

- MOVIES: ANNA AND THE APOCALYPSE
- BOOK: PANDEMIC BY ROBIN COOK
- MUSIC: HEART TO MOUTH BY LP
- WINE: THE GREAT WHITE NORTH
- TRAVELLOG: VIRGIN GALACTIC TOURISM



Baroque echoes in Macau

Organised by Alliance Française de Macao and supported by Macao Foundation, Baroque Music Festival 2018 presented a pentology of concerts, fascinating and outstanding in equal measures, at several historic venues across the City of the Name of God. Now in its fourth edition, the festival has become a highlight in the musical calendar of Macau, attracting an increasing number of local residents and foreign visitors.

DRIVE IN

Jocelyn Noveck, AP

Consider it an early Christmas gift: “Anna and the Apocalypse” is the zombie horror holiday musical you didn’t know you needed.

Just imagining that first pitch meeting is entertainment in itself. “It’s ‘High School Musical’ meets ‘World War Z!’ No no, it’s ‘Glee’ meets ‘Shaun of the Dead!’ Hold on ... it’s Christmas! OK, ‘Love Actually’ meets ‘The Walking Dead!’”

Whatever its cinematic antecedents, “Anna,” which boasts an appealing cast of fresh-faced newcomers and a quirky Scottish sensibility, is charming, often clever, and unexpectedly moving, too. And who’s to say we’re not ready for a zombie horror holiday musical? Compared to your average TV newscast these days, it’s positively relaxing.

The film, directed by John McPhail with catchy original songs by Roddy Hart and Tommy Reilly, has a sad backstory. It’s based on a BAFTA-winning short film, “Zombie Musical,” by Ryan McHenry, who died at age 27 of cancer in 2015 just as his project was on the way to becoming a feature film. (He shares a writing credit here with Alan McDonald.) The new film has the undeniable asset of Ella Hunt in the lead role, charismatic and touching as teen heroine Anna. At 18, Anna is ready to graduate high school in her small Scottish town of Little Haven, and keen to experience the world. As we begin, she’s informing her dad

JUST IN TIME FOR CHRISTMAS, A ZOMBIE HOLIDAY MUSICAL

(the perfectly cast Mark Benton), who’s raising her alone, that she plans to postpone university and travel to Australia. He is NOT amused.

Dad’s the janitor at Anna’s high school, which is run by a misfit headmaster, Savage (Paul Kaye, whose sneers become nastier by the minute.) The first part of the movie — we’ll call it the “High School Musical” section — introduces us to the typical slate of teen characters and their struggles. To name a few, there’s Anna’s best friend, John (a highly likable Malcom Cumming), the nice guy who secretly loves her; there’s army brat Nick (Ben Wiggins), the conceited bully who’s dated and dumped her; there’s Steph (Sarah Swire, who also choreographed the musical numbers!), a brooding aspiring journalist neglected by her wealthy parents. Everyone’s coping with the usual teenage pressures as they seek to define themselves and prepare for imminent adulthood.

What they don’t expect is, um, a zombie apocalypse. It happens suddenly one day. Heading out of the house, Anna puts her headphones in and sings cheerfully of a beautiful new morning. “What a time to be alive,” she sings, and dances, oblivious to the murderous zombie mayhem happening in the suburban streets around



Ella Hunt in a scene from the film “Anna and the Apocalypse”

her. It’s the film’s most entertaining number.

Finally Anna and friend John, also dancing away the morning, meet up in a playground, where they have a head-spinning encounter with a zombie dressed as a snowman. Panicked, they head to the bowling alley where they both work. There, alas, they find a lot more zombies. Director McPhail finds inventive ways to stage zombie gore, including, yep, zombie heads popping up in the bowling ball dispenser. (We’ll let you picture that for a second.)

The dialogue can be quite funny, as when the teens contemplate the fate of their favorite celebrities. Justin Bieber’s a zombie, one of them exclaims. Ryan Gosling? “Alive, dead, the guy’s still cool,” another reasons. But the idea that Taylor Swift might be a zombie is too much for one: “Tay-Tay’s fine!”

The latter part of the film, and it does get to feel a bit long, becomes a more traditional zombie narrative, a fight to the

death for our spirited band of teenagers seeking to escape the deadly bite and reunite with loved ones, if they’re alive. For Anna, it’s about finding her father. Her face streaked with blood, killing zombies with nothing but an oversized candy cane for a weapon, Anna fights with the tenacity and fury of a Scottish Katniss Everdeen. And yet, this being a musical, she still finds time to sing. Her back up against the wall, she sings that if she’s gonna die anyway, “I’ll give them

one hell of a show.” And so she does. By the end, you may find yourself wiping away a few tears. Somehow, this amusingly chaotic mashup of genres finds a way to strike a final note that’s simple and true.

