



■ MOVIES: KNIVES OUT

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**Extra** weekend Guide

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# THE SHADOW OF THE WALL

‘The Wall, released 40 years ago, is considered by many to be one of the best albums in rock history. But it marked the last time the core members of Pink Floyd would record an album together

## DRIVE IN

Jake Coyle, AP Film Writer

## IN ‘KNIVES OUT,’ A WHODUNIT FOR THE TRUMP ERA

Rian Johnson’s “Knives Out” unravels not just a good old-fashioned murder mystery but the very fabric of the whodunit, pulling at loose threads until it has intricately, devilishly woven together something new and exceedingly delightful.

For all the detective tales that dot television screens, the Agatha Christie-styled whodunit has gone curiously absent from movie theaters. The nostalgia-driven “Murder on Orient Express” (2017), popular as it was, didn’t do much to dispel the idea that the genre has essentially moved into retirement, content to sit out its days in a warm puffy armchair, occasionally dusting itself off for a remake.

But Johnson has since his 2005 neo-noir debut “Brick” shown a rare cunning for enlivening old genres with densely plotted deconstruction. He makes very clever movies (“Looper,” “Star Wars: The Last Jedi”) that sometimes, like in the madcap caper “The Brothers Bloom,” verge on showy overelaboration, of being too much.

But in the whodunit, too much is usually a good thing. Give us all the movie stars, plot twists and murder weapons you can find. When done well, there is almost

nothing better. And “Knives Out,” while it takes a little while to find its stride, sticks the landing, right up to its doozy of a last shot. The whodunit turns out not only to still have a few moves left but to be downright acrobatic.

The film begins like many before it: with a dead body that needs accounting for. Harlan Thrombey (Christopher Plummer), a bestselling mystery writer, is found with his throat cut in a small upstairs room in his sprawling Victorian mansion. Production designer David Crank deserves much credit for the film’s fabulously ornate and much-paneled setting — a Clue board come to life and a home that could rival the modernist abode of “Parasite” for movie house of the year.

Thrombey is extremely wealthy with an expansive family of spoon-fed, entitled eccentrics that would likely mix well with the dynasty of HBO’s “Succession.” And as much intrigue as there is about Harlan’s death, for his children there’s even more about his inheritance. There’s his relator daughter Linda (Jamie Lee Curtis) and her cheating husband Richard (Don Johnson), a vocal Trump supporter; his son Walt (a sweater-wearing Michael Shannon) who runs his father’s publishing house

and is married to Joni (Toni Collette); and his grandson Ransom (Chris Evans), the arrogant black sheep of the family.

There are others, too, most notably Harlan’s trusted caregiver Marta (Ana de Armas). The Thrombeys casually refer to her as “the help” and, in a running gag, are all over the map when it comes to her native South American country. A deeper political dimension slowly takes shape as the family’s cavalier indifference to Marta plays a role in the movie’s unspooling mysteries. Juggling themes of class privilege, immigration and ethnocentricity, “Knives Out” is a whodunit for the Trump era.

Some mysteries first submerge themselves in set-up, the crime in question and the entrance of

its central detective. Johnson is too restless for such an approach. He favors flashbacks, by the boat load, to go along with elaborate plot mechanics of reversals and perspective switcheroos. That gives “Knives Out” a somewhat clunky and imperfectly paced first act, something Johnson makes up for with the payoff of his finale. But for a movie with so many fine actors having so much fun, we get surprisingly little of the Thrombeys as a whole.

Instead, our detective calls almost immediately. Enter Benoit Blanc (Daniel Craig), a flamboyant Louisiana investigator of such renown that he’s already been profiled in the New Yorker as “the last of the gentleman sleuths.” Even with such immaculate set dressing all

around him (the mystery writer’s house is decorated throughout with murder weapons, including a throne of knives), Craig still manages to chew plenty of scenery with his heavily accented Southern-style Poirot. One calls him “Foghorn Leghorn,” another “CSI: KFC.” He’s accompanied by another detective (an underused Lakeith Stanfield) but he quickly makes Marta his sidekick; she has a useful aversion to lies, throwing up every time she tells one.

There isn’t much that isn’t knowing in Johnson’s dialogue. He delights in playing by the genre’s rules and remaking them at once. There are winking references here to “Hamilton” and “Baby Driver,” and “Knives Out” more than once risks being overwhel-

med by self-satisfaction.

But “Knives Out,” in the end, believes earnestly in the whodunit, it just wants to turn it inside out. To say more about that would spoil the fun. But keep an eye here, and elsewhere, on de Armas. The “Blade Runner 2049” actress (soon to be seen in the next James Bond film, also with Craig) isn’t the biggest star in a film awash with A-listers. But with neither cloak nor dagger, she seizes “Knives Out.” It’s hers.

