonia and northern Hungary have for centuries been revered for their oak barrels, which have become a sine qua non of their winemaking traditions. Germany lacks neither good oak nor skilled coopers, but most of its reds are traditionally oak-free. Even if they were vinified or matured in oak, it was in old large barrels, which did not impart oak influence.

Germany’s red revolution began in its innovation centre – Württemberg. In 1986, a quintet of estates formed the innocuously named Studiengruppe Neues Eichenfaß (literally: Study Group on New

Oak Cask), latterly known as H.A.D.E.S. (an acronym derived from the initials of the member-estates), now comprising a sextet of estates. Of particular note are the 21ha Weingut Graf Adelmann, whose family seat is Burg Schaubeck, a castle first mentioned in 1272; and the 29ha Weingut Fürst Hohenlohe Oehringen, possibly the oldest family business in Germany, now in its 27th generation. H.A.D.E.S. is perhaps Germany’s Douro Boys, indeed rebel and visionary and pioneer rolled into one. At a time when oak was rejected by some as a false note, when German wine was considered too delicate to withstand oak, and when the mannerism of Oechsle Scale reigned supreme, H.A.D.E.S. fired the first shot of Germany’s red revolution, which spread across Württemberg and the whole country, culminating in the establishment of Deutsches Barrique-Forum in 1991.

The following wines were tasted in the presence of Felix Graf Adelman, proprietor of Weingut Graf Adelmann (W: www.graf-adelmann.com; E: weingut@graf-adelmann.com), and Joachim Brand, winemaker of Weingut Fürst Hohenlohe Oehringen (W: www.verrenberg.de; E: info@verrenberg.de), during a press trip 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).

To be continued...

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
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 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

FOOD AND BEVERAGE

US RESTAURANTS HOST REFUGEE CHEFS WHO OFFER A TASTE OF HOME

Lorin Eleni Gill, San Francisco

At San Francisco's Tawla restaurant, Muna Anaee powdered her hands with flour and gently broke off a piece of golden dough to prepare bread eaten in Iraq, the country she fled with her family.

Anaee was preparing more than 100 loaves for diners this week as part of a program that lets refugees aspiring to be chefs work in professional kitchens. The Refugee Food Festival — a joint initiative of the United Nations Refugee Agency and a French nonprofit, Food Sweet Food — started in Paris in 2016 and came to the U.S. for the first time this year, with restaurants in New York participating as well. The establishments' owners turn over their kitchens to refugee chefs for an evening, allowing them to prepare sampling



Muna Anaee, prepares a ball of khobz orouk, a flatbread she would eat frequently in her native Iraq

platters of their country's cuisine and share a taste of their home.

Restaurants in 12 cities outside the U.S. are taking part in the program this month. "It's been a big dream to open a restaurant," said Anaee, 45, who now has a green card.

Anaee was among five refugees chosen to showcase their food in San Francisco — each at a different restaurant and on a different night, from Tuesday through Saturday.

Organizers say the goal is to help the refugees

succeed as chefs and raise awareness about the plight of refugees worldwide.

It's important to "really get to know these refugees and their personal stories," said Sara Shah, who brought the event to California after seeing it in Belgium.

Anaee and her husband and two children left Baghdad in 2013 over concerns about terrorism and violence. She worked as a kindergarten teacher in Iraq, not a chef, but was urged to pursue cooking as a career by peers



Pa Wah, a refugee from Myanmar, mixes shrimp in a turmeric tempura batter at the Hog Island Oyster Co. restaurant in San Francisco

in an English class she took in California after they tasted some of her food.

Azhar Hashem, Tawla's owner, said hosting Anaee was part of the restaurant's mission to broaden diners' understanding of the Middle East — a region that inspires some of its dishes.

"Food is the best — and most humanizing — catalyst for having harder conversations," she said.

The four other aspiring chefs serving food in San Francisco are from Myanmar, Bhutan, Syria

and Senegal.

Karen Ferguson, executive director of the Northern California offices of the International Rescue Committee, said San Francisco was a good city for the food festival. "We have so much diversity, and we see the evidence of that in the culinary expertise in the area," she said.

The Bay Area has a high concentration of refugees from Afghanistan, Honduras, Guatemala, El Salvador, Eritrea and Burma, though exact numbers are unclear, according to

the rescue committee.

