



- MOVIE: THE MULE
- BOOK: BROKEN GROUND BY VAL MCDERMID
- MUSIC: THE PROPHET SPEAKS BY VAN MORRISON
- WINE: THE NOMENCLATURE EXCEPTION
- FOOD: BRAISED SHORT RIBS

times
Extra

weekend Guide

Macau Daily Times | Edition 3192 | 14 Dec 2018

SHADOW,

the master's Three Kingdoms

TODAY
AT THE MACAU FILM FESTIVAL

THE NEAR-MONOCHROME
IMAGES ARE THE SPECTACULAR
STAR OF FAMOUS CHINESE
DIRECTOR ZHANG YIMOU'S
SUMPTUOUS RETURN TO FORM

A REVIEW



BOOK IT

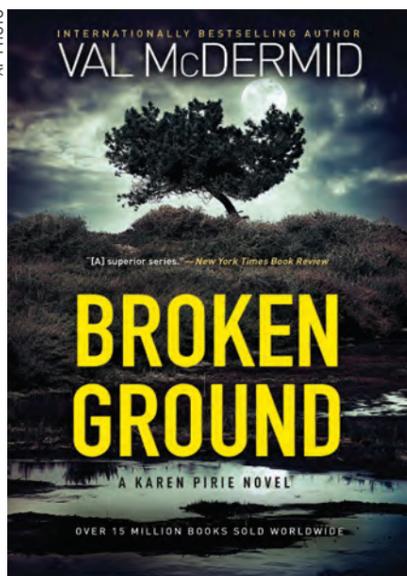
'BROKEN GROUND' GIVES NEW INSIGHT TO SCOTLAND'S ROLE IN WAR

The past is always in the present for Edinburgh Detective Chief Inspector Karen Pirie, making her fifth appearance in Val McDermid's expertly plotted "Broken Ground." As head of the Historic Cases Unit — that would be cold cases in the United States — Karen is used to investigations that aren't just old but also give a glimpse of life in the past.

As a result, the Karen Pirie novels turn the spotlight on bits of forgotten history. "Broken Ground" has its roots in World War II in the Scottish Highlands. In 1944, soldiers pulling out of their encampment were told to either burn or bury their equipment as it would be too costly to salvage anything. But two soldiers couldn't bear to destroy the pair of valuable American motorcycles that had just arrived, so they buried them in protective boxes in the peat bog, planning to return one day for their treasure. They never got the chance, but now one soldier's granddaughter, Alice Somerville, and her husband, Will, have come to claim their inheritance.

The peat bog protects anything buried in it, including the perfectly preserved body of a murdered professional athlete whose body is found along with the motorcycles. But this was a more modern crime as it is quickly determined that the man disappeared in 1995, based on his expensive limited-edition shoes. As Karen delves into the decades-old tragedy, she also is drawn into a woman's domestic violence situation that seems to be on the verge of escalating.

McDermid's affinity for multilayered plots and complex characters continues to excel in "Broken Ground," her 32nd novel. Work consumes Karen, allowing her to compartment-



"Broken Ground" (Atlantic Monthly Press) by Val McDermid

talize her grief over the death of the man she loved, Phil Parhatka, a fellow detective killed in the line of duty. Juggling the cases, she also deals with a new detective assigned to her tiny squad, who may be spying on her for their new boss who despises Karen.

Police politics and crime investigations soar in "Broken Ground," but McDermid's look at the Highlands during World War II gives a new insight into Scotland's role during the war.

And beware of those peat bogs — you may never return.

Oline H. Cogdill, AP

tTUNES

VAN MORRISON'S LATEST FINDS HIM IN RELAXED, SWINGING GROOVE

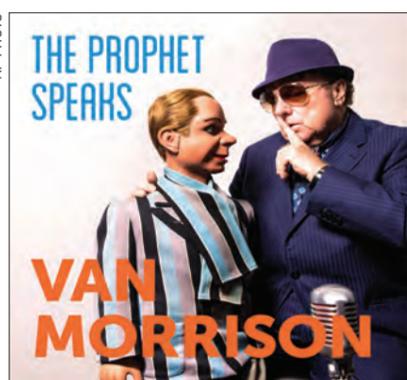
The first thing longtime listeners to Van Morrison will notice is the lack of angst — his 40th studio album is missing the usual complaints about the greed and cynicism of the music business. The next and most remarkable aspect is the relaxed, easy groove that permeates through "The Prophet Speaks," which finds Morrison relishing his relatively recent incarnation as a jazz singer backed by an expressive, moody band. It's rather remarkable that Morrison has been singing for well over half a century and he's rarely sounded so comfortable and unforced.

He's once again using the considerable talents of Joey DeFrancesco and his band. The results are impressive, with 73-year-old Morrison focusing on the feel and texture of each song rather than seeking the revelatory, soul-stretching crescendos of some of his earlier works. He seems to have found a style that fits him as he ages, a blend of instruments, including Hammond organ and horns, that could have been heard in the late 1950s but sounds perfectly fresh today.

There are a few straightforward covers of old favorites, including John Lee Hooker's "Dimples" and Solomon Burke's "Gotta Get You Off My Mind," that let Morrison pay tribute to departed performers he used to share bills with. A half-dozen new songs — including "Spirit Will Provide" and the title track — conjure up Morrison's more mystical approach to lyrics and arrangement.