“Knives Out,” a Lionsgate release, is rated PG-13 by the Motion Picture Association of America for thematic content, some disturbing images and strong language. Running time: 126 minutes. ★★★★★

AP PHOTO



From left: Daniel Craig Chris Evans, Noah Segan and Lakeith Stanfield in a scene from “Knives Out”

## BOOK IT

## AUTHOR LEE CHILD EXPLORES ORIGINS OF HERO CONCEPT

The Hero, a non-fiction essay by author Lee Child, opens with Child looking at language and how words have different meanings over the space of time. Child also asks the question of who was the first person to initiate a particular word or phrase and have that definition mean the same for everyone.

As time passed, people began to tell each other stories. The stories probably were basic at first and then over time heroic traits were added to keep the audience engaged with the tale. The works of Homer saw a hero as a warrior who approached everything with a sense of honor, kind of like the Klingons in “Star Trek.” Today, a hero can be described as a popular athlete or someone who does the right thing under difficult circumstances. How did that change occur?

Child writes popular and intriguing thrillers and his talent for compelling prose isn’t limited to fiction. He delivers an interesting premise and backs up his hypothesis with data and personal insight.

What this book lacks in page count more than compensates in a thought-provoking discussion of the origins of language, storytelling and what makes all of us human.

Jeff Ayers, AP

AP PHOTO

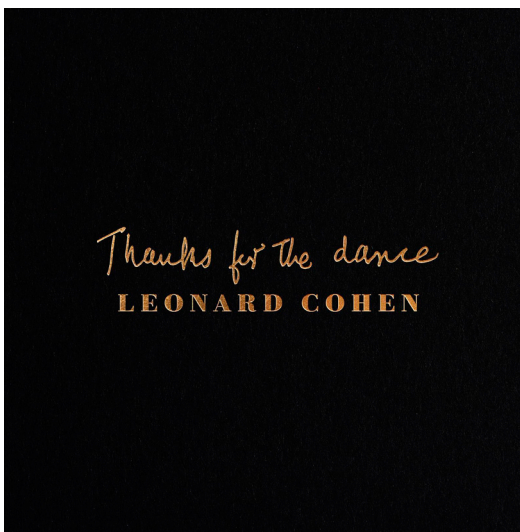


“The Hero,” TLS, by Lee Child

## TTUNES

## LEONARD COHEN’S POSTHUMOUS ALBUM CENTERS ON POETRY

AP PHOTO



Leonard Cohen, “Thanks for the Dance” (Columbia/Legacy Recordings)

Leonard Cohen’s last album, released just weeks before he passed in 2016, was “You Want It Darker,” which had a sense of finality that made it a fine conclusion to his brilliant musical career.

“Thanks for the Dance,” on the other hand, seems to bring down the curtain on Cohen’s parallel universe, the poetry he started to publish long before he began making records.

Illustrating the point, the new nine-track set is more like a Cohen spoken-word performance with very good and empathetic musical backing, most of it composed by his son, Adam.

Understated exceptions are the title track and a few lines here and there, but Cohen doesn’t really sing, not that his resonant voice needs a melody to convey the experience, depth, humor, horror and beauty of his lyrics.

Expanding on recordings made mostly at the same time as the sessions for “You Want It Darker,” Adam Cohen and engineer/mixer Michael Chaves searched out some of the master’s previous collaborators and some new ones to complete the compositions. Among them are Sharon Robinson, Jennifer Wames, the Shaar Hashomayim Synagogue Choir, Beck, Daniel Lanois, Feist, Javier Mas, Zac Rae, Patrick Leonard and Anjani Thomas.

“Happens to the Heart” opens the album with haunting guitar, laud and piano supporting Cohen’s listing of a life’s worth of experiences, the gentle accompaniment from Andre de Ridder’s stargaze orchestra making the lines even more effective — “I was always working steady/But I never called it art.”

The title track could be a sequel to “Take This Waltz,” a 1980s song with lyrics Cohen adopted from a poem by Federico García Lorca. Here the themes appear to be more personal, but just as inspired.

Other highlights include the subtle flamenco airs of “The Night of Santiago,” the dark-as-night and terrifying “Puppets” and closer “Listen to the Hummingbird,” a short but wise and emotional epilogue.

“Thanks for the Dance” is like discovering a box of old letters — or in this case, poems — from a departed loved one. It’s an emotional experience that allows Cohen’s great talents to be appreciated again.

Pablo Gorondi, AP



## NEWS OF THE WORLD

Mark E. Perry Oklahoma State University



From left: Roger Waters, Nick Mason, David Gilmour and Richard Wright

# ‘The Wall’ cemented Pink Floyd’s fame – but destroyed the band

Forty years ago, on Nov. 30, 1979, the English progressive rock band Pink Floyd released its 11th studio album, “The Wall.” Featuring 26 tracks, two records and an opera-esque story line, the concept album would go on to become the number two bestselling double album in history. But it would also mark the last time Pink Floyd’s core members – Roger Waters, David Gilmour, Nick Mason and Richard Wright – would record an album together.

Years of touring and financial stress had taken their toll. The egomania of one member, Waters, during the recording of “The Wall” would be the tipping point.

