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times Extra

weekend Guide

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APPLE CAN'T KEEP FBI OUT OF ITS IPHONES

The U.S. intelligence service is capable of exploiting security vulnerabilities to hack into older iPhone models without Apple Inc.'s help. That won't end the standoff between the FBI and Apple, though.

DRIVE IN

Jake Coyle, AP Film Writer

‘DOLITTLE,’ WITH ROBERT DOWNEY JR., IS A DISASTER

Dr. Dolittle, who favored animals and shunned humans, was on to something. The century of human history since Hugh Lofting, in 1920, created his eccentric veterinarian character has only made Dolittle a more astute fictional figure, and a natural candidate for big-screen resurrection. Aquaman can talk to the fishes but Dolittle has the ability to converse with all fauna.

But if they could speak, no realm of the animal kingdom — no penguin, parakeet or panda — would have anything good to say about Stephen Gaghan’s “Dolittle,” a big-budget train wreck in which things go so awry that it can’t even be said to be strictly for the dogs.

“Dolittle,” starring Robert Downey Jr., arrives just weeks after the advent of “Cats,” another Universal Pictures release likewise stuffed with computer generated animals. “Dolittle” is a more harmless and whimsical family entertainment, less likely to provoke nightmares than the digitally furred felines of Tom Hooper’s Andrew Lloyd Webber adaptation. But, just the same, the two films together

could be the worst setback for animalia since global warming, or at least “Howard the Duck.”

It’s tempting to think: Well, it can’t be that bad. Who doesn’t like both Downey and animals? At the very least, you would think, no amount of special effects can completely dilute such a vibrant and clever actor. He was even good in the Marvel movies!

But perhaps the biggest disappointment of “Dolittle” isn’t the incoherent story line, the suffocating CGI or the unfunny stable of celebrity-voiced creatures. It’s that Downey’s personality doesn’t come through at all, either a victim of the surrounding mess or a party to it.

Seemingly going for a tamer Johnny Depp-as-Jack Sparrow-styled performance, Downey dons a vaguely Welsh accent, deepening his voice in a hushed tone. Worse, much of his dialogue seems to have been overdubbed, a likely component of the movie’s extensive reworking in post-production and reshoots. It distances Downey — he sounds literally elsewhere — in a fantasy that’s already

AP PHOTO



Gorilla Chee-Chee voiced by Rami Malek (left) and Dr. John Dolittle (Robert Downey Jr.) in a scene from Dolittle

plenty adrift.

The movie is based on the second of Lofting’s books, “The Voyages of Doctor Dolittle.” He created the character first to, in letters home from the World War I front, entertain his children. Dolittle first appeared on screen in the 1967 movie, with Rex Harrison, and later in a series begun in 1998, with Eddie Murphy. This incarnation has an unlikely zookeeper in Gaghan, who won an Oscar for his screenplay to Steven Soderbergh’s “Traffic” and directed the labyrinthine geopolitical thriller “Syriana.” He last directed “Gold,” with Matthew

McConaughey, a disappointing dramatization of the Bre-X Minerals swindle of the 1990s.

“Dolittle,” you can tell, doesn’t sound like Gaghan’s kind of thing, and none of the results will convince you otherwise. The film, penned by Gaghan, Dan Gregor and Doug Mand, conjures a different reason for the book’s sailing adventure. Here, the doctor begins as a bearded recluse, grieving the loss of his explorer wife from behind the locked walls of his animal-populated estate. He sets off on a trip to find a remedy for an ailing Queen Victoria (Jessie

Buckley), a hectic, sea-faring journey that jumps from one harried scene to another.

But “Dolittle” isn’t about much beside the gags of the CGI animals, none of whom do much to help Downey. I hesitate to name their voice actors, since guessing them is one of the movie’s primary sources of entertainment. But you’ll spot Emma Thompson as a parrot, Rami Malek as a gorilla, Kumail Nanjiani as an ostrich, Selena Gomez as a giraffe and Jason Mantzoukas as a dragonfly.

None of them have any character to speak of; they’re there for increasingly weak

jokes, which culminate in a scene revolving around a dragon’s flatulence. A problem, as ever, is that buckets of visual effects are never good for comedy. And as last year’s “Lion King” proved, hyper realism doesn’t do talking animals any favors. The way things are going, animal rights activists may soon need to move to protect digital animals, too.