Its Oakland office settled more than 400 refugees in the Bay Area last year, but the number of refugees settling in the region has fallen dramatically since the Trump administration this year placed a cap on arrivals, Ferguson said.

Pa Wah, a 41-year-old refugee from Myanmar, presented dishes at San Francisco's Hog Island Oyster Co. on Tuesday. She said she didn't consider a career in cooking until she moved to California in 2011 and got her green card. Cooking was a means of survival at the Thailand refugee camp where she lived after escaping civil conflict in Myanmar as a child. Participating in the food festival showed her the challenges of running a restaurant, but also helped her realize she was capable of opening her own, she said. **AP**

SKIP THE BARBECUE? LACK OF CO2 HITS EU BEER, MEAT PRODUCTION

Robert Stevens, London

Europeans may have to cut back on their summer barbecues. A shortage of carbon dioxide that has already halted some beer production is also hitting food processing companies. Scotland's biggest pork producer said Tuesday it would run out of the gas in a week.

Slaughterhouses use industrially made carbon dioxide to stun animals before slaughter, and also use it in packaging to increase shelf-life in stores.

It is obtained as a by-product in the production of fertilizers. That means that companies that use the gas, like breweries and slaugh-

terhouses, have no say in how much is produced. Carbon dioxide production is usually lower in the summer because of the hot weather, but a string of problems across the sector in Europe have caused fertilizer makers to shut down more plants than usual. Though the shortage is Europe-wide, Britain's gas manufacturers have suffered additional mechanical problems that have further reduced supply.

Overall production of carbon dioxide was already under pressure as the market for the fertilizer ammonium nitrate has weakened, said Nick Allen, head of the British Meat Processors Association. "Things are getting



tight," he said.

Allen said the shortage of carbon dioxide "might well affect the price of meat." Many major suppliers "will have to make very serious decisions about their levels of production."

In Britain, the government prioritizes carbon dioxide for use in hospitals and fire-extinguishers, so companies that use the gas for manufacturing — of goods as diverse as fizzy drinks and meat — are being

supplied with less.

Small brewers and farmers are particularly vulnerable. Alex Gordon, the manager of Maidland's Farm in Scotland, worries that because slaughterhouses set prices, the amount of money given to farmers "would hit the ground."

"Farmers could make less money," he said. Zoe Davies, CEO of Britain's National Pig Association, says the shortages could last weeks for some companies but

is hopeful that the pig industry will not suffer lasting damage. Davies said no work is being canceled so far, with major farms moving their pigs to other slaughterhouses.

"I don't think the customer would see any difference," said Davies. She said meat producers expect carbon dioxide supplies to return to normal levels within the next few weeks.

In the drinks industry, the situation has been exacerbated by a "catalogue of unfortunate things which have ended up into something major," said Edward Binsted, the president of the British Bottlers' Institute. Though drinks manufacturers increased

orders to meet the rise of demand from the World Cup, they did not anticipate northern Europe's heat wave, and have struggled to satisfy those wanting a cold drink in the sun.

Holden's Bottling, a small bottling company in central England, normally produces about 80,000 bottles a day. This week, they've produced zero. "The company is closed. We can't turn over another penny until we've received gas from the supplier," said Mark Hammond, the director. He said his company has been trying to get gas for ten days but has received no indication of when supply will resume. "It's as if our whole revenue stream turned off." **AP**

WHAT'S ON



TODAY (JUN 29)

STILLNESS IN MOTION – PHOTOGRAPHY
EXHIBITION BY AGOSTINHO G. FERNANDES (NICO)

Taiji is one of the elements that features the exhibition – Stillness in Motion, martial arts are good at motion with an extreme motion that uses stillness to control softness and counteract hardness in all aspects to achieve balance. Capturing motion paths of the dancers through time and space, from a tri-dimensional reality into a still bi-dimensional image, yet full of energy and life, is a wonderful challenge. From colours, lighting, dance formation, the beauty of movements and music, moved and inspired Agostinho Fernandes in creating a unique visual language. Depending on the choreography, the sense of dancing motion, rhythm and mood are beautifully illustrated by slowing down the exposure time, or by moving the camera when the scene is still.