Tensions mount

The unchecked egos of band members can often be difficult to rein in, and often lead to acrimony – to the point where the band breakup has almost become a cliché.

Tensions between the four members of The Beatles – John Lennon and Paul McCartney, in particular – famously led to the band’s breakup in 1970. Conflict between guitarist Johnny Marr and vocalist Morrissey triggered Marr’s decision to leave The Smiths. And let’s not forget The Eagles, which broke up on such bad terms that drummer and vocalist Don Henley said the band would reunite “when hell freezes over.”

By the time Pink Floyd started recording “The Wall” in January 1979, tensions had been simmering for years.

“The Dark Side of the Moon,” released in 1973, had catapulted Pink Floyd to superstardom. But the band members struggled over how to build off the success of “Dark Side” and make another hit album.

They had already fought among themselves when recording their follow-up albums, 1975’s “Wish You

Were Here” and 1977’s “Animals.”

Roger Waters, the band’s bassist and co-lead singer, took charge for “Wish You Were Here.” He decided which tracks would appear and essentially dictated the album’s conceptual themes, which included alienation, a critique of the music industry and a tribute to former bandmate Syd Barrett, who had left the band in 1968 due to mental health struggles. In the process, Waters ended up cutting the songs “Raving and Drooling” and “Gotta be Crazy” against guitarist and co-vocalist David Gilmour’s wishes. “Dave was always clear that he wanted to do the other two songs,” Waters recalled. “He never quite copped what I was talking about. But Rick did and Nicky did, and he was outvoted so we went on.”

Perhaps feeling suffocated by Waters, Richard Wright and David Gilmour took a stab at solo albums in 1978, with Wright releasing “Wet Dream” and Gilmour debuting the self-titled “David Gilmour.”

Reflecting on his first solo album, Gilmour said, it “was important to me in terms of self respect. At first I didn’t think my name was big enough to carry it. Being in a group for so long can be a bit claustrophobic, and I needed to step out from behind Floyd’s shadow.”

## THE SHADOW OF ‘THE WALL’

“The Wall” would be the band’s next project – and, again, Waters asserted control.

Waters was partly inspired by an infamous incident that took place during the In the Flesh tour, which promoted the album “Animals.” Annoyed by the sound of firecrackers – and feeling as if the crowd wasn’t listening to their music or lyrics – Waters spat on the audience. He later mused about building a wall

between him and his fans. The seed for “The Wall” was planted.

In July 1978, he presented a 90-minute demo to the rest of the band, proposing two concepts for the next album: “Bricks in the Wall” and “The Pros and Cons of Hitch Hiking.”

The band members agreed to make an album focused on the first of the two. It would be about the struggles and isolation of rock stardom, and its central character would be named Pink Floyd.

The name of the character belied the fact that this would largely be a one-man show. As musicologist Allan F. Moore observed, “Waters’ growing megalomania, much in evidence on ‘The Wall,’ became harder to handle.”

The fact that the album’s central story was semi-autobiographical, based on Waters and former band member Syd Barrett, probably didn’t help matters. The motif of walls symbolized the defense mechanisms Waters had built up against those who might hurt him – parents, teachers, wives and lovers. Some lyrics deal with the death of his father, others with infidelity.

If David Gilmour had ideas for ways to contribute to Waters’ vision, they were barely incorporated. Waters did include fragments from demos associated with Gilmour’s solo projects. But in the end, Gilmour only received three co-writing credits – for “Run Like Hell,” “Young Lust” and “Comfortably Numb.” Drummer Nick Mason and keyboardist Richard Wright didn’t receive any at all.

On the track “Mother,” Waters even brought in Toto drummer and session percussionist Jeff Porcaro to replace Mason. On Mason’s limited drumming abilities, Roger Waters recalled:

“It’s got 5/4 bars in it. Nick, to his

great credit, has no pretense about that, it was clear that he could not play it. He said ‘I can’t play that.’ Or maybe somebody said to him, ‘Nick, maybe you should get somebody else to play this because you’re struggling.’”

## THE AFTERMATH

Today, “The Wall” is considered by many to be one of the best albums in rock history. But it marked the last time the four members of the band would record an album together. Keyboardist Richard Wright left, only to return later as a salaried sideman during Pink Floyd’s tours in 1980 and 1981. Pink Floyd – minus Wright – went on to record its 1983 album, “The Final Cut.” Waters eventually quit Pink Floyd in 1985 and sued members Gilmour and Mason in an attempt to stop them from using the band name, arguing

that Pink Floyd was “a spent force creatively.”