“Doolittle,” a Universal Pictures release, is rated PG by the Motion Picture Association of America for some action, rude humor and brief language. Running time: 101 minutes. ★★☆☆☆

BOOK IT

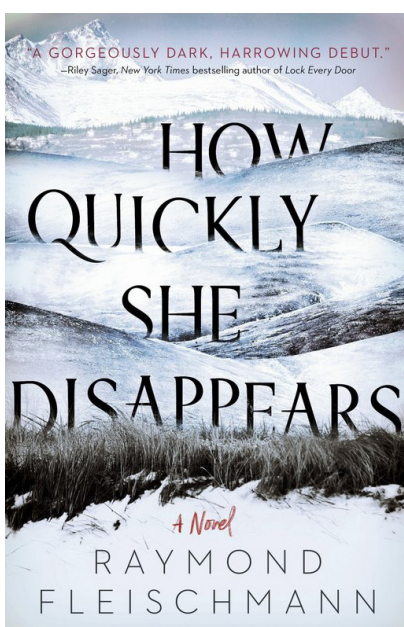
CAT-AND-MOUSE GAME SKILLFULLY TOLD IN DEBUT NOVEL

When Elizabeth Pfautz was a child in Pennsylvania, her twin sister was lured away by a stranger, never to be seen again.

Years later, in 1941, Elizabeth is raising a daughter who bears a striking resemblance to the missing twin. They live with her husband, a schoolteacher, in a remote Native American village in Alaska. There, Elizabeth dreams of her missing sister every night. Although Elizabeth isn’t a woman given to magical thinking, she can’t shake the feeling that her sister is trying to make contact through those dreams.

As Raymond Fleischmann’s debut novel, “How Quickly She Disappears,” opens, a plane that delivers mail to the village has landed with a stranger in place of the usual pilot. And there is something wrong with the plane. Before the stranger figures out how to fix it, he gets into a dispute with Elizabeth’s best friend in the village, viciously bludgeons

AP PHOTO



“How Quickly She Disappears,” by Raymond Fleischmann

killing.

He has a different agenda. Elizabeth’s twin is alive, he tells her. He knows who took her and where she is now. If she wants to know more, she will have to continue visiting him in jail, each time doing him a single, small favor. What follows is a high-stakes, cat-and-mouse game that will remind readers of the menacing dance between Hannibal Lecter and FBI agent Clarice Starling in “The Silence of the Lambs.”

Fleischmann tells his story with such skill that it is hard to believe this is a debut novel. The characters are well-developed and memorable, the rural Alaska setting is vividly portrayed, the plot is loaded with unexpected turns and the unrelenting suspense creates a growing sense of dread.

Best of all, the author tells the tale with the musical prose of a literary novelist at the top of his game.

Bruce DeSilva, AP

TTUNES

MARCUS KING STIRS SOUL, ROCK, COUNTRY ON ‘EL DORADO’

AP PHOTO



Marcus King, “El Dorado” (Fantasy Records)

Marcus King’s solo debut is an enticing mix of deep soul, rock and country in the best Southern traditions.

King, though just 23 years old, has been a professional musician for over a decade and already has three albums with the Marcus King Band.

Produced and co-written by Dan Auerbach of The Black Keys, “El Dorado” is a smoothly-paced release, with acoustic-based and mid-tempo soul tunes amid a few fuzzy rockers with cutting guitars and rumbling bass.

You could say King has been “Auerbached,” with the producer’s distinct approach — shaped by recording in his own Easy Eye Sound Studio in Nashville and relying on the timeless talent of legends like drummer Gene

Chrisman, bassist David Roe and Bobby Wood’s Wurlitzer — putting a definitely noticeable but elegantly unintrusive frame around King’s own skills.

Auerbach won a Grammy way back in 1993 for his production work, and his quality control hasn’t let up since. This project follows, in a similar vein, some of his recent efforts on outstanding albums by Yola, The Pretenders, Robert Finley and Kendall Marvel.

King is known for his volcanic vocals and his amazing six-string dexterity. But “El Dorado” finds King, a South Carolina native now based in Nashville, mostly dialing down the overall volume without sacrificing intensity or feeling. By putting his songwriting and more nuanced singing at the fore, King expands his guitar hero profile with excellent results. King’s instrumental prowess is present, but the 12 songs usually have at least two or three other guitarists on hand, including Auerbach himself, steel guitarist Paul Franklin, Nashville stalwart Billy Sanford and Russ Pahl.