TIME: 2pm-7pm (Closed on Sundays)

UNTIL: July 21, 2018

VENUE: Creative Macau, G Floor, Macau Cultural Centre, Av. Xian Xing Hai, s/n, NAPE

ADMISSION: Free

ORGANIZER: Center for Creative Industries

ENQUIRIES: (853) 2875 3282

www.creativemacau.org.mo



TOMORROW (JUN 30)

STROLLING IN THE GARDEN, LISTENING TO MUSIC

The “Strolling in the Garden, Listening to Music” series, held on weekends, takes the Macau Chinese Orchestra to several of the city’s most culturally-apposite sites, from the Jao Tsung-I Academy to the nearby Chun Chao Tong Pavilion and Macau Tea Culture House. This month’s edition of the event series visits the Mandarin’s House, for an afternoon of storytelling through music.

TIME: 4pm

VENUE: Mandarin’s House

ADMISSION: Free

ORGANIZER: Macau Chinese Orchestra

ENQUIRIES: (853) 8399 6699

www.icm.gov.mo/ochm



HEROES: A VIDEO GAME SYMPHONY

This concert presents music from some of the most popular and best-enjoyed video games of all time, including “The Elder Scrolls”, “Portal” and “Journey”. The music scores gain new life when performed live by a full orchestra and a choir. The audience is in for an immersive experience, as the music is accompanied by clips of the video games projected on a large screen. The concert lasts for two hours, including one interval.

TIME: 8pm

VENUE: Venetian Theatre, Venetian Macao

ADMISSION: MOP100, MOP200, MOP300

ORGANIZER: Macau Orchestra

ENQUIRIES: (853) 2853 0782

www.om-macau.org

TICKETING SERVICE: 2855 5555 or 2882 8818

www.macauticket.com / www.cotaiticketing.com



SUNDAY (JUL 1)

“DE-CORPS-STRUCTION” SERIES 2018 – “THE RITE OF SPRING WITH THE BODY AS THE ENEMY”

This solo performance was developed by Hong Kong-based experimental theatre company Zuni Icosahedron in 2016. It premiered in November that year at the Hong Kong Cultural Centre, receiving positive feedback. It has been choreographed and is performed by Dick Wong. According to the promoters, “The Rite of Spring” is “a battle between the body and mind” that includes sacrifice, ritual, creation and performance.

TIME: 8pm

DATE: June 30 & July 1, 2018

VENUE: Old Court Building

ADMISSION: MOP150

ORGANIZER: Comuna de Pedra

ENQUIRIES: (853) 2853 0782

www.comunadepedra.com

KONG SENG TICKETING SERVICE: 2855 5555

www.macauticket.com



MONDAY (JUL 2)

SCULPTURE – A JOURNEY, EXHIBITION BY ANTÓNIO LEÇA

Born in 1948, Portuguese sculptor António Leça studied fine arts in Portugal’s capital Lisbon and in Venice, Italy. This is his first solo exhibition. It features a total of 56 artworks in wood, divided into three series – “D’Après Brancusi”, “Trees” and “Tótemes” – and created over the past five years.

TIME: 3pm-8pm (Mondays)

12pm-8pm (Tuesdays to Sundays)

UNTIL: October 21, 2018

VENUE: A2 Gallery, Albergue SCM

ADMISSION: Free

ORGANIZER: Albergue SCM

ENQUIRIES: (853) 2852 2550



TUESDAY (JUL 3)

MARC CHAGALL, LIGHT AND COLOR 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 Color in Southern France explores the omnipresence of light and color 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 color 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



WEDNESDAY (JUL 4)
EXHIBITION OF NEW WORKS IN MAM
COLLECTION

This exhibition features eight vertical scrolls depicting flowers, plants and fruits, produced by painter Zhao Mingshan, who died in the 1960s. The artist is considered one of the clearest exponents in Macau of the Lingnan School of painting, and a disciple of Situ Qi, a renowned Lingnan School painter of flowers. Zhao Mingshan left few works, meaning his paintings are only rarely to be found in public or private collections. In 2015, relatives of Zhao Mingshan expressed willingness to donate to the Macau Museum of Art (MAM) the eight works now on exhibition.