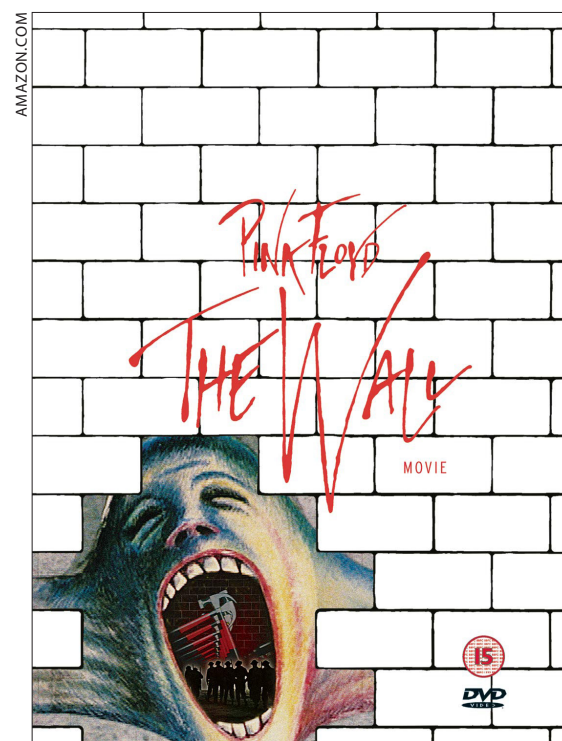
Waters lost, and Gilmour and Mason went on to record three more albums under the name Pink Floyd: 1987’s “A Momentary Lapse of Reason,” 1994’s “The Division Bell” and 2014’s “The Endless River.”

None would match the critical or commercial success of “The Wall.”

The making of “The Wall” reflects a common experience faced by many other rock bands – how creative tension and competing visions can deteriorate relations between band members.

Luckily, Pink Floyd was able to keep it all together to record one final masterpiece.

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What's the ultimate status wine in China? Famed Bordeaux first growth Château Lafite Rothschild. That's why the company's first wine made in China is such a big, big deal. The cabernet blend labeled Long Dai debuted at the company's winery in Qiu Shan Valley, in China's northeastern Shandong Peninsula, in September. It won't arrive in the U.S. until 2020, and only 100 cases will be imported. They'll be available at a few top shops and restaurants, but the majority of the 2,500-case inaugural release will be sold in China. So when Lafite Chief Executive Officer Jean-Guillaume Prats brought a sneak preview bottle to New York for me to try, my taste buds were primed.

#### THE TASTE

I won't keep you in suspense. The quality of this first vintage of Long Dai, 2017, is impressive. It doesn't taste like any other luxury Chinese red I've tried. Most of them

have been big, plush, ripely fruity reds that seem almost sweet. Long Dai, by contrast, is very dry and subtle. It's refined and restrained, echoing the polished, elegant style of Lafite, though it's not at the level of a first growth. The mineral notes and freshness of this three-grape blend (cabernet sauvignon, cabernet franc, and marselan) reminded me of a bright, stylish cool-climate cabernet from somewhere like Australia's Margaret River, or maybe a delicious fourth or fifth growth Bordeaux. Marselan, in case you're wondering, is a French cross between cabernet sauvignon and grenache that's planted around the globe and highly popular in China. Lafite Chairman Saskia de Rothschild calls it "a grape that has an incredible capacity of adaptation to any terroir." Aged in barrels made at Lafite's own coo-

perage in France, Long Dai has sophisticated, nuanced aromas and lightly spicy, savory fruit flavors that almost seem juicy. It perfectly balances fruit, acidity, tannin, and alcohol, and has a long, silky texture. The wine is surprisingly appealing even at this young age, though if you do, Prats advises putting it in a decanter for an hour before serving. The name Long Dai, taken from the ancient Dai Temple at the foot of Mount Tai, a sacred nearby peak, was chosen in tribute to local history. Inevitably the wine will be compared with the Chinese red LVMH launched several years ago, the rich, powerful, sumptuous Ao Yun (whose name means "flying above the clouds"). The two wines don't taste much alike, as you might expect, considering the wineries are more than 3,000 kilometers apart and the vineyards totally different in altitude

and terroir. Both are among the very best Chinese wines I've tasted, though they're completely different in style. Ao Yun, a blend of mostly cabernet sauvignon with about 10 percent cabernet franc, is bolder, more dramatic and intense, with tons of tannin. It has more richness and impact—more like a Napa cabernet. Long Dai has more elegance, balance and subtlety, and a more quiet power. The marselan in the blend softens the tannins and adds a spicy note and aromas of violets. As the vines get older, there will be more complexity.

#### THE BACK STORY

I first heard rumors about Lafite's plan to make wine in China more than a decade ago. Over lunch recently at New York's Gabriel Kreuther, Prats filled in the timeline from idea in 2008 to the release of the first bottle this year.