Even more compelling is "Ain't Gonna Moan No More," a Morrison original that both swears off his often complaining, self-pitying ways and pays homage to the greats who preceded him, including Muddy Waters, Hooker, and, in some depth, Louis Armstrong.

Gregory Katz, AP



Van Morrison, "The Prophet Speaks" (Caroline International)

DRIVE IN



Taissa Farmiga (center) and Clint Eastwood in a scene from "The Mule"

IN 'THE MULE,' CLINT REFLECTS ON A LIFE ON THE ROAD

Both tender apologia and vigorous justification, Clint Eastwood's "The Mule" is a deeply, fascinatingly personal meditation from the 88-year-old director who, like his aged drug mule protagonist, has spent a long time on the road.

"The Mule" is the indefatigable Eastwood's second film just this year, following "The 15:17 to Paris," a distinctly undramatic dramatization of the thwarted 2015 train attack, starring the real-life heroes. Eastwood isn't playing himself in "The Mule" — far from it — but it's hard not to appreciate, and be moved by, the film's many echoes for the filmmaker, acting for the first time in one of his own since 2008's similarly self-reflective "Gran Torino."

That he finds such intimate dimensions in the story of Leo Sharp is a testament to both Eastwood's knack for pared-down elegy and to the lean script by Nick Schenk that envisions larger American themes within its geriatric drug courier.

Sharp was arrested at age 87 with 104 kilos of cocaine in the back of his pickup while en route to Detroit. Little in the World War II veteran's appearance suggested his secret identity. Sharp, it was discovered, was among the most prolific regional smugglers for the Sinoloa cartel. The hard-to-believe tale was recounted by The New York Times' Sam Dolnick, an article that's been adapted here.

"The Mule" takes plenty of liberties with Sharp's story — Eastwood's smuggler is named Earl Stone, and is a Korean War vet — just as it has found curious parallels for its star. Some of them are silly. Some are profound. But rarely does "The Mule" — for better and worse — not reverberate with Eastwood's own mythology in intriguing, if sometimes painfully awkward ways.

Eastwood's Stone is a celebrated horticulturalist who-

se specialty is the daylily, a fragile flower that blooms for 24 hours a year. In the film's early scenes, we see him, dressed in a seersucker suit, dishing out jokes while being fawned over by fans. Eastwood has made celebrity a regular subject, (the Capt. Chesley Sullenberger of his "Sully" resented the spotlight). But the director has found his most peculiar metaphor for his own fame in a horticulturalist who wins at the daylily equivalent of the Oscars.

But Stone's lily farm runs into hard times. Dolling out cash to his Hispanic workers, he mutters, "Damned internet. It ruins everything." Like "Gran Torino" (also penned by Schenk) there are plenty of such old-man lines in "The Mule," some delightful, some less so. We learn that Stone has long been estranged from his bitter ex-wife Mary (Dianne Wiest) and his equally furious daughter Iris (Alison Eastwood, the director's daughter), though his granddaughter Ginny (Taissa Farmiga) has kept the faith.

To help pay for Ginny's wedding, Stone follows a tip that leads him to a non-descript auto shop. Cartel members put a bag of drugs in his beat-up Ford pickup, hand him a phone and tell him to respond to any call or text. "Text?" he replies. After reaching his destination, Stone finds a wad of cash in the glove compartment.

Many more trips and more kilos follow, and the legend of the smuggler known as "Tata" (grandpa) begins to grow, attracting the attention of the cartel kingpin (Andy Garcia). At the same time, a DEA investigation (Bradley Cooper and Michael Pena co-star as agents) is closing in. But they, too, aren't immune to the superficial ways of the modern world, and are pressed to make "a splash" for politicians and press.

Baked into "The Mule" is a sense of changing America squeezing out the regular Joe.

Stone has occasional encounters — giving a repair suggestion to a lesbian biker, fixing a tire for a couple he refers to as "Negroes" — that seem intended to show he's a good ol' guy, even if he doesn't know the politically correct lingo. "The Mule" isn't unconcerned with racism, but these scenes are really just for a laugh. Worse, I found, was scene that parodied the anxiety of a Latino man wrongly pulled over by the police.

A film about an old white guy working for a Mexican cartel called for more curiosity to those around Stone. There isn't a Hispanic character (or woman) in "The Mule" that rises above a stereotype, an irony considering Stone's success is predicated on not looking like a typical smuggler.

And yet there's still a potent, classically Eastwood parable here about eking out a little bit of freedom in an America that seems to always be tightening the noose. Even the low-level cartel guys get a new, unforgiving boss.

And as "The Mule" ambles toward its conclusion, it draws closer to Stone, and maybe to Eastwood's legacy, too. Much of the movie measures temporary pleasures (from a motel threesome to the fleeting bloom of a lily) with long-term guilt. When Stone makes a reckoning with his ex-wife and daughter (Eastwood's late scenes with Wiest are the best in the film), it's hard not to wonder if Eastwood (whose expansive family attended the film's premiere) is channeling his own misgivings over a nonstop career. "I thought it was more important to be somebody out there," he says, "than a damned failure in my own home."