Despite this solo venture, King is in the midst of an extended tour with his namesake band that includes shows in Europe, Japan and Australia. Even this early in the year, “El Dorado” already stands out as a definite high point of 2020.

Pablo Gorondi, AP

NEWS OF THE WORLD

Mark Gurman, Bloomberg

The FBI can unlock Florida terrorist's iPhones without Apple

The FBI is pressing Apple Inc. to help it break into a terrorist's iPhones, but the government can hack into the devices without the technology giant, according to experts in cybersecurity and digital forensics.

Investigators can exploit a range of security vulnerabilities - available directly or through providers such as Cellebrite and Grayshift - to break into the phones, the security experts said.

Mohammed Saeed Alshamrani, the perpetrator of a Dec. 6 terrorist attack at a Navy base in Florida, had an iPhone 5 and iPhone 7, models that were first released in 2012 and 2016, respectively. Alshamrani died and the handsets were locked, leaving the FBI looking for ways to hack into the devices.

"A 5 and a 7? You can absolutely get into that," said Will Strafach, a well-known iPhone hacker who now runs the security company Guardian Firewall. "I wouldn't call it child's play, but it's not super difficult."

That counters the U.S. government's stance. Attorney General William Barr slammed Apple on Monday, saying the company hasn't done enough to help the FBI break into the iPhones.

"We are helping Apple all of the time on TRADE and so many other issues, and yet they refuse to unlock phones used by killers, drug dealers and other violent criminal elements," President Donald Trump wrote on Twitter Tuesday.

The comments add to pressure on Apple to create special ways for the authorities to access iPhones. Apple has refused to build such backdoors, saying they would be used by bad actors, too.

Indeed, Strafach and other security experts said Apple wouldn't need to create a backdoor for the FBI to access the iPhones that belonged to Alshamrani.

Neil Broom, who works with law enforcement agencies to unlock devices, warned that the software version running on the iPhone 5 and iPhone 7 could make it more difficult to break into the handsets. But it would still be possible.

"If the particular phones were at a particular iOS version, it might be as easy as an hour and boom, they are in. But they could be at an iOS version that doesn't have a vulnerability," he said.

On Tuesday, a Department of Justice spokesman said he didn't have any update on the government's efforts to unlock the de-

vice. Apple referred to comments it made on Monday.

Still, new vulnerabilities and exploits are uncovered all the time. Apple and security firms such as Cellebrite play a cat-and-mouse game nowadays. The iPhone maker releases a new device or a new version of its iOS operating system that locks everything down. Then security firms and researchers start probing, and often find ways to hack into the handsets after several months.

Those exploits sometimes turn into tools that the FBI and police can use to access data on iPhones.

Broom said U.S. agencies work with security firms, including Cellebrite, that would "bend over backwards" to help the government in hopes of winning big contracts.

"Our technology is used by thousands of organizations globally to lawfully access and analyze very specific digital data as part of ongoing investigations," Cellebrite, owned by Japan-based Sun Corp., said in a statement. "As a matter of company policy we do not comment on any ongoing investigations." In 2016, Bloomberg News reported that Cellebrite helped the FBI break into an iPhone belonging to a shooter behind an attack in San Bernardino, California. The company has declined to confirm its participation.

GrayKey is offered by Grayshift, a firm based in Atlanta that counts former Apple software security engineer Braden Thomas among its staff. Grayshift didn't respond to a request for comment on Tuesday.

A new security flaw known as "Checkm8" affects chips in iPhones released between 2011 and 2017, according to Strafach and other researchers. That includes the iPhone 5 and iPhone 7.

"With the Checkm8 vulnerability, you should be able to get a forensically sound image of the file system, unless they had a crazy long passphrase," Strafach said.

The iPhone 7 includes the Secure Enclave, a dedicated chip for storing fingerprint data and other sensitive information on the device, but even that could be breakable, he said.

"It's simply a question of whe-

ther the government will pay a contractor to get into these phones," Strafach added. "If it can't be done with the Checkm8 vulnerability, they can pay a contractor to do it."

The Checkm8 flaw may support updated hacking tools from Cellebrite. The Israel-based company offers a "UFED Physical Analyzer," a special "Touch2" tablet and software for PCs called "4PC" to law enforcement agencies and other customers. That all costs about \$15,000, according to Broom. There's often an annual maintenance fee of more than \$4,000, too, Broom said.