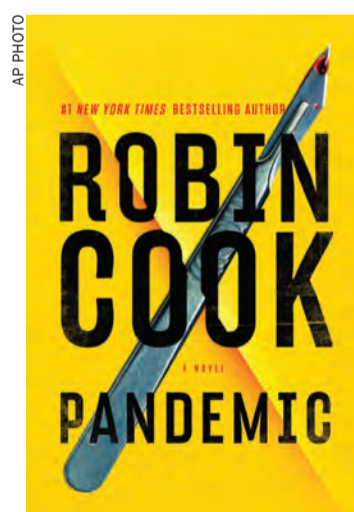
“Anna and the Apocalypse,” an Orion Pictures release, is rated R by the Motion Picture Association of America “for zombie violence and gore, language, and some sexual material.” Running time: 97 minutes. ★★★★★

BOOK IT

‘PANDEMIC’ RINGS WARNING BELL ABOUT GENE-EDITING TECHNOLOGY

When there’s a scientific breakthrough, Robin Cook doesn’t just stand up and cheer. He uses his fertile imagination and writes a novel about its possible perils. In his latest medical thriller, “Pandemic,” Cook dramatizes the scary side of a miracle molecule called “CRISPR/Cas9,” which can easily be custom-tailored to seek out and alter genes in humans and animals. The story begins when a seemingly healthy young woman with a transplanted heart boards the subway in New York City but suffers abrupt respiratory distress and dies before she reaches her destination.

Jack Stapleton, a medical examiner who appears in 10 of Cook’s previous novels, does an autopsy. He suspects that an unknown, flu-like virus is responsible for her death. He is duty-bound to identify and stop the virus before it can cause a pandemic and kill millions. Stapleton welcomes the challenge as a “diversion” from his many personal problems. To name a few, his daughter has just been diagnosed with autism and his mother-in-law is



“Pandemic” (Putnam) by Robin Cook

blaming his genealogy for it. His wife, Laurie Montgomery, has unexpectedly been named the chief medical examiner, making her his boss both at home and at work. Stapleton’s investigation reveals that a hospital in New York performed the woman’s heart transplant at the request of the Dover Valley Hospital in New Jersey. Dover also paid all her medical bills. Realizing that “something weird is afoot,” Stapleton drives out to Dover and receives a warm welcome from its owner, Wei Zhao, a Chinese billionaire businessman who holds a double Ph.D. in molecular biology and genetics.

Wei, a body-building enthusiast who admires Arnold Schwarzenegger, makes an intriguing villain. The novel also offers an intriguing look at the subterranean world of medical examiners, but “Pandemic” goes far beyond just entertainment.

By graphically showing what could happen were CRISPR/Cas9 to fall into the wrong hands, the author rings a much needed warning bell about gene editing technology.

Waka Tsunoda, AP

TUNES

LP, DIMINUTIVE SINGER WITH BIG VOICE, LAYS IT OUT

There’s a reference to shape-shifting tucked into the lyrics of “When I’m Over You,” the second song on LP’s new album, “Heart to Mouth,” and it didn’t get there by accident.

Over the course of a dozen new songs, the diminutive singer works in enough different styles to draw comparisons to some of the world’s greats — and yet she doesn’t sound quite like any of them.

It works because LP is an enormous talent. Her heart-baring vulnerability makes this a rock-solid follow-up to the widely-praised “Lost on You” — and arrives in time to earn best-of consideration for 2018. On “Dreamcatcher,” close your eyes and hear Stevie Nicks. On “Girls Go Wild,” the playfully bouncing bass line echoes early Madonna, but with better singing. And the show-stopping heartbreak ballad, “Reco-



LP, “Heart to Mouth” (BMG/Vagrant)

very,” suggests Adele at her pour-it-on best. The shape-shifting doesn’t end there. Other cuts call to mind everything from the power-anthem R&B vibe of Beyoncé to the smoldering vibrato of Grace Slick, the commanding Jefferson Airplane singer. LP really is that good.

“Heart to Mouth” succeeds because she sings with such uncloaked passion and urgency. Her big voice conveys the same don’t-care-what-you-think confidence as the album’s cover photo, in which the singer slouches in an orange chair against an orange background, wearing an orange polyester suit that doesn’t entirely cover the sailing ship tattooed across her chest.

Sure, she may not care what you think. But she has put it all out there this time.

Scott Stroud, AP

MUSIC REVIEW

Jacky I. F. Cheong, MDT

**PART I – ONCE FORGOTTEN, NOW RECOLLECTED**

The story of Baroque is a perpetual one, as told by past and present editions of the Baroque Music Festival. The 2018 edition began with an illuminating concert at the Macau Military Club, the same venue where the 2017 edition drew to a memorable close with a poignant rendition of *Stabat Mater*, Pergolesi's (1710-1736) magnum opus. Aptly named "The Forgotten Celebrated Composers", the opening concert juxtaposed timeless masterpieces by household names such as Jean-Baptiste Lully (1632-1687), Marc-Antoine Charpentier (1643-1704) and Johann Sebastian Bach (1685-1750) with equally fine works by lesser-known composers, including Sébastien de Brossard (1655-1730), Jean-Marie Leclair (1697-1764), Michel Corrette (1707-1795) and Antoine Dauvergne (1713-1797).