Lafite is no newcomer to making wine outside Bordeaux. Its parent company, Domaines de Barons de Rothschild (Lafite), has projects in France's Languedoc, Argentina, and Chile. So in some ways it was no surprise it would want to capitalize on the name in the fast-growing wine market of China, where the brand remains a shining star. In 2009, DBR started exploring a 400-hectare zone in the hilly land in Penglai, near the coast in Shandong province. At first the company partnered with CITIC, the Chinese government investment agency, but since 2016 it's been going it alone. (CITIC, Prats

says, decided to concentrate on its solely owned core businesses and sold its 30 percent share to DBR, but its construction arm built the winery.) Prats already had plenty of experience making wine in China before joining DBR in 2018. As head of Estates and Wines for Moët Hennessy from 2013, he oversaw LVMH's Ao Yun project in Shangri-La, in the remote mountains close to Tibet, whose first vintage appeared in 2016. At the same time, he established Moët Hennessy's Domaine Chandon sparkling wine facility in Ningxia. Why Shandong for the Lafite experiment? "In every wine region

there are challenges," Prats explains. "In Ningxia, the cold of the Gobi desert means you have to bury vines in winter. In Shangri-La, it's logistics, getting skilled people and equipment to a remote mountain location. In marit Shandong, summer rain and humidity is a problem, but it's a long tradition of wine culture." Luckily, warming is making the region drier and warmer. The team dug nearly 500 soil pits to see which part of the property would be best for vines. They settled on 30 hectares with thin soil over granite bedrock in a spot where cool breezes could moderate that humidity. In 2017, they planted vines on 360 terraces. But it wasn't until the 2018 vintage that they were happy with the wine. The company expects to double its 2,500-output in four or five years.



## RESTAURANTS

### CANTONESE



**IMPERIAL COURT**  
Monday - Friday  
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10am - 3pm / 3pm - 11pm  
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VIP Hotel Lobby, MGM MACAU

**BEIJING KITCHEN**  
Level 1, Grand Hyatt Macau  
Opening Hours  
11:30 - 14:30 / 17:30 - 23:30



**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**  
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### SHANGHAI

**CATALPA GARDEN**  
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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

**巴黎人**  
— BRASSERIE —  
法式餐廳

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

### GLOBAL

**CAFÉ BELA VISTA**  
Grand Lapa, Macau  
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Fri - Sunday  
06:30 - 22:00

**MEZZA9 MACAU**  
Level 3, Grand Hyatt Macau  
Opening Hours  
Dinner: 18:00 - 22:30



**VIDA RICA (RESTAURANT)**  
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Mon - Sunday  
6:30 - 14:30 / 18:00 - 23:00



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mortons.com  
• Bar  
Open daily at 3pm  
• Dining Room  
Monday - Saturday: 13:00 - 23:00  
Sunday: 17:00 - 22:00

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**ABA BAR**  
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Grande Praça, MGM MACAU

**COPA STEAKHOUSE**  
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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



## LONG DAI?

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**THE LAFITE CONNECTION**  
What also took time, Prats says, was obtaining “the right protections.” That included registering the brand and working on ways to prevent counterfeits, a constant problem for Lafite in China. Several years ago, a senior Chinese government official estimated that half the Lafite in the country was fake, much of it blended and bottled on boats moored in international waters off the Chinese coast. That’s why all the Long Dai wine from rejected early vintages was sent to be distilled into spirits, according to Prats. Tight secrecy surrounded the name and label, which looks similar in typeface and design to Château Lafite’s. Even the staff at the winery didn’t know the name until last July. The bottle carries several counterfeit protections, including NFC tracking built into the capsule, a label that can’t be removed, and the DBR

five-arrow motif embossed in the glass. De Rothschild and Prats clearly have serious ambitions for Long Dai, which already stands out as more interesting than the other reds in the Lafite portfolio made outside Bordeaux. Prats lays out Lafite’s goal in China: to create a great estate whose wines will be an endorsement of the country’s wine-producing potential. “That Lafite is there bestows a powerful imprimatur,” he says. “We have the privilege to help educate and grow the Chinese market for domestic wines.” China has emerged as an up-and-coming wine giant in the past two decades, though consumers still regard the growing number of local wines as mediocre. But the domestic wine industry—and Lafite—want to get them excited about the country’s wines. The potential is huge: According to IWSR data, China is the world’s second-largest wine market by value and fifth-largest by volume.

## TASTE OF EDESIA DELICIOUS CELEBRATION AT GRILL 58

**C**hef Mauro Colagreco recently celebrated this extraordinary achievement of scoring No. 1 on the World’s 50 Best Restaurants 2019 at Grill 58 of MGM COTAI. The world’s best chef especially prepared an exclusive celebration menu in person for discerning gourmards. “Food to me is emotion. There is no boundary for a chef and I am not going to give my cuisine a nationality,” he said. Starting with Hokkaido bay scallops, goma-sio, rice cream, and seaweed, the chef layered large seared scallop with slightly nutty and mild fragrant to uplift umami characteristics. Char-grilled Carabineros, chicken supreme, ‘Beurre blanc’, combawa, and trout eggs was an unlikely combination to be seen on

a plate. It came out surprisingly well under Chef Colagreco’s thoughtful creativity. The magic put the spotlight on Beurre Blanc, the classic French butter sauce of vinegar and butter, which melded the goodness of the sea and land. Topped with rinds of combawa and trout eggs, the dish was a true explosion of flavors. Aveyron lamb rack, eggplants, black garlic, anchovies, and lemon fully delivered Chef Colagreco’s refined pursuit in culinary endeavors. The soft and tender Aveyron lamb was grilled to perfection. Smoky and slightly acidic, it was a remarkable, well complemented and balanced dish that impressed all. **Irene Sam, MDT**