Jake Cole, AP Film Writer

"The Mule," a Warner Bros. release, is rated R for language throughout and brief sexuality/nudity. Running time: 116 minutes. ★★☆☆

Zhang Yimou's 'Shadow' is breathtakingly beautiful saga

Black ink drips from the tip of a brush and daggars into clear water, spiraling out like smoke; a Chinese zither sounds a ferocious, twanging note that warps and buckles in its sustain; rain mottles the sky to a heavy watercolor gray, forming pools on paving stones into which warriors bleed; whispery drafts from hidden palace chambers stir tendrils of hair and set the hems of luxuriant, patterned robes fluttering. Every supremely controlled stylistic element of Zhang Yimou's breathtakingly beautiful "Shadow" is an echo of another, a motif repeated, a pattern recurring in a fractionally different way each time.

After 2014's semi-autobiographical "Coming Home," which had soul but little spectacle, and 2016's "The Great Wall" — all spectacle and no soul — it seemed like the Himalayan peaks of the revered Fifth Generation filmmaker's career ("Raise the Red Lantern," "Hero," "Red Sorghum," "House of the Flying Daggers") might now be behind him. But here, almost insouciantly and with little fanfare, comes "Shadow," a thrilling return to form, which matches Zhang's best work for the sheer voracious elegance of the images and possibly surpasses much of it for inventiveness. Most strikingly, in styling the locations and costumes almost entirely in black and white, but shooting (alongside regular DP Zhao Xiaoding) in color, Zhang, famous for his lantern reds, golden yellows and the soft, pretty pastels of "Flying Daggers," gives the whole film a monochromatic sheen, highlighting only the skin tones of the characters and the dark crimson of the blood they spill.

Based on the fabled "Three Kingdoms" saga of Chinese legend (with China having such "a long historical past," said Zhang in interview, "I wouldn't create baseless stories"), "Shadow" is a kno-

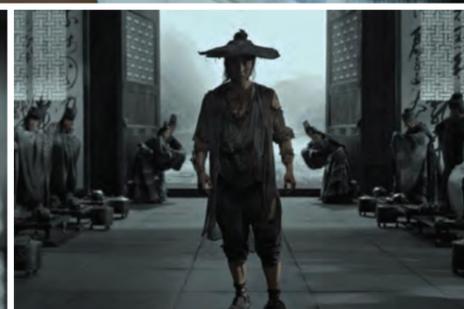
ttly tale of palace intrigue, old grudges and crafty doppelgangers, that can take a minute to get a proper hold on. In the court of the Pei Kingdom, ruled by a seemingly petulant and cowardly King (Zheng Kai), the noble and brilliant Commander Yu (Deng Chao) counsels war against a powerful neighbor who has captured the strategically important city of Jingzhou. The King ignores his advice, preferring to sue for peace with the invaders and even offering them his beloved sister (Guan Xiaotong) in marriage to seal the craven alliance. Yu nonetheless arranges a one-to-one duel with the legendarily unbeatable spearsman General Yang (Hu Jun), the leader of the invading forces who inflicted a terrible wound on him the last time they met, to decide the fate of the city. But the Commander is not who he seems to be: Really he is the low-born Jing, who was plucked from poverty as a child due to his resemblance to Yu, and trained to be his double, or "shadow." The cunning but ailing Yu has gone into hiding in the palace's secret chambers, and with the collusion of his resourceful wife Madam (Sun Li), Jing has taken his place at court, fooling everybody. It's an absorbingly epic yarn, and though often talky, there's always something in restless motion — a beaded headdress or a capacious sleeve — making even con-toluted, exposition-heavy sections feel visually dynamic. Really the story lives in its staging and shotmaking: It billows to life in the flooding liquid silks of Chen Minzheng's sumptuous costuming, the enviable fabrics printed in an abstract, stained water motif (if Zhang ever thinks to launch a pret-à-porter line — and by all means let's encourage that — he's already got the designs in hand). And it thrums through Ma Kwong Wing's amazing production design: The elaborate, monochrome interiors,

full of secret spyholes and gauzy, blurring screens, and the permanently rainswept, slicked-down exteriors give the film the look of a graphic novel painstakingly drawn in classical Chinese ink-brush technique.

But there's more than just beauty in this tall twisted tale of power plays and divided loyalties; there's wit, too. Madam has grown closer to her husband's surrogate and further from her husband, and while Jing duels for the fate of the city, she duets with Yu in a zither pas de deux, which is just as thrillingly adversarial (indeed, the flutes-and-lutes of Loudboy's classical Chinese score are perfect accents to the action throughout). And when Madam has a stroke of inspiration about how to combat the enemy's mighty, thrusting-spear technique that involves using a parasol as a shield and moving in a graceful, "feminine" sway, the technique is adopted by the Pei troops, though modified, so the umbrellas are now edged in sharp metal and send blades slicing through the air when twirled. During one particularly crazy sequence that should be credited to action sequence designer Dee Dee, a detachment of soldiers, each nested into an upturned umbrella, is catapulted, spinning like the teacups in Disneyland's Mad Tea Party, down the waterslide of a rain-soaked city street: It may not be the most thematically weighty of art-house films, but the cinema of "Show me something I've never seen before, and make it heart-stoppingly beautiful" has in "Shadow" a new title for its pantheon.