The ebbs and flows of musical popularity can be understood backwards, but hardly predicted forwards. For much of his life, Johann Sebastian Bach remained a small town figure, unbeknownst to the wider world; in Britain during the 60s and 70s, Wolfgang Amadeus Mozart's (1756-1791) music was considered ambient and easy listening. The passage of time did help separate weed from wheat, but some of the latter was inadvertently discarded in the process. Displaying a carefully and purposefully selected programme, the opening concert effectively set the tone for the entire festival, with discovery and enlightenment at its heart, delivered by a string quartet comprising senior members of Macao Orchestra: Melody Wang (violin), Vít Polášek (violin), Xiao Fan (viola) and Lu Yan (cello).

**PART II – PROTESTANT NORTH VERSUS CATHOLIC SOUTH**

Arguably the most exquisite church in Macao, St. Joseph's Seminary and Church is a well-hidden gem, so much so that even local residents could lose their bearings in finding the Spanish Steps-like entrance. The seminary and church were established in 1728 and 1758 respectively, indeed at the height of the Baroque era, and remain the only one in Macao to be installed with a Baroque organ. The second concert, "Händel and Bach – An Italian Inspiration", compared and contrasted the divergent styles and mutual influences of organ compositions from the Catholic south and

Quintessentially Baroque



Protestant north as exemplified by Arcangelo Corelli (1653-1713), Alessandro Marcello (1673-1747), Georg Friedrich Händel (1685-1759) and Johann Sebastian Bach.

Performing from the gallery, the critically acclaimed French trio comprising Héloïse Gaillard (recorder & baroque oboe), Tami Troman (violin) and Pierre Cambourian (organ) conjured up an intimate atmosphere by filling the entire space with melodic warmth. Conspicuously absent was any hint of ostentatiousness or superfluity, just three instruments at any given time, with the organ being caressed with utmost tenderness. Sitting in a seminary church in the first Roman Catholic Diocese in the Far East, one could not help glancing at the ornate interior, which would have been condemned by the puritanical Martin Luther (1483-1546), yet there was nothing out of place when Protestant music was played in a Catholic church. The wars of religions, it appears, now exist only in the form of imaginary battles pitting German organ schools against their Italian counterparts.

**PART III – REVERSE CHINOISERIE OR EUROPERIE?**

Unlike Georg Friedrich Händel, a celebrity in Georgian London who led a comfortable life, Johann Sebastian Bach gained reputation only posthumously. Meanwhile, a self-taught composer and multi-instrumentalist, Georg Philipp Telemann (1681-1767) was well-known in his day, and easily one of the most prolific composers of all time. The three German masters were contemporaries, knew one another personally, and their works were often mentioned in one

breath, although Georg Philipp Telemann seems to have the least stardust today. With brio and gusto, the Amarillis trio consisting of Héloïse Gaillard (recorder & baroque oboe), Tami Troman (violin) and Brice Saily (harpsichord) presented "Handel and Telemann – Virtuoso Voyage" at the 19th century Mandarin's House, transforming the venue into a melting pot of distinct cultures from various eras.

Combining elegance with entertainment, the chamber music pieces were succinct and tasteful, at times so minimalist that they resembled a pristine stream of flowing water, a recurrent motif in Chinese ink wash paintings, not without a certain Taoist overtone. More instruments would render the performance less ethereal, and yet fewer would not be possible. It was the ultimate reverse *Chinoiserie* experience, or perhaps *Europerie* at the photogenic residence of a prominent scholar-official; in an instant, the harpsichord seemed like the long-lost brother of guqin (plucked seven-string Chinese musical instrument of the zither family), as both are prized for their intellectuality and spirituality. It was a delightful afternoon of cultural immersion by all accounts, eliciting genuine smiles and subconscious nods from the audience.

**PART IV – DEO OPTIMO MAXIMO**

As a performance art, music is no doubt best appreciated live, but since attending live performances every day is out of the question, digital concert halls, CD recordings and YouTube clips, for all their imperfections, are serviceable substitutes. Having said that, no instrument loses more

vitality and suffers worse than the organ in recordings, for one simple reason – shockwaves are physical rather than sonic, and hence cannot be recorded (yet). In short, nothing could imitate, even remotely, the experience of listening to organ live.

The penultimate concert of the festival was an absolute tour de force, total coup de maître by decorated organist Pierre Cambourian. This is one contemporary master who has produced numerous documentaries and recordings, in addition to playing the organ in a televised Pontifical Mass at Place des Invalides during Benedict XVI's papal visit in September 2008. "Baroque Organ Recital" at St. Joseph's Seminary and Church was the purists' dream come true, presenting some of the finest organ compositions by Dieterich Buxtehude (1637-1707) and Johann Sebastian Bach.

If well executed, music played by any instrument can be intellectual and spiritual, but none physically attacks and shocks the audience as the organ does. Its complexity and versatility rival if not surpass those of an entire orchestra's, all the while manifesting absolute authority and majesty. Playing with all four limbs incessantly, the organist was barely visible from the audience; he became a vicar of God, at least temporarily. In a more modern sense, he was akin to a pilot in an Airbus A380 cockpit, sitting in front of a mind-boggling set of control panels, taking his passengers on a musical journey.