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Level 1, MGM MACAU

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The Venetian Macao  
TEL: +853 8118 9950

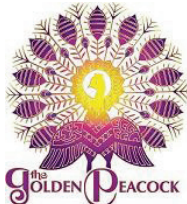


**FW RIO GRILL & SEAFOOD MARKET**  
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Email: riogrill\_and\_seafoodmarket@fishermanswharf.com.mo  
Location: Cape Town, Macau Fisherman’s Wharf

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Dinner 18:00 - 23:00  
Closed on  
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Wednesday (Lunch)

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12:00 - 21:30

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**NAAM**  
THAI RESTAURANT

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(Close on Mondays)

### BARS & PUBS

**38**

**38 LOUNGE**  
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Fri, Sat and Eve of public holiday:  
15:00 - 03:00

**THE BAR AT THE COUNTDOWN**  
Level 1, The Countdown Hotel  
Opening Hours  
Sun to Thu:  
11:00 - 23:00  
Fri & Sat:  
11:00 - 24:00

**THE ST. REGIS BAR**  
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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**  
Macau Fisherman’s Wharf  
Edf. New Orleans III  
Macau

**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



**WHAT'S ON**



**TODAY (NOV 29)**  
12TH XMAS SHOPPING FESTIVAL

The Xmas Shopping Festival has been held since 2008, bringing to town international brands and ones from Hong Kong, Macau and the Taiwan region. Last year over 40,000 people attended the festival. Organisers describe the event as the largest indoor Christmas carnival in the city; one that mixes shopping with entertainment.

TIME: 11am-8pm  
DATE: November 29 & December 1, 2019  
VENUE: Hall A, Cotai Expo, Venetian Macau  
ADMISSION: Free  
ENQUIRIES: (853) 2870 3930  
www.aplus1996.com



**TOMORROW (NOV 30)**  
MGM CHEF NIC GASTRONOMUSIC FEST

MGM and Hong Kong's gourmet brand Chef Nic, founded by singer-chef Nicholas Tse, are bringing the first GastronMusic Fest to Macau. The two-day event is a rendezvous for food lovers, offering global gastronomic fare by Chef Nic and six celebrity chefs. It also features signature dishes from MGM's restaurants and Macau food presented by local small and medium-sized enterprises. Visitors can also expect a lot of music, with Nicholas Tse taking to the stage with his rock 'n' roll repertoire on Nov 30th. Cantopop singer Joey Yung headlines the entertainment on Dec 1st. Musical accompaniment is also provided by Adason Lo and Angela Hui, as well as Hong Kong pop-rock band Mr.; Hong Kong-based vocalist Joey Wong; Mainland singing artist Liu Junge; Singapore singer Joanna Dong and local group MFM.

TIME: 5pm to 10pm (November 30)  
3pm to 8pm (December 1)  
VENUE: MGM Cotai  
ADMISSION: From HKD/MOP588; available at tickets.mgm.mo  
ENQUIRIES: (853) 8802 3833  
ORGANISERS: MGM China; Chef Nic  
www.mgm.mo



**THAILAND CULTURAL FESTIVAL 2019**

The Thailand Cultural Festival is again taking place at Rua de Abreu Nunes, also known as Macau's Thai street. Apart from Thai massage practitioners and Thai food stalls, there is also traditional Thai music, dance performances, arts and crafts do-it-yourself workshops, and Thai kickboxing on offer. Ritual distribution of rice is also part of the event, along with the visit of a Thai buddhist monk. Local artist Hyper Lo and Kristine Mok from Hong Kong are the guest hosts of the event.

TIME: 2pm-6pm (November 30 & December 1)  
VENUE: Rua de Abreu Nunes  
ADMISSION: Free  
ORGANISER: The Association of Thais in Macau  
ENQUIRIES: (853) 2856 0085  
FACEBOOK: ThailandCulturalFestival



**SUNDAY (DEC 1)**  
MACAO LIGHT FESTIVAL

In 2015, MGTO launched the first edition of the "Macao Light Festival" which is held annually in December at various locations in Macau Peninsula and on the Islands. The event program includes projection mapping, light installations, interactive games and a series of other activities. The event aims to draw visitors to different districts of the city for an appreciation of Macau by night and to learn about the local culture and history from innovative angles shaped by light artistry.

TIME: 7pm-10pm (5-8 mins in every 30 mins; last projection mapping starts at 21:50)  
UNTIL: December 31, 2019  
VENUE: Please refer to the following website  
ADMISSION: Free  
ENQUIRIES: (853) 8988 4000  
ORGANISER: Macau Cultural Affairs Bureau  
Macauhttps://content.macaotourism.gov.mo/uploads/mgto\_events\_festivals/2019\_MacaoLightFestival\_tc.pdf



**MONDAY (DEC 2)**  
RED DECEMBER – EXHIBITION OF CARLOS MARREIROS

This exhibition features artist Carlos Marreiros' latest large-scale artwork "Red December" and a series of paintings from his sketchbooks. "Red December", a large composition embedded with detail, depicts a scene where Chinese and Western historical figures from different periods of time gather together and indulge in pleasant conversations with each other. The work visualises the utopia in the artist's mind, where different cultures exist harmoniously in an inclusive society. In addition, the paintings from his sketchbooks give an account of the artist's creative and reflective process over the years, allowing the audience to take a close look at his sources of inspiration and traverse his creative world which features both Chinese and Western cultures.