Jessica Kiang, Variety
Courtesy Variety

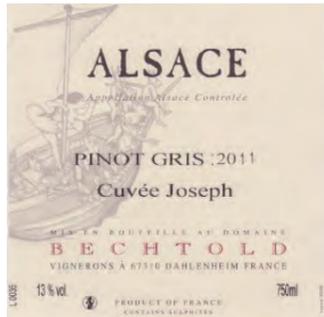
"Shadow", a Bloom international release, is produced by Perfect Village Entertainment, Le Vision Pictures, Tencent Pictures (China). Running time: 116 minutes. ★★★★★



WORLD OF BACCHUS

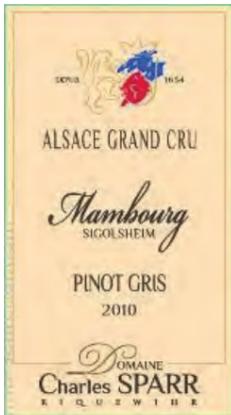
Jacky I.F. Cheong

The Nomenclatural Exception



DOMAINE BECHTOLD CUVÉE JOSEPH PINOT GRIS 2011

Bright citrine with light golden reflex, the floral nose offers lime peel, pear, musk melon and bouquet garni. Anchored by ample acidity and steely minerality, the expressive palate delivers apricot, mirabelle, sweet ginger and lavender. Medium-bodied at 12%, the fleshy entry continues through a spicy mid-palate, leading to a long finish.



DOMAINE CHARLES SPARR PINOT GRIS GRAND CRU MAMBOURG 2010

Luminous citrine with saturated golden reflex, the aromatic nose presents grapefruit, apricot, sweet ginger and wet stone. Braced by generous acidity and clear minerality, the redolent palate supplies lemon peel, Williams pear, nectarine and rock salt. Full-bodied at 13%, the corpulent persists through a creamy mid-palate, leading to a lingering finish.

In the timeless tragedy *Romeo and Juliet*, William Shakespeare wrote “[a] rose by any other name would smell as sweet”. This generally applies to grape varieties – even if a variety goes by various aliases in different regions or countries, it remains the same. The taste of the final product, of course, depends also on the local terroir, climatic conditions of the vintage in question and not least wine-making process. Another observable trend in the wine world is that the more famous and important the variety is, the fewer aliases it tends to have, e.g. Chardonnay and Pinot Noir. This is only logical: after all, who would be so foolish – or contrarian – to forego the halo effect?

Pinot Gris is an interesting exception. Known as Pinot Grigio in Italian, Grauburgunder in German and various aliases across central and southern Europe, it seems producers are using different names to denote certain styles made from the same variety. Italian Pinot Grigio, more often than not produced in large quantities at the IGT (Indicazione Geografica Tipica) level, tends to be light and refreshing. German Grauburgunder appears across all levels of the wine classification pyramid, and can be either oaked or unoaked, although the latter is gaining traction. Ruländer, meanwhile, refers to an off-dry style, primarily in southern Germany.

Alsace remains arguably the Pinot Gris stronghold; or, to put it otherwise, few other countries apart from Germany and New Zealand

take the variety as seriously as Alsace. Not only does Pinot Gris enjoy the lofty Grand Cru status in Alsace, but it is also made into Vendange Tardive (VT) and Selection de Grains Nobles (SGN) wines. Traditionally regarded as the tip of the wine classification pyramid, VT and SGN are respectively equivalent to Auslese and Beerenauslese under the German regime. Riesling constitutes just under a quarter of hectare in both Alsace and Germany, the difference is that it does not occupy an untouchable status in the former as it does in the latter, i.e. other Grand Cru varieties – Gewurztraminer, Muscat Blanc à Petits Grains, Pinot Gris and more recently Sylvaner – are not necessarily seen as playing second fiddle to the prima donna in Riesling. German Grauburgunder may no longer be overshadowed by Riesling, but it seems to be defining itself as precisely what Riesling is not, often appearing as the low acidity and oaked alternative.

Italy does not lack high quality Pinot Grigio, produced mainly in northern regions such as Lombardia, Trentino-Alto Adige and Friuli-Venezia Giulia, although such fine expressions are either not widely available on the international market, or are overshadowed by easy drinking IGT level bottlings. On a per capita basis, German consumption of beer is equivalent to a whopping 336.13% of its Italian counterpart, i.e. for casual drinking, it is way more likely for Italians to go for wine than beer, hence the ever-present demand for easy drinking wine.

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

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Saturday, Sunday & Public Holidays
10am - 3pm / 6pm - 11pm
T: 8802 2361
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN
Level 1, Grand Hyatt Macau
Opening Hours
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KAM LAI HEEN
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956-1110 Avenida da Amizade, 2/F
T: 8793 3821
11:00 - 15:00 / 18:00 - 22:00
(Close on Tuesday)

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Opening Hours
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SHANGHAI

CATALPA GARDEN
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Saturday - Sunday
11am - 12midnight
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Grande Praça, MGM MACAU



BRASSERIE
Level 3, The Parisian Macao
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11:00am - 11:00pm
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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
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6:30 - 14:30 / 18:00 - 23:00



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mortons.com
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Open daily at 3pm
• Dining Room
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Sunday: 17:00 - 22:00