The FBI would likely also need other tools to unlock the iPhones, such as Grayshift's GrayKey or Cellebrite Premium, a special on-premise service for law enforcement agencies. Those could cost \$100,000 to \$150,000, according to Broom. "They already have these tools around the country. So they wouldn't be paying anything more to break into these phones, they could just be waiting for a certain exploit like Checkm8 to become available,"

Broom said.

On Monday, Apple said it has provided "all of the information" it has related to the device, via internet-based services such as iCloud.

However, some data of potential interest to the FBI would only be available on the iPhones. For instance, iMessage texts are encrypted when stored in the cloud, but they are often readable on the devices.

This won't end the standoff between the FBI and Apple, though. It is becoming more difficult for firms like Cellebrite to hack into iPhones as the devices get more sophisticated, said Yotam Gutman, marketing director at cybersecurity company SentinelOne.

Breaking into an iPhone 11, the latest Apple smartphone, would be a lot harder, if not impossible, Strafach said.



Dave Arnold has been called the “mad genius” of bartenders, and Existing Conditions, his latest cocktail den in New York’s Greenwich Village, doesn’t disappoint: Arnold and his two co-founders went so far as to import water from Saratoga Springs, N.Y., to use in their Paloma cocktail. Then they re-carbonate the already sparkling water with carbon dioxide. Still, the most eye-opening feature of the menu may be the list of non-alcoholic drinks, all given the same care as the boozy ones. They use such ingredients as leatherwood honey, Mt. Olympus tea, Champagne acid, and comice pear. For a drink described as a “bougie Snapple,” they mix clarified peaches, clarified lime, barley syrup, and umeboshi, or salted Japanese plums. The clarified fruit is enhanced with glycerin, which creates an alcohol-like viscosity. It takes a full day to prep the concoction. Arnold says he got interested in elevating the quality of no-alcohol drinks after

hearing a bartender dismiss one he was making. “He described it as ‘just a mocktail,’” Arnold says. “I hope I never treat guests with that level of disrespect.” “Dry January” has gone from punchline to mantra for bars nationwide. The move to add more than a token non-alcoholic option is fueled by year-round demands for more sophisticated drinks aimed at the “sober curious,” as well as a way to get bodies into bar seats during the slowest month of the year. “We’ve added vegan and vegetarian menus,” says Clayton van Hooijdonk, food and beverage director at the Resort at Pelican Hill in Newport Beach, Calif. “It’s the same thing in beverages.” David Ozgo, chief economist at the Distilled Spirits Council of America, says January on-premise sales in 2018 accounted for less than 7% of total annual on-premise sales. January sales that year were 20% lower than the average for the other 11 months of the year, and 30% lower than in December. “On-premise

sales have traditionally been weak in January, as people get back to work after the holiday season and begin to pay down holiday bills,” he says. The movement has also spawned a small but notable movement involving bars that are completely alcohol-free. Getaway, a Brooklyn spot identified by a “0%” sign out front, serves an upgrade on the usual seltzers and tonics inside an Instagram-ready interior. This month, Wildcrafters, a sober bar that encourages patrons to “come and get drunk on love with us,” opened its doors in Jacksonville, Fla., with kava, teas, and booze-free craft cocktails. The trend is even established in Ireland: The Virgin Mary debuted in Dublin last year. Some bars are applying a sober-sensitive approach to decor, as well. This month, Marvel Bar in Minneapolis introduced a four-month “dry” series that will run through April. In addition to non-alcoholic drinks made with such ingredients as foraged milkweed shrub and cherry juice-steeped mushrooms,

the bar is retooling its interior design. Gone are the 400 display bottles of booze; in their place are books and local foliage. “The challenge of abstaining from something you love, while having bottles front and center, can be overwhelming,” says Peder Schweigert, Marvel Bar’s general manager. “If you walk into a bar and are presented with flowers, that is a lot more welcoming.” For bars that serve craft, no-proof drinks, the big question is how much to charge. As a rule of thumb, restaurants depend on alcohol to make up around 30% of sales. On one hand, bar owners note the labor and costs that customers aren’t aware of, including the price of premium ingredients such as fresh juices. There’s also the additional research and development that goes into creating drinks for which there are few existing recipes. Still, the majority of customers base the value of a drink on its booze, which can be

BLOOMBERG



RESTAURANTS

CANTONESE



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

BEIJING KITCHEN
Level 1, Grand Hyatt Macau
Opening Hours
11:30 – 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
Level 1, The Shops at The Boulevard
Opening Hours
11:00 – 15:00; 18:00 - 22:30