TIME: 10am-9pm  
UNTIL: 13 February 2020  
VENUE: Tap Seac Gallery, located at No. 95, Avenida do Conselheiro Ferreira de Almeida  
ADMISSION: Free  
ENQUIRIES: (853) 8988 4000  
ORGANISER: Cultural Affairs Bureau  
www.icm.gov.mo



**TUESDAY (DEC 3)**  
COLLECTIVE EXHIBITION OF MACAU ARTISTS 2019

The "Collective Exhibition of Macau Artists" has been held for many years, providing an important platform for local artists to showcase their calligraphic works and paintings and to exchange ideas, and promoting the innovation and development of art in Macau. The open submission for this year's Exhibition was held in May. After a professional and rigorous selection, the winning and shortlisted works were selected by a panel of experts and academics from Mainland China, Taiwan, Hong Kong and Macau. This exhibition features 80 outstanding pieces (sets), covering a wide range of themes in various forms and styles, reflecting the efforts of local artists to represent the beauty of Chinese traditional arts while exploring artistic innovation. The exhibition shows the characteristics and features of Macau's contemporary Chinese calligraphy, painting and seal carving.

TIME: 10am-8pm (Closed on Mondays)  
UNTIL: 13 February 2020  
VENUE: Old Court Building  
ADMISSION: Free  
ENQUIRIES: (853) 8988 4000  
ORGANISER: Cultural Affairs Bureau  
www.icm.gov.mo



動 穗港澳深創意服飾展  
Junta de Moda - Exposição de Moda Criativa de Guangzhou-Hong Kong-HK  
Interaction - Guangzhou-Hong Kong-Macao-Shenzhen Creative Fashion Exhibition



21/9-31/12  
2019

### WEDNESDAY (DEC 4)

FASHION INTERACTION - GUANGZHOU-HONG KONG-MACAU-SHENZHEN CREATIVE FASHION EXHIBITION

The final exhibition of Macau Fashion Gallery for this year brings together works of eight new fashion designers or designer teams from the core cities of the Guangdong-Hong Kong-Macau Greater Bay Area: Guangzhou, Shenzhen, Hong Kong and Macau. Each designer or team will present two representative costumes, totalling 16, allowing the audience to appreciate their unique styles. The exhibition also serves as a new fashion exchange platform for the fashion youth of the four cities.

TIME: 10am-8pm (Closed on Mondays)

UNTIL: December 31, 2019

VENUE: Macau Fashion Gallery

ADMISSION: Free

ORGANISERS: Cultural Affairs Bureau; Macau Productivity and Technology Transfer Center

ENQUIRIES: (853) 2835 3341

www.macaofashiongallery.com



### THURSDAY (DEC 5)

THE WORLD AS WILL AND IDEA – COLLECTIVE EXHIBITION OF EMERGING ARTISTS FROM MAINLAND CHINA

The exhibition, curated by veteran professional Sun Feng, invited five young contemporary artists from Mainland China, namely Ouyang Sulong, Yuan Song, Liang Manqi, Hu Weiwei and Ying Xinxun, to showcase a total of 26 different types of large-scale artworks, including spatial drawing installations, interactive video installations, 3D printings, photographs, videos and sculptures. By combining different media materials, the artists create works in an innovative and distinctive styles, seeking to convey their unique views on daily life and social issues as well as probing into inner senses and philosophy, and reflecting the aesthetic features of contemporary arts in China. Through their artworks, the artists attempt to interpret spiritual images, taking the audience on a journey of perception and understanding by inspiring them to explore and reflect on themselves and the external world.

TIME: 10am-7pm (No admittance after 6:30pm, closed on Mondays)

UNTIL: February 23, 2020

VENUE: Macau Contemporary Art Centre - Navy Yard No.1, located at Rua de S. Tiago Da Barra

ADMISSION: Free

ORGANISER: Cultural Affairs Bureau

ENQUIRIES: (853) 8791 9814

www.icm.gov.mo

# Sands WEEKEND



## ENJOY OUR SELECTION OF SICHUAN DELICACIES

Until 30 November  
Shop 1015, Level 1, The Venetian Macao

Try our special Sichuanese menu at North and experience the delicious hot dishes of one of China's most famous regional cuisines. Signature dishes include Crispy beef with dried chilli, cumin and sesame seeds, and Clam and Chinese baby lobster in sesame chilli oil.