ABA BAR

ABA BAR
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Grande Praça, MGM MACAU

COPA STEAKHOUSE
3/F, Sands Macao Hotel
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Dinner: 5:30 pm - 11:00 pm
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PASTRY BAR
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T: 8802 2324
Level 1, MGM MACAU



ROSSIO
7am - 10:30pm
T: 8802 2372
Grande Praça, MGM MACAU



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



SOUTH
by Square Eight
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

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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
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11:00 - 23:00

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

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9 Praia de Hac Sa, Coloane
T: 2888 2264
12:00 - 21:30

THAI



NAAM
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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
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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

BRAISED SHORT RIBS: AN ADAPTATION

This is actually an adaptation of a recipe by a very talented New York chef named Tom Valenti. Who (no pun intended) is known for his stick to your ribs cooking. We ran the recipe in Gourmet many years ago when he was the chef at a place called Allison on Dominick. Now he has two of his own restaurants on the upper West Side of Manhattan, Owest and Cesca. The real secret to this recipe is (fasten your seat belt) one whole bottle of red wine. I have always known that wine is a conductor of flavor, but nowhere is it more clearly illustrated than in this recipe. I make this every Thanksgiving in lieu of turkey—that's how popular it is at my house. It freezes beautifully making it the perfect candidate for entertaining.



RECIPE

Makes 4 servings

Hands-on time: 30 minutes

Total preparation time: 3 hours

Ingredients
5 pounds beef short ribs (sometimes called flanken)

Kosher salt and freshly milled black pepper

1 tablespoon vegetable oil

1 large onion, coarsely chopped (about 2 cups)

2 medium carrots, coarsely chopped

3 garlic cloves, minced (about 1 tablespoon)

2 tablespoons tomato paste

1 sprig fresh thyme or 1 teaspoon dried

1 Turkish bay leaf or 1/2 California bay leaf

One 750-ml bottle red wine

4 cups low-sodium chicken broth

2 tablespoons unbleached all-purpose flour

2 tablespoons unsalted butter, softened

Horseradish sauce (recipe follows) and celery leaves for garnish

HOW TO COOK IT

Pat the ribs dry and season them on all sides with salt and pepper. Heat the oil in a Dutch oven or a deep, flame-proof roasting pan that will just hold the ribs in one layer over high heat until hot. Reduce the heat to medium-high, add the ribs, and

brown them on all sides, 8 to 10 minutes. Transfer the ribs with tongs to a platter or bowl.

Preheat the oven to 300°F. Reduce the heat under the Dutch oven to medium; add the onion and carrots and cook, stirring occasionally, until golden, about 8 minutes. Add the garlic and cook 1 minute. Add the tomato paste, thyme, and bay leaf and cook for 2 minutes. Transfer the vegetables to the platter with the ribs. Add the wine to the Dutch oven and bring it to a boil over high heat. Reduce the heat to low and simmer it until it is reduced by three fourths (to about 1 cup). Add the broth and bring it to a boil. Add the ribs and vegetables along with any juices that have accumulated on the platter. Put a piece of parchment paper or aluminum foil right on top of the ribs, cover the Dutch oven tightly, place it in the center of the oven, and braise for 3 hours or until the meat is tender and falling off the bones. Transfer the ribs to a plate with tongs and let stand until they are cool enough to handle.

Meanwhile, strain the broth into a bowl. Discard the solids and return the liquid to the Dutch oven. Skim off any fat that floats to the surface. Bring the liquid to a boil, and reduce it to 2 cups. Discard the bones and any excess fat from the

ribs. Knead together the flour and butter in a small bowl, add a few spoonfuls of the reduced broth to the mixture, and then whisk the butter mixture back into the broth. Bring to a boil and simmer 5 minutes. Add salt and pepper to taste. Return the ribs to the pot and cook gently just until heated through. Divide the ribs onto warmed plates, spoon some of the sauce over top, and serve with the Horseradish Sauce.

Horseradish Sauce

Makes about 1 Cup

About 1/4 cup bottled horseradish

1/2 cup sour cream

1/4 cup mayonnaise

1/2 teaspoon dry mustard

Kosher salt and freshly milled black pepper

Place the horseradish in a small strainer over a cup and press until the horseradish is quite dry. Measure and set aside 2 tablespoons drained horseradish and 2 tablespoons of the vinegar from the horseradish. Strain more if you don't have enough.

Whisk together the sour cream, mayonnaise, reserved horseradish and its vinegar, the mustard, and salt and pepper to taste.

Cover and refrigerate until ready to serve.

WHAT'S ON



TODAY (DEC 14)

ODE TO ELEGANCE – GUOFENG - CONCERT TO CELEBRATE THE 19TH ANNIVERSARY OF MACAU'S HANDOVER TO CHINA

To celebrate the 19th anniversary of the city's return to China, the Macau Chinese Orchestra is performing "The Song of Seven Sons", composed especially for the 1999 event. This new arrangement is making its world debut, powered by the voice of Austria-based soprano Song Yuanming. The program also includes the Macau premiere of the orchestral piece "Impressions: Rediscovering Chinese Music in Three Movements" and the Guanzi concerto "Silk Road". The performance led by conductor Liu Sha lasts for approximately 90 minutes, including one intermission.