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



THURSDAY (JUL 5)
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 Iam 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 Iam Ecumenical Centre
ADMISSION: Free
ORGANIZER: Macau Museum
ENQUIRIES: (853) 2875 1516
www.macaumuseum.gov.mo

Sands WEEKEND



CELINE DION LIVE 2018 IN MACAO

8pm, 29 & 30 June, Friday & Saturday
Cotai Arena, The Venetian Macao

One of the most revered and successful performers in pop music history, global pop sensation Celine Dion will bring her highly anticipated Celine Dion Live 2018 to The Venetian Macao this weekend, as part of a 12-city tour across the Asia-Pacific region. Limited tickets still available.

Tickets: From MOP480, call reservations +853 2882 8818
cotaiticketing.com



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.



JOIN THE JOIE DE VIVRE FEST

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

Don't miss the final two days of the 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-midnight, Friday and Saturday



VIEW AND DINE AT THE PARISIAN MACAO

Until 30 December, savour exotic flavours at The Parisian Macao and enjoy the spectacular views from the Eiffel Tower. Tickets include admission to Eiffel Tower 37th Floor and a meal at selected restaurants.

Lunch Set
MOP258* per adult | MOP178* per child
Enjoy Lunch at Le Buffet or Set Lunch at Brasserie or Lotus Palace for one person, plus Eiffel Tower ticket for one.
Dinner Buffet
MOP418* per adult | MOP258* per child
Enjoy Dinner at Le Buffet for one person, plus Eiffel Tower ticket for one.
Book Now
Le Buffet +853 8111 9250 Brasserie +853 8111 9200
Lotus Palace +853 8111 9260

*Subject to 10% service charge. Terms and conditions apply.



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Black pepper (*Piper nigrum*) is native to southern India and is the world's most traded spice. Today, Vietnam is the largest producer and exporter of pepper.

The difference

Spices and herbs are both used to flavor food, but they are not quite the same thing. Spices are obtained from roots, flowers, fruits, seeds or bark and are generally stronger in flavor than herbs. Herbs are obtained from the leaves of herbaceous (nonwoody) plants.

In some cases, an herb and spice may come from the same plant. For example, the seeds from the dill plant are spices, while the stalk of the plant is an herb.

According to the American Spice Trade Association, spices are "any dried plant product used primarily for seasoning purposes." This broad definition would include herbs and dehydrated vegetables.

Kinds of spices

- Dried fruits or seeds, such as fennel, mustard and black pepper
- Arils, such as mace
- Barks, such as cinnamon
- Dried flower buds, such as cloves
- Stigmas, such as saffron
- Roots and rhizomes, such as turmeric and ginger
- Resins, such as asafoetida

Historic events

Archaeologists believe primitive people (around 50,000 B.C.) learned that wrapping meat in the leaves of bushes enhanced the taste, as did certain nuts, seeds, berries and barks. Spices and herbs were also used by the ancients to mask unpleasant tastes and odors of food and, later, to keep food fresh.

c1700: Evidence of cloves being used in Syria.

1224: Egyptian pharaoh Ramses II is embalmed with peppercorns in his nose.

900: Venice, Italy, becomes a commercial power — much of it based on the spice trade.

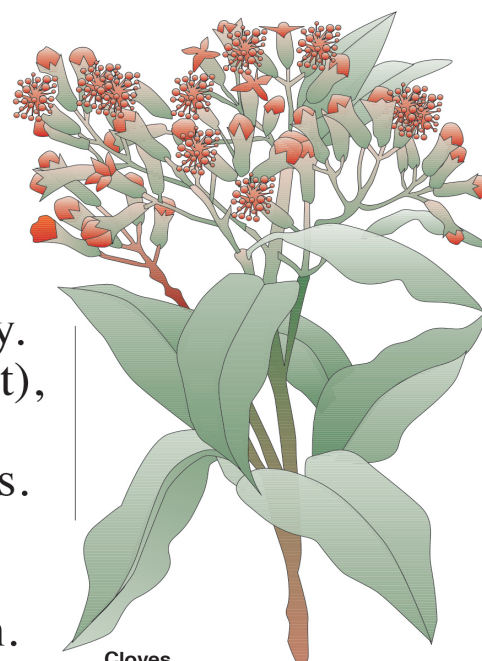
1490s: The Spanish introduce chiles to Europe.

1493: Columbus discovers allspice in the West Indies.