Johann Sebastian Bach's organ compositions are not tempestuous Italian fireworks, but Gothic architecture set in melodies rather than stone. Their intricacy is limitless, like a kaleidoscope wherein multiple elements lead to an infinite number of inch-perfect patterns reminiscent of Islamic geometry. Centuries before the emergence of Richard Wagner (1813-1883), apparently Johann Sebastian Bach has already conceived the precursor to the notion of *Gesamtkunstwerk*, at least within an ecclesiastical setting. For many a Christian, his music pro-

vides irrefutable evidence that God exists.

**PART V – PAST, PRESENT AND FUTURE**

As hallmarks of the Baroque era – knee breeches, powdered wigs, tricornes and well-placed beauty marks – were ridiculed subsequent to the French Revolution, so was Baroque music disregarded during the Romantic era. It was not until the 2nd half of the 20th century that it saw a renaissance spearheaded by the rise of historically informed performances, period instruments, specialised ensembles and elite countertenors. Baroque music hails from the past, is in rude health today and will likely grow from strength to strength in the foreseeable future. With this in mind, the last concert of the festival, "Baroque for the Future", took place at Place Vendôme at The Parisian Macao. Compositions by Giulio Caccini (1551-1618), Giovanni Gabrieli (1557-1612), Claudio Monteverdi (1567-1643), Samuel Scheidt (1587-1654), Jean-Baptiste Lully, Arcangelo Corelli, Antonio Vivaldi (1678-1741) and Johann Sebastian Bach were interpreted by Future of Baroque Brass Ensemble, led by professional musicians. The programme began with late Renaissance / proto-Baroque pieces by Italian Catholics headed by Claudio Monteverdi, and ended with the zenith of Baroque works by the German Protestant in Johann Sebastian Bach.

The one-upmanship of history is as enthralling as any operatic plot. As Protestant Reformation was initiated by Martin Luther in the fateful year of 1517, Catholic Counter-Reformation began following the Council of Trent (1545-1563), which resolved that art should be able to communicate religious ideas in a direct and emotional manner, hence the birth of Baroque music. The pole position of Italian baroque music was soon fiercely contested by German Protestants, who nurtured not only a litany of composers and instrumentalists, but also the predecessors of some of the oldest orchestras still in existence today.

Alongside William Bascaule, Director of Alliance Française de Macao, David Rouault and Sa Ng have spent countless hours organising the festival in their respective capacities as Artistic Director and Cultural Affairs Manager; they have also given talks before, during and after each concert. When an opportunity arose – as it did at the last concert – for them to showcase what they do best, the two did not hesitate to brandish their brass weapons onstage.

WORLD OF BACCHUS

Jacky I.F. Cheong



INNISKILLIN NIAGARA PENINSULA VQA RIESLING ICEWINE RESERVE 2015

Brilliant citrine with scintillating golden reflex, the exuberant nose presents jujube, apricot, dried fig, marzipan and elderflower. Anchored by animated acidity and fresh minerality, the vibrant palate furnishes nectarine, golden raisin, sweet ginger, marzipan and osmanthus. Fully-sweet and medium-full bodied at 9.5%, the high-spirited entry continues through an intricate mid-palate, leading to a lingering finish.



INNISKILLIN NIAGARA PENINSULA VQA VIDAL ICEWINE RESERVE 2015

A French hybrid variety, Vidal is a crossing of Ugni Blanc (a.k.a. Trebbiano) and Rayon d'Or (a.k.a. Seibel 4986), the latter being a crossing of Aramon du Gard – itself a crossing of vitis rupestris and vitis aestivalis – and another hybrid variety. Saturated golden with gleaming aureolin reflex, the perfumed nose radiates guava, cantaloupe, pineapple, Oxford marmalade and jasmine. Braced by generous acidity and clean minerality, exotic palate oozes sugar apples, yellow pitaya, jackfruit, lemon curd and daffodil. Fully sweet and full-bodied at 9.5%, the frisky nose persists through a tropical mid-palate, leading to a moreish finish.



INNISKILLIN NIAGARA PENINSULA VQA CABERNET FRANC ICEWINE RESERVE 2015

Translucent Venetian red with flickering rosso corsa reflex, the subtle nose reveals cranberry, dates, candied hawthorn, Lady Grey and geranium. Supported by juicy acidity and sweet tannins, the chiselled palate unveils redcurrant, Chinese bayberry, morello cherry, rhubarb pie and rose. Full sweet and medium-full bodied at 9.5%, tutti-frutti entry evolves into a melodious mid-palate, leading to a tea-like finish.