TIME: 8pm
 VENUE: Auditorium, Macau Tower
 ADMISSION: MOP100
 ORGANIZER: Macau Chinese Orchestra
 ENQUIRIES: (853) 8399 6699
www.icm.gov.mo/ochm
 TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



TOMORROW (DEC 15)

CHRISTMAS CONCERT – ODE TO THE FESTIVE SEASON

With the winter holiday season soon approaching, the Macau Orchestra performs familiar classic Christmas carols including "Silent Night", "Jingle Bells", "O come, All Ye Faithful", "For the Beauty of the Earth" and "All Things Bright and Beautiful" with help from the Macau Youth Choir. The program also features Antonio Vivaldi's violin concerto "Winter" and Antonín Dvořák's "String Serenade in E Major". The performance led by conductor Francis Kan lasts for approximately 60 minutes, with no interval.

TIME: 8pm
 VENUE: Dom Pedro V Theatre
 ADMISSION: Free admission, with tickets distributed one hour before the performance at the venue; limit of two tickets per person
 ORGANIZER: Macau Orchestra
 ENQUIRIES: (853) 2853 0782
www.om-macau.org
 TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



TONY ARZADON

Born in the Philippines and raised in Chicago in the United States, Tony Arzadon's passion for music is channelled via big room house, trap and future bass, and hip-hop sounds. Life as a touring DJ means he performs more than 200 gigs a year including residencies in Las Vegas, Los Angeles and San Francisco. Now Arzadon has decided to go beyond the musical boundaries of electronic dance music, fusing multiple genres to create his own signature sound.

TIME: 10pm
 VENUE: Club Cubic, City of Dreams
 ADMISSION: MOP250
 ORGANIZER: Club Cubic
 ENQUIRIES: (853) 6638 4999
www.cubic-cod.com



SUNDAY (DEC 16)
 THE SECRET MUSICAL

The Secret Musical is adapted from an original movie written and directed by Jay Chou. It includes over 20 hits from the famous singer and producer's 16-year singing career. The plot centres on a time-travel romance between two students, and how attitudes in society vary depending on the era the characters encounter on their journey. The film version received six nominations at the 44th Golden Horse Awards and won "Outstanding Taiwanese Film of the Year", "Best Original Song" for its main theme, "The Secret", as well as the "Best Visual Effects" award. It was also nominated for "Best Asian Film" at the 27th Hong Kong Film Awards. The stage performance lasts for 2 hours and 15 minutes, with a 15-minute intermission.

TIME: 8pm (December 14)
 2:30pm & 8pm (December 15-16)
 VENUE: Venetian Theatre, Venetian Macao
 ADMISSION: MOP380, MOP480, MOP680, MOP880
 ENQUIRIES: (853) 2882 8818
www.cotaiticketing.com
 TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



MONDAY (DEC 17)
 7TH MACAU JAZZ WEEK

This year's edition of the Macau Jazz Week begins with a concert by the Jeremy Monteiro Generations Band, with a special guest, vocalist Louis Soliano, known as the "Godfather of Singapore Jazz". The music continues with the Macau Anglican College Big Band joining other student groups for a concert with the recently-created Macau Jazz Orchestra. Next up is a jazz trio led by Rich Huang. Members of Macau Jazz Promotion Association and affiliated students then link up for a tribute concert to Tony Abelardo, an early promoter of jazz in Macau. The party ends with a Big Jazz Jam in which local musicians are joined by guests, including Hong Kong act Jazz Roaster.

HIGHLIGHTS
 OPENING CONCERT - THE JEREMY MONTEIRO GENERATIONS BAND (DECEMBER 17)
 Macau Jazz New Forces Concert (December 18)
 Rich Huang Jazz Trio Concert (December 19)
 Tony Abelardo Tribute Concert (December 21)
 TIME: 8pm
 VENUE: Dom Pedro V Theatre

FINALE CONCERT - BIG JAZZ JAM (DECEMBER 22)
 TIME: 4pm
 VENUE: Casa Garden



TUESDAY (DEC 18)
 SPARKLING GARDEN – GUAN HUI BIN WORKS

Guan Huai Bin is a contemporary Chinese artist known for his installation and multimedia art. His work includes combining multimedia output in a variety of environmental settings to express his concern and attitude towards the status quo in China. Sparkling Garden, Guan's first-ever solo exhibition in Macau, features a total of 16 pieces and sets, divided into two sections of seven installations and nine video works. The displayed work includes "Flame Garden", which took five years to complete, and involves a display stand and a metal box fashioned from copper, containing a piece of glass brick.

TIME: 10am-7pm (no admittance after 6:30pm; closed on Mondays)
 VENUE: Macau Museum of Art
 ADMISSION: Free
 ENQUIRIES: (853) 8791 9814
 ORGANIZER: Macau Museum of Art
www.mam.gov.mo



WEDNESDAY (DEC 19)
CONCERTS IN MUSEUMS

To celebrate its 30th anniversary, the Macau Chinese Orchestra launched last year an eight-strong series of new concerts. The schedule includes the "Museum Concerts" series, in which the Orchestra has joined forces with several of the city's museums. The goal is to allow a broader audience to enjoy the pleasure of traditional music, by pairing the museums' exhibition themes to the musical output of the ensemble. This fulfils one of the Orchestra's principles, namely "spreading culture". The concert series are part of the Macau Chinese Orchestra 2018-19 Concert Season.