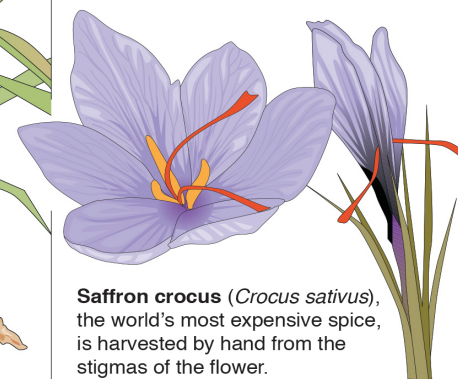
1505: The Portuguese discover Ceylon, a cinnamon source.

1602: The Dutch East India Co. was formed. It became very rich and powerful trading in Eastern spices: coffee, tea, cinnamon, cloves and nutmeg.

Black mustard (*Brassica nigra*) is a relative of cabbage and broccoli. Mustard has been used to aid digestion, and plasters are still used to reduce fevers. Canada and Nepal are the world's major producers of mustard seed.

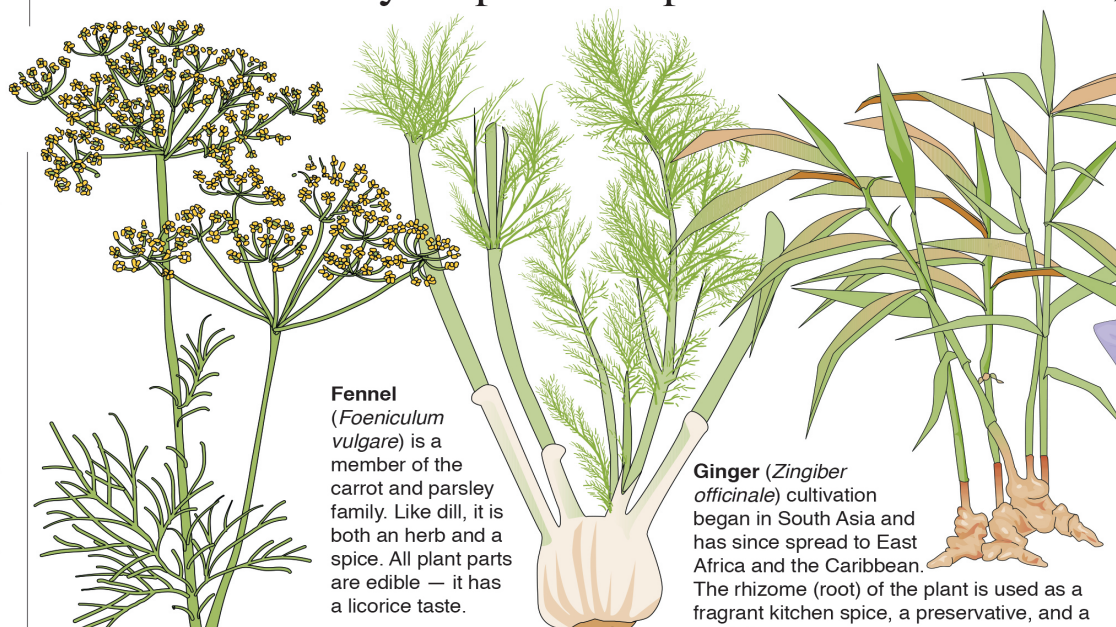


Cloves (*Syzygium aromaticum*) are native to the Maluku Islands in Indonesia and are used as a spice in cuisines all over the world. Cloves have been used to treat toothaches because they have a numbing effect on gums. They are also used for upset stomachs and bad breath.



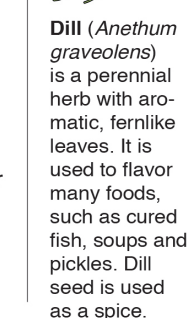
Saffron crocus (*Crocus sativus*), the world's most expensive spice, is harvested by hand from the stigmas of the flower.

There are just three stigmas (called saffron threads) on each flower. It is native to Southwest Asia.