The Great White North

The second largest country in the world by total area (land and sea areas combined), Canada seems significantly larger than China and the US on the standard world map due to Mercator projection, but the actual difference is indeed negligible. Contrary to popular perception, not all of Canada is Arctic; its southernmost regions are in fact latitudinally on a par with Bordeaux, along the 44th parallel north. Canada's history of wine dates back at least 200 years, when European settlers attempted but failed to establish a vitis vinifera heaven at the first time asking, subsequently turning to the indigenous vitis labrusca and vitis riparia, which coped with the local climate better, but whose "foxy" taste remained challenging to many. Pending conclusive archaeological finds, the Great White North might be the oldest wine-producing region in the New World. Back in the late 10th century, Norsemen led by Leif Erikson, son of Erik Thorvaldsson "The Red", colonised L'Anse aux Meadows at the northern tip of Newfoundland. There was such an abundance of vitis labrusca and vitis riparia that the area was named Vinland. British Columbia (BC) and Ontario (ON) combined constitute more than 90% of the country's total wine production, followed by the rising stars in Québec (QC) and Nova Scotia (NS). French and German hybrid varieties such as Baco Noir, Ehrenfelser, Maréchal Foch, Optima and Seybal Blanc and Vidal Blanc used to be the mainstay, but "traditional" varieties such as Riesling, Cabernet Franc and even Syrah are reaching new heights. Although not as intricate – or Byzantine – as those of France's and Germany's, Vintners Quality Allian-

ce (VQA), Canada's idiosyncratic regulatory and appellation system, appears to combine elements of both. To obtain VQA designation, wineries and their produce must undergo testing by regulating bodies, whereas sub-appellations are allowed, enabling highly specific terroirs to be highlighted. All in all, Canada produces more whites than reds, at a ratio of 6:4. Renowned for its namesake waterfalls, Niagara Peninsula (ON) is Canada's largest appellation and the world's largest icewine production area. Thanks to its proximity to Lake Huron to northwest, Lake Ontario to northeast NE and Lake Erie to southwest, the climatic conditions in Niagara Peninsula are as such that the summer is warm enough for red varieties to fully ripen, whereas winter is cold enough to produce icewine almost every year. In short, extreme continental climate is balanced by the lake effect. Sparkling wine is not a French monopoly, neither is icewine a German prerogative. Owing to climate change, Germany is producing more full-bodied wines than ever, while Eiswein is becoming increasingly rare. Canada appears to have even stricter regulations than Germany when it comes to icewine / Eiswein: grapes frozen on the vines must be harvested at below -8°C (as opposed to Germany's -7°C), whereas sugar level must reach at least 153.5°Oe (as opposed to Germany's 110-125°Oe, depending on regions). To be continued one day... Special thanks to Ms. Rachel Cheong for supplying the tasting samples.

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

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Email: stregisbar.macao@stregis.com



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TRAVELOG

John Antczak, AP

**VIRGIN GALACTIC TOURISM ROCKET SHIP REACHES SPACE IN TEST**

Virgin Galactic's tourism spaceship climbed more than 50 miles high above California's Mojave Desert last week, reaching for the first time what the company considers the boundary of space. The rocket ship hit an altitude of 51 miles (82 kilometers) before beginning its gliding descent, said mission official Enrico Palermo. It landed on a runway minutes later. "We made it to space!" Palermo exclaimed. The supersonic flight takes Virgin Galactic closer to turning the long-delayed dream of commercial space tourism into reality. The company aims to take paying customers on the six-passenger rocket, which is about the size of an executive jet. Virgin Galactic founder Richard Branson said there will be more test flights and if all goes well he will take a ride

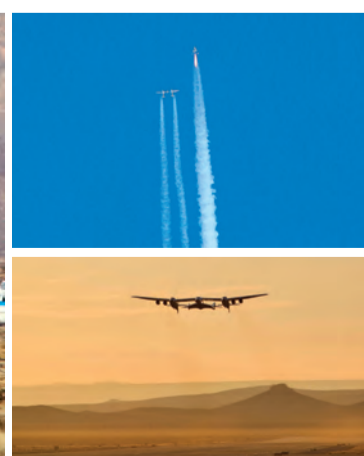
before the public gets its chance. "I believe that sometime in the second half of next year that we will start being able to put regular people up into space," he said, describing the test as one of the best days of his life. Virgin Galactic considers 50 miles (80 kilometers) the boundary of space because that is the distance used by the U.S. Air Force and other U.S. agencies. That's different from a long-held view that the boundary is at 62 miles (100 kilometers). Virgin Galactic CEO George Whitesides noted that recent research favors the lower altitude. Whitesides said a review of the data from the test flight will last into the new year. "This is a huge step forward and once we look at the data we'll see what that pathway is," he said. At the start of the test flight, a special jet car-

rying the Virgin Space Ship Unity flew to an altitude near 43,000 feet (13,100 meters) before releasing the craft. The spaceship ignited its rocket engine and it quickly hurtled upward and out of sight of viewers on the ground. The spaceship reached Mach 2.9, nearly three times the speed of sound. The two test pilots — Mark "Forger" Stucky and former NASA astronaut Rick "CJ" Sturckow — will be awarded commercial astronaut wings, Federal Aviation Administration official Bailey Edwards said. "It was a great flight and I can't wait to do it again," said Sturckow, who flew on the space shuttle four times. Virgin Galactic's development of its spaceship took far longer than expected and endured a setback when the first experimental craft broke apart during a 2014 test flight, killing

the co-pilot. "People have literally put their lives on the line to get us here," Branson said. "This day is as much for them as it is for all of us." More than 600 people have committed up to USD250,000 for rides that include several minutes of weightlessness and a view of the Earth far below. The spaceship will also be used for research: NASA had science experiments on the test flight. The endeavor began in 2004 when Branson announced the founding of Virgin Galactic in the heady days after the flights of SpaceShipOne, the first privately financed manned spacecraft that made three flights into space. Funded by the late billionaire Paul G. Allen and created by maverick aerospace designer Burt Rutan, SpaceShipOne won the \$10 million Ansari X Prize.