TIME: 11am and 3pm
VENUE: Macau Museum
ADMISSION: Free
ORGANIZERS: Macau Chinese Orchestra, Macau Museum and Macau Museum of Art
ENQUIRIES: (853) 8399 6699
www.icm.gov.mo/ochm



THURSDAY (DEC 20)
ANNUAL CONCERT BY CCM CHILDREN'S CHOIR

The Macau Cultural Centre Children's Choir returns to the stage for another Annual Concert, this time under the theme "Dreams". After a season of weekly choral practices, performances at exhibition openings, and other artistic endeavours, the choir shows what it has learned along the way. The program ranges from Christmas classics to popular songs, with some of the music sets featuring drama and choreography. The performance lasts for about 60 minutes.

TIME: 3pm
VENUE: Small Auditorium, Macau Cultural Centre
ADMISSION: Free admission, with tickets distributed in advance at the Macau Cultural Centre's Box Office and Macau Ticketing outlets; limit of two tickets per person
ENQUIRIES: (853) 2870 0699
ORGANIZER: Macau Cultural Centre
WEBSITE: www.ccm.gov.mo

Sands WEEKEND



EXPERIENCE A MAGICAL WINTER

Now Until 28 February, 2019
The Venetian Macao and The Parisian Macao

Don't miss out on this winter's packed entertainment and activities programme at Sands Resorts Macao, where there's something for everyone in the family. All around Sands Resorts Macao, you can see the glittering decorations celebrating the festive season. There's the stunning 50-foot inverted Christmas tree hanging at The Parisian Macao rotunda, you can visit The Venetian Macao lagoon where you can meet Santa Claus in person, test your skating skills, savour delicious seasonal snacks and take part in our New Year's countdown.



LA PARISIENNE CABARET FRANÇAIS

From Now Until 3 February, 2019
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: Tuesday - Saturday shows at 8pm
Sunday show at 5pm
No shows on Monday
Tickets: From MOP188, call reservations +853 2882 8818
cotaiticketing.com



LA CHINE

24, 25, 31 December, 2018 to 1 January, 2019
Level 6, Eiffel Tower, The Parisian Macao

With its spectacular location on the 6th floor of The Parisian Macao's Eiffel Tower and a panoramic view of Cotai Strip, La Chine's French-influenced Chinese cuisine is offering delicious festive treats and exquisite surprises this Christmas and New Year. The seasonal lunch set menu offers pork dumplings with Alaska crab and asparagus jostle for space alongside smoked cod with lavender and scallions, wok-fried prime beef and crispy cumin lamb cutlets. Meanwhile steamed French blue lobster, crispy turkey roulade stuffed with morel mushrooms, fresh black truffle and shrimp mousse served with wok-fried brussel sprouts will enhance the atmosphere of Christmas dinner.

24 December: Set Lunch MOP 488* | Set Dinner MOP 1,188*
25 December: Set Lunch MOP 488* | Set Dinner MOP 1,188*
31 December: Set Lunch MOP 488* | Set Dinner MOP 1,288*
1 January 2019: Set Lunch MOP 488*
Wine pairing for all meals add MOP 200*
Reservations: +853 8111 9210 or lachine.reservation@sands.com.mo
* Subject to 10% service charge.



FESTIVE AFTERNOON TEA SET

Now Until 5 January, 2019
Level 3, The Parisian Macao

A perfect balance between savoury snacks and sweet bites, guests can enjoy the flavours and colours of Christmas at Brasserie in this festive season.

Festive Afternoon Tea Set:
MOP268 (including two cups of coffee or tea)
MOP 368 (including two cups of coffee or tea + festive mocktails/cocktails)
Reservations: +853 8111 9200 or brasserie.reservation@sands.com.mo
* Subject to 10% service charge.



澳門金沙度假區
Sands
RESORTS MACAO



WORLD OF WONDER

Exploring the realms of history, science, nature and technology

These two very different plants have become popular holiday season decorations.

POINSETTIA & MISTLETOE

One of the most popular winter holiday flowers, this plant's vibrant colors are a decorator's delight. For almost 200 years, they have brought cheer to the holiday season.

From the earliest times, mistletoe has been one of the most magical, mysterious and sacred plants of European folklore. It is associated with fertility, life, power and peace.

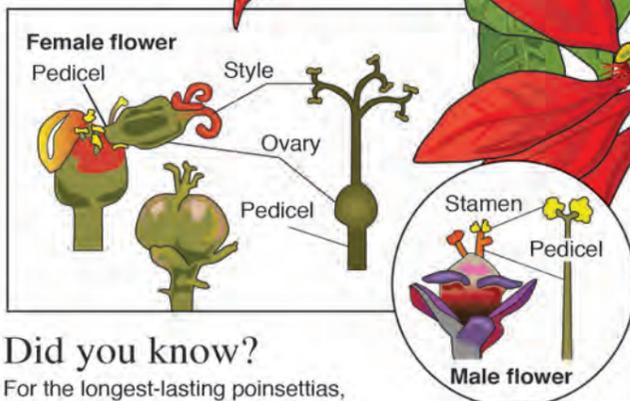
Poinsettias are part of the Euphorbiaceae, or spurge, family. Many plants in this family ooze a milky sap. Poinsettias are not poisonous, but some people are allergic to the leaves and sap. In pets, poinsettia sap may cause mild nausea.