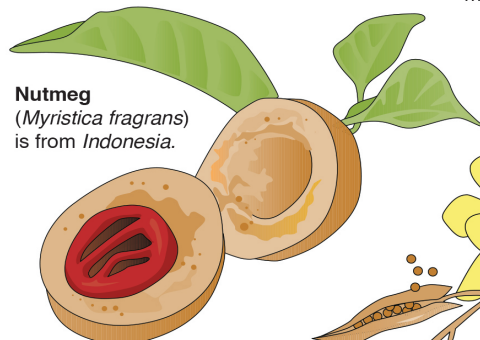


Fennel (*Foeniculum vulgare*) is a member of the carrot and parsley family. Like dill, it is both an herb and a spice. All plant parts are edible — it has a licorice taste.

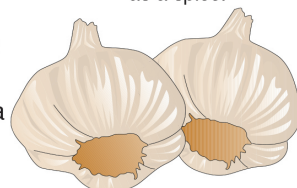
Ginger (*Zingiber officinale*) cultivation began in South Asia and has since spread to East Africa and the Caribbean. The rhizome (root) of the plant is used as a fragrant kitchen spice, a preservative, and a medicine.



Dill (*Anethum graveolens*) is a perennial herb with aromatic, fernlike leaves. It is used to flavor many foods, such as cured fish, soups and pickles. Dill seed is used as a spice.



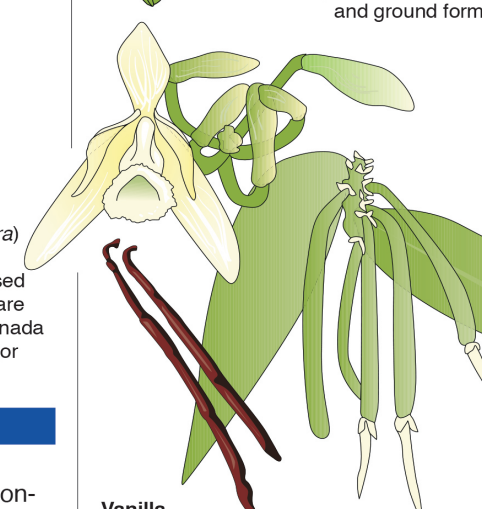
Nutmeg (*Myristica fragrans*) is from Indonesia.



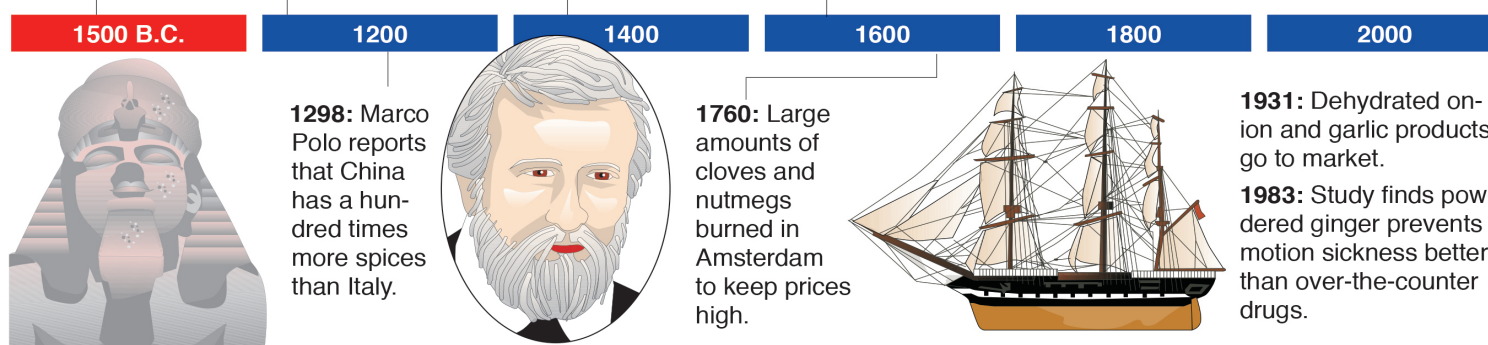
Garlic (*Allium sativum*) is a bulb and a close relative of the onion. Native to Central Asia, it has been in use as a spice and a medicine for more than 7,000 years.



Cumin (*Cuminum cyminum*) is a member of the parsley family from the east Mediterranean and India. Its dried seeds are used in the cuisines of many cultures in whole and ground form.



Vanilla (*Vanilla planifolia*) is a kind of orchid that grows as a vine, climbing trees or poles. A native of Mexico, this spice is used in many baking recipes, perfumes and aromatherapy.



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