The prize was created to kick-start private development of rocket ships that would make spaceflight available to the public. When Branson licensed the SpaceShipOne technology, he envisioned a fleet carrying paying passengers by 2007, launching them from a facility in southern New Mexico called Spaceport America. But there were significant setbacks. Three technicians were killed in 2007 by an explosion while testing a propellant system at Scaled Composites LLC, which built SpaceShipOne and was building the first SpaceShipTwo for Virgin Galactic. Then, in 2014, SpaceShipTwo broke apart during a test flight by Scaled Composites when the co-pilot prematurely unlocked its unique "feathering" braking system and it began to deploy. The co-pilot was killed but

the injured pilot managed to survive a fall from high altitude with a parachute. During descent, the craft's twin tails are designed to rotate upward to slow it down then return to a normal flying configuration before the craft glides to a landing on a runway. New versions of SpaceShipTwo are built by a Virgin Galactic sister company and flight testing is now in-house. Its previous test flight reached 32 miles (52 kilometers). Branson isn't alone in the space tourism business: Jeff Bezos' Blue Origin is planning to take space tourists on trips, using the more traditional method of a capsule atop a rocket that blasts off from a launch pad. SpaceX's Elon Musk recently announced plans to take a wealthy Japanese entrepreneur and his friends on a trip around the moon.



WHAT'S ON



TODAY (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 programme 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
ORGANIZER: Macau Cultural Centre
ENQUIRIES: (853) 2870 0699
www.ccm.gov.mo



TOMORROW (DEC 21)
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.

TONY ABELARDO TRIBUTE CONCERT (DEC. 21)
Time: 8pm
VENUE: Dom Pedro V Theatre

FINALE CONCERT - BIG JAZZ JAM (DEC. 22)
TIME: 4pm
VENUE: Casa Garden
ADMISSION: Free
ORGANIZER: Macau Jazz Promotion Association

EMAIL: info@macau-jazz.org
macau-jazz.org
www.om-macau.org
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



SATURDAY (DEC 22)
NARROW

Without flinching, we will follow a hilarious couple's quest for domestic bliss that will turn slightly bitterer than we would expect. Sharing a miniscule house, the two protagonists contort their lanky frames to fit the flat's interior. As flowers are exchanged, chocolates are shared and embraces become unavoidable, they seem to be made for each other. Staged by the Belgian theatre Laika, this wordless play is one of the numerous examples of theatre for the senses the troupe has been creating since 1999. Laughing along with all other families, amused with the intimate simplicity of Narrow's clever setting, in the end, we too will be wishing to stay, just a tiny bit longer.

TIME: 3pm (December 22)
3pm & 7:30pm (December 23)
11am (December 24)
VENUE: Small Auditorium, Macau Cultural Centre
Admission: MOP180
Ticketing Service: (853) 2855 5555
www.macauticket.com



SUNDAY (DEC 23)
SURFACE REVEALED – DRONE PHOTOGRAPHY BY CHAN HIN IO

Macau freelance photographer Chan Hin Io is presenting his first solo exhibition at Taipa Village Art Space. He renders a very unique view of the city by utilising drone photography, a relatively new and emerging art form, which reveals to the naked eye what architects and urban planners envision on computer or on paper. These aerial shots are intentionally composed to capture orthographic projections - i.e., two-dimensional images of three-dimensional objects - in terms of images of the earth's surface. In doing so, the visual compositions offer a new take on an otherwise familiar urban setting.

TIME: 12pm-8pm (closed on Tuesdays)
UNTIL: February 8, 2019
VENUE: Taipa Village Art Space
ADMISSION: Free
ENQUIRIES: (853) 2857 6118
ORGANIZER: Taipa Village Cultural Association
taipavillagemacau.org.mo



MONDAY (DEC 24)
CHRISTMAS EVE CELEBRATION

In order to create a festive atmosphere for Christmas, this four-hour celebration includes mixed choirs of adults and young people, live band performances, dancing, dramas and games. The event aims to create harmony in the community and demonstrate to the public the meaning of Christmas. Around 100,000 visits have been made to the annual event since the first edition was held.

TIME: 8pm-12pm
VENUE: Largo da Companhia de Jesus
ORGANIZER: Macau Christian Churches and Organizations



TUESDAY (DEC 25)
THE INFINITY LOUIS YAN MAGIC WORLD TOUR MACAU 2018

Hong Kong magician Louis Yan is bringing his first commercial show to Macau this Christmas. This new production was created in 2017. Louis Yan is only the second Chinese magician to perform in Las Vegas. In 2014 the Hong Kong artist held his original Magic World Tour which had stops in Toronto, Canada; Sydney and Melbourne, Australia; and Los Angeles in the United States. Louis Yan holds the Guinness World Record for "The Largest Magic Lesson", after breaking the record previously held by famous U.S. magician David Copperfield.