What most people think of as flowers are actually colored **bracts** (modified leaves).

Poinsettias are the most popular Christmas plant.

This plant drops its bracts and leaves soon after its flowers shed their pollen.

Tiny yellow flowers, or **cyathia**, are in the center of the colorful bracts.



Most poinsettias are sold in the first few weeks before Christmas.

Women account for 80 percent of poinsettia sales.

Did you know?

For the longest-lasting poinsettias, choose plants with little or no yellow pollen showing.

Poinsettias are native to Mexico. They are a perennial shrub found wild in deciduous tropical forests, growing 10-15 feet (3-4.5 m) tall.

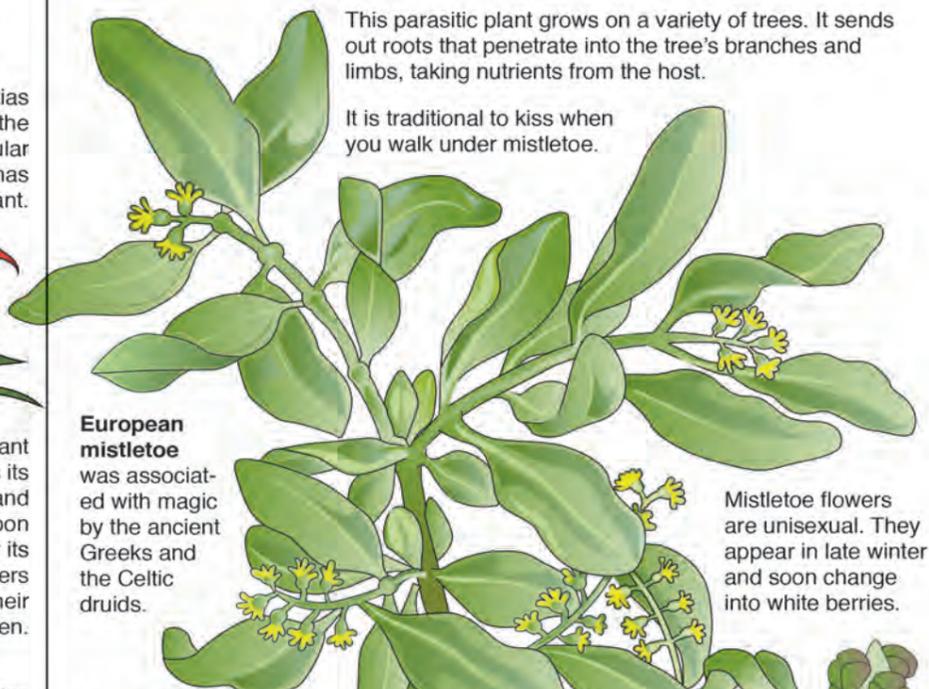
The Paul Ecke Ranch in California grows more than 70 percent of all poinsettias sold in the U.S. and 50 percent of all poinsettias sold worldwide.

U.S. consumers spend more than \$250 million on Poinsettias yearly.

December 12th is Poinsettia Day, marking the death of Joel Roberts Poinsett in 1851.

Color varieties

Once only available in red, today there are more than 100 varieties of poinsettias. The modern poinsettia comes in pink, white, yellow, purple, salmon and multicolor, but traditional red is still the most popular option.



This parasitic plant grows on a variety of trees. It sends out roots that penetrate into the tree's branches and limbs, taking nutrients from the host.

It is traditional to kiss when you walk under mistletoe.

European mistletoe was associated with magic by the ancient Greeks and the Celtic druids.

Mistletoe flowers are unisexual. They appear in late winter and soon change into white berries.

Variety

There are about 1,300 species of mistletoe. *Viscum album*, the European mistletoe, and *Phoradendron serotinum*, from North America, are the two mistletoe species most commonly harvested and sold during the Christmas holidays.

Not all mistletoe has a festive holiday look. Dwarf mistletoe has yellow or orange leaves. Other subspecies have no leaves and resemble a thick bundle of twigs stuck in the branches of a tree.

Did you know?

The tradition of kissing under the mistletoe began with the ancient Roman festival of Saturnalia.

Most mistletoes are evergreen and are easy to locate after their deciduous hosts have lost their leaves in winter.

Mistletoe is considered a pest in many areas of the world. After mistletoe infects a tree, it is difficult to remove. Over time it will disfigure and eventually kill its host.

The berries and leaves of mistletoe are toxic. If eaten, they can cause drowsiness, blurred vision, diarrhea, nausea, vomiting, weakness and seizures.

Despite its dangers, mistletoe has been used medicinally for centuries. It has been used to treat seizures, headaches, infertility, hypertension, arthritis and cancer.



American mistletoe grows from New Jersey to Texas.

In a name

The Anglo-Saxons called mistletoe the **dung twig** because it is spread by bird droppings. Mistletoe is also known as birdlime, all-heal, golden bough, drudenfuss, iscador and devil's fuge.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.PoinsettiaDay.com>; University of Illinois Extension; <https://www.theholidayspot.com>; <https://www.cbsnews.com>; Smithsonian

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