Reservations: +853 8118 9980 or north.reservation@sands.com.mo



## THE RETURN OF HAIRY CRAB

Daily  
Sands Resorts Macao

Celebrate the long-awaited hairy crab season by savouring sumptuous dishes crafted with these heavenly crustaceans. Available now at our signature Chinese restaurants throughout Sands Resorts Macao; North at The Venetian Macao, La Chine and Lotus Palace at The Parisian Macao, Rice Empire and Dynasty 8 at Sands Cotai Central, and Golden Court at Sands Macao.

SandsResortsMacao.com/dining



## TALES OF AWADH AT THE GOLDEN PEACOCK

Until 20 December  
Shop 1037, Level 1, The Venetian Macao

Our Michelin-starred Indian restaurant The Golden Peacock has introduced a special menu based on the cuisine from the city of Lucknow. Strongly influenced by the cooking styles of the Middle East and Central Asia, Lucknow's became a famous culinary centre during the Mughal Dynasty. Tales of Awadh celebrates this powerfully aromatic cuisine with a range of slow-cooked curries, kebabs and spice infused classical dishes from the city.

Time: 6pm - 11pm  
Reservations: +853 8118 9696 or goldenpeacock.reservation@sands.com.mo



## COTAI WATER JET 2019 BIRTHDAY CELEBRATION PROMOTION

Until 31 December 2019

Passengers whose birthdays are during the month of the purchase date and who are 12 years or above can show their valid Macao or Hong Kong ID, or international passport to enjoy a Cotai Class round trip ticket for HKD/MOP 259 or a Cotai First round trip ticket for HKD/MOP 469. This promotion only applies to Cotai Water Jet City Route.

Black-out Periods: 21-26 December 2019.  
Further details: www.cotaiwaterjet.com



澳門金沙度假區  
**Sands**  
RESORTS MACAO

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MACAO • COTAI CENTRAL  
澳門新金沙中心酒店

**FOUR SEASONS**  
HOTEL  
MACAO, COTAI STRIP

**THE VENETIAN**  
澳門威尼斯人

**THE PARISIAN**  
澳門巴黎人

**Holiday Inn**  
假日酒店  
澳門新金沙中心酒店

**CONRAD**  
MACAO, COTAI CENTRAL  
澳門金沙中心康萊德酒店

**Sheraton Grand**  
MACAO HOTEL, COTAI CENTRAL  
澳門新金沙中心大酒店



# WORLD OF WONDER

Exploring the realms of history, science, nature and technology

## THE THREE SISTERS

The Three Sisters, corn (maize), beans and squash, have been grown by Native Americans for centuries. They are known as the Three Sisters because they are grown together. The corn provides support for the bean vine, and together they help shade the squash.

**Beans** have significant amounts of fiber and are high in protein, complex carbohydrates, folate and iron.

Soak dry beans for a few hours before cooking with them.

### Corn

Two or three days after a corn seed is planted, roots are established. Leaves emerge within a week, and a month later the tassel and buds (ears of corn) develop.

**Corn** is a source of starch. Corn is also rich in phosphorus, magnesium, manganese, zinc, copper and iron.

### Beans

Beans need warm temperatures to thrive. After planting, it typically takes 55 to 60 days for the beans to mature enough to be harvested. Because they grow on a vine, bean plants need extra support, such as a bean cage, pole or cornstalk.

### Squash

Because they belong to the same family, ornamental gourds, summer squash and pumpkins can **cross-pollinate**. This often results in hybrid gourds in many different colors and shapes.

Squash is usually planted in May or June. The seeds **germinate** (sprout) in seven to 10 days. Yellow flowers appear when the plant is about 3 weeks old. The plant will continue to produce flowers through most of the season.

### The legend

According to the Iroquois legend, corn, beans and squash are inseparable sisters that were given to the people by the Great Spirit. Different stories and legends about the Three Sisters are found in many regions and tribes around North America.

### What a great idea!

The Three Sisters companion planting technique is still in use today and for good reasons: It maintains high yields, promotes healthy soil, suppresses weeds, attracts pollinators, promotes genetic diversity and requires low water input – all without harmful chemical pesticides and fertilizers.

### Make a doll

Corn was used for more than food by Native Americans. The husks were often braided into rugs, baskets and toys.

Corn husk dolls are traditionally made without faces. Legend has it that the face was taken away because the doll was too vain.

**Beans** have been a part of the human diet for thousands of years.

**Squash** is a good source of potassium, manganese, calcium, magnesium, vitamin E, thiamin, niacin, vitamin B-6, and folate. High in fiber, squash can help people feel full without a lot of calories.

**Bees** transfer pollen from the male blossom to the female blossom.

SOURCES: World Book Encyclopedia; <https://naitc-apl.usu.edu/>; [www.iowacorn.org](http://www.iowacorn.org/); National Corn Growers Association, <http://www.nourishinteractive.com/>; [www.mayoclinic.org](http://www.mayoclinic.org/); <http://www.newworldencyclopedia.org/>; <http://archaeology.about.com/>; <http://nationalpeanutboard.org/>; <http://www.americangourdsociety.org>

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