Time: 3pm
Venue: Broadway Theatre, Broadway Macau
Admission: From MOP280, MOP480, MOP680, MOP880
Organizer: Broadway Macau
Enquiries: (853) 8883 3383
www.broadway.com.mo



WEDNESDAY (DEC 26)

ASSEMBLAGE OF TREASURES – EXHIBITION OF THE MACAU MUSEUM COLLECTION FOR CELEBRATION OF THE 20TH ANNIVERSARY

To celebrate its 20th anniversary, the Macau Museum brought together over 80 items or sets of objects with cultural and artistic value selected from its collections. The exhibition is divided into six sections: “Lingnan Paintings”, “European Traveller’s Paintings”, “Style and Life”, “The Multicultural Macau”, “Exhibition Overview” and “Education Space”. Macau’s inheritance in terms of Chinese cultural traditions can be found in both Chinese and Western paintings, in household appliances, and personal bequests of prominent locals, including Gao Jianfu, George Chinnery and Auguste Borget, who chose to live in Macau due to its unique environment and respectively built a special bond with the city.

TIME: 10am-6pm (ticket booth closes at 5:30pm; closed on Mondays)
UNTIL: February 24, 2019
VENUE: Macau Museum
ADMISSION: MOP15 (free admission on Tuesdays and on the 15th of every month)
ENQUIRIES: (853) 2835 7911
ORGANIZER: Macau Museum
www.macaumuseum.gov.mo



THURSDAY (DEC 27)

KEITH HARING MAZE MACAU

Macau welcomes the first Keith Haring-themed maze in the world, showcasing a selection of pop-art images based on the artist’s message of love and peace. The event includes interactive games, sculptural renditions of Keith Haring artworks and special-edition Macau event souvenirs. The idea of a maze was conceived by local Macau-based designers, working along with Artestar, a New York-based licensing agency representing The Keith Haring Studio and many other prominent artists.

TIME: 1pm-9pm (last entry at 8:30pm)
Until: December 31, 2018
VENUE: Hall F, Cotai Expo, Venetian Macao
ADMISSION: MOP150
Organizers: Chessman, Sun Entertainment Concert, Macau Design Centre and Carrier
ENQUIRIES: (853) 2882 8818 Entertainment Agency Limited
TICKETING SERVICE: (853) 2855 5555
www.macaoticket.com

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.



3D LIGHT AND SOUND SPECTACULAR

Until 30 December 2018

Don't miss this breathtaking presentation shown on The Venetian Macao's façade each evening.

The Grand Illumination Show Christmas Edition

Date: 12pm-9pm, until 31 December 2018

Location: Eiffel Tower, The Parisian Macao

La Magie de Noel light show - Until 30 December 2018

Runs every 30 minutes, 12pm-9pm, in Place Vendome at Shoppes at Parisian



ICE RINK FUN

Until 6 January 2019*

Level 7, Eiffel Tower at The Parisian Macao

Skate with your family and friends on the outdoor ice rink and indulge in special winter delicacies at The Eiffel Tower.

Opening Hours: 4pm-10pm daily

Ticket Price: MOP50

* Blackout Date: 26 December 2018 to 1 January 2019



CHIADO

24, 25 & 31 December, 2018

Shop 2206, Level 2, Sands Cotai Central

Offering a genuine taste of Portugal, Chiado Portuguese restaurant was developed in partnership with celebrity chef Henrique Sá Pessoa, a modern, casual fine-dining concept emphasising traditional dishes. This winter, experience exquisite set lunch and dinner menus offering sautéed squid and prawns, octopus salad, creamy courgette soups and roasted pumpkin soups, Mediterranean red tuna tataki, seared scallops, beef tenderloin, green asparagus risotto, dover sole fillet, Iberian pork loin and more. Tempting desserts include chocolate cigar or green apple tart.

24 December Christmas Eve: Set Dinner MOP488*

25 December Christmas Day: Set Lunch MOP 328* | Set Dinner MOP 488*

31 December 2018 New Year's Eve: Set Dinner MOP 558*

Reservations: +853 8113 8988 or chiado.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

CLOCKS

By Laurie Triefeldt



German pocket watch, 1590
The first pocket watch was invented in the 1520s.

Ways to tell time

Many early cultures used the moon, seasons or events to mark the passing of time. (Some cultures still use a lunar calendar.) The Egyptians replaced the lunar calendar with a solar one around 2772 B.C. Mayan mathematicians and astronomers calculated the solar year to be 365.2420 days. This is a difference of only seconds from what modern scientists have concluded.

Kinds of clocks

Calendars keep track of days, weeks, months and years. Clocks keep track of smaller units of time: hours, minutes and seconds. The earliest clocks kept track of time by measuring shadows. Shadow clocks didn't work at night or on cloudy days, so people invented other ways to measure time. Water, sand, rope and candle clocks were developed. In the mid-1300s, weight-driven mechanical clocks were invented. Early mechanical clocks were very large and often used in medieval towers. In the mid-1600s, pendulum clocks came into use. By the 1700s, clocks small enough to wear were made. The first pocket watches were handmade and expensive. In the 1800s, the discovery of electricity made accurate, electrically powered clocks possible. The digital watch was first developed in 1972. Atomic clocks are so accurate that they lose only one second every one million years. Atomic clocks keep official Earth time.

Thinking time

Many of the world's greatest thinkers have pondered the questions of time. Albert Einstein created the theory of relativity, which suggested that physical time was a fourth dimension. Some scientists think that time is a result of the universe expanding and that it may be possible for time to flow backward.

Saving time

Spring forward, fall back. The idea of daylight saving time originated with Ben Franklin — to make the best use of daylight.

Time is a great mystery. No one really knows what it is. Sometimes it seems to move too fast, and sometimes too slow. When we measure time, we are actually measuring change — the fact that “now” is different from “before.”

The ancient Egyptians used the shadow of tall obelisks to track the sun's movement and divide the day into units. Like the obelisk, the sundial is a type of **shadow clock**.



Sundial

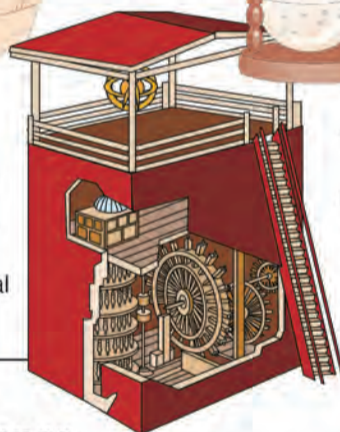
Late 13th-century clock tower
La Rochelle, France

Egyptian obelisk

Ancient Egyptian water clock

Water clocks were used by many cultures for centuries. They eventually evolved into large, complex machines housed in special towers or buildings.

Chinese water clock



The **pendulum clock** was invented by **Christian Huygens** in 1656.

The **hour-glass** used sand instead of water to measure time.

Wristwatches were used by soldiers in WWI.



Lantern clock, late 17th century



The first **stop-watch** was made in 1915.



Solar atomic watch, 2007

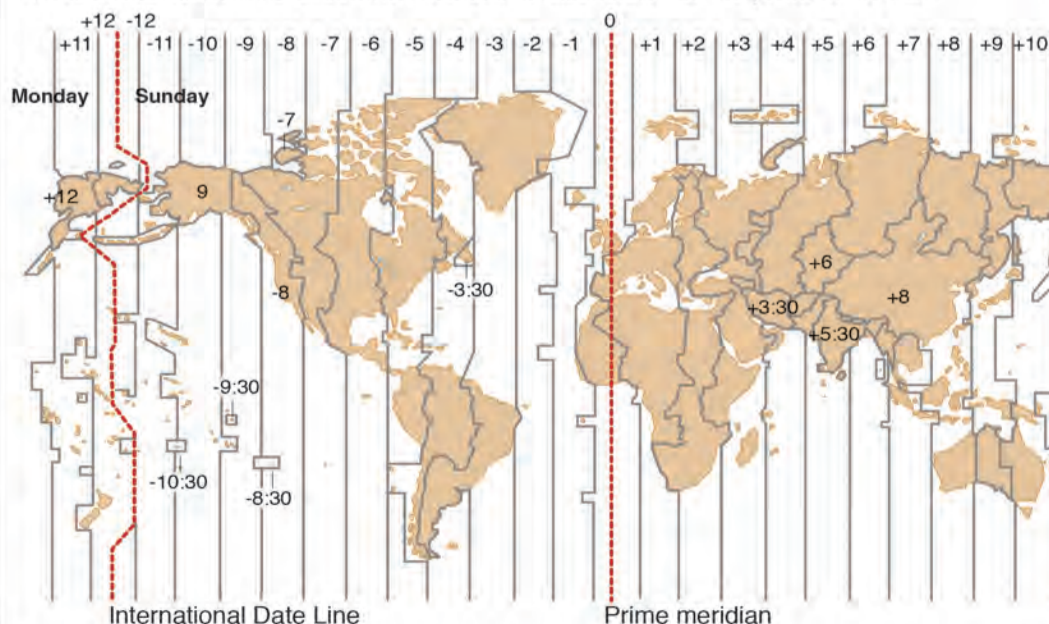


The **Vancouver Gastown Steam Clock**, was built in 1977 (based on an 1875 design).

Grandfather clocks became popular in the 1800s.

World time zones

What time it is depends on where you are. The world has been divided into 24 time zones. If you travel west, you subtract an hour for each time zone crossed. If you go east, add an hour. The time in a particular area is called local time. If you cross the **International Date Line**, you need to add or subtract a day. In 1884, the Greenwich Observatory in England was chosen as the beginning place for the world's time zones. The Greenwich meridian is also known as the **prime meridian**.



SOURCES: World Book Encyclopedia, World Book Inc.; Encyclopedia Americana, Grollier; Warman's Watches Field Guide, KP Books; www.time-for-time.com; www.About.com; www.crystalinks.com; www.time.gov; Time and Frequency Division; www.timemuseum.com