SHANGHAI

CATALPA GARDEN
Mon - Sunday
11:00 - 15:00 / 17:30 - 23:00
Hotel Royal, 2-4
Estrada da Vitoria
T: 28552222

FRENCH

寶雅座
AUX BEAUX ARTS

AUX BEAUX ARTS
Monday – Friday
6pm – 12midnight
Saturday – Sunday
11am – 12midnight
T: 8802 2319
Grande Praça, MGM MACAU



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

GLOBAL

Café Bela Vista
Grand Lapa, Macau
T: 87933871
Mon -Thurs
06:30 – 15:00 / 6:00 – 22:00
Fri – Sunday
06:30 – 22:00

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



VIDA RICA (RESTAURANT)
2/F, Avenida Dr Sun Yat Sen, NAPE
T: 8805 8918
Mon - Sunday
6:30 – 14:30 / 18:00 – 23:00



MORTON'S OF CHICAGO
The Venetian(r) Macao-Resort-Hotel
Taipa, Macau
T:853 8117 5000
mortons.com
• Bar
Open daily at 3pm
• Dining Room
Monday - Saturday: 13:00 - 23:00
Sunday: 17:00 - 22:00

ABA BAR

ABA BAR
5pm – 12midnight
T: 8802 2319
Grande Praça, MGM MACAU

COPA STEAKHOUSE
3/F, Sands Macao Hotel
OPENING HOURS:
Cocktails: 4:30 pm - 12:00 am
Dinner: 5:30 pm - 11:00 pm
Tel: +853 8983 8222



PASTRY BAR
10am – 8pm
T: 8802 2324
Level 1, MGM MACAU



ROSSIO

Rossio
7am – 11pm
T: 8802 2372
Grande Praça, MGM MACAU



北廚
NORTH

NORTH BY SQUARE EIGHT
11am – 1am
T: 8802 2388
Level 1, MGM MACAU

RY' IS THE TIME TO GET WEIRD



less expensive than the high-end ingredients that go into a well-balanced mocktail. A bottle of Smirnoff vodka goes for less than \$15; a bottle of non-alcoholic mixer Seedlip costs \$36. At Existing Conditions, all drinks, boozy or not, are priced at \$16. Arnold says that, instead of getting complaints, customers acknowledge how carefully their alcohol-free drinks are made. “There’s always some part of those drinks that’s extremely costly or hard to source,” he says. “For us, the focus is on drinks that mimic the other characteristics of alcohol, meaning the mouthfeel, the textures, the sugar level.” That requires equipment and techniques that entail a certain level of expertise. The Resort at Pelican Hill has three restaurants on its property in Newport Beach, Calif. Signature cocktails cost from \$16 to \$18; no-proof options cost up to \$14. “If you present it nicely, with all the same things we do for cocktails, we get no push-back from

guests,” says beverage director van Hooij-donk. Others aim for a lower price point. Inside Manhattan’s Hudson Yards, the British-influenced Queensyard has new booze-free options that include one called Bubbles for Everyone, made with homemade non-alcoholic sparkling wine, Seedlip, and kola nut syrup. (The non-alcoholic sparkling wine is made by blending tea, apple juice, and verjus, then carbonating it.) They are priced at \$9, compared to \$17 for signature drinks. “I want customers to come back for this cocktail experience,” says beverage director Jeremy Le Blanche. “I want to make mocktails accessible for everyone.” Even as the non-alcoholic movement surges, some bars keep the drinks off their menus. Any craft bar with homemade syrups, fizzy waters, and fresh juices can conceivably whip up a no-proof drink. At this point, not putting them on the menu is often a conscious business decision. But it’s less about skepticism of the trend than about

bar owners reading their clientele. In New York’s East Village, the Mister Paradise bar has a customer base that skews young and bar-hopping. Managing partner Will Wyatt says putting a lower-priced non-alcoholic drink on the menu would cause unnecessary confusion on busy nights. “People wouldn’t even look at the header,” he explains. “They would just think they were getting a cheaper cocktail.” If he gets a request, though, Wyatt will create an elegant non-alcoholic drink. “I rarely charge them,” he says, “because it’s so rare. When it does happen, it’s a nice extra thing to do for not a lot of cost to the bar.” Nearby, Mace is lauded for its refined ingredients such as rectified pomegranate, pea soda, and chamomile honey shrub, but it has no booze-free drinks on the menu. “People talk about non-alcoholic drinks,” says owner Nico de Soto. “But they are hard work, and the demand is very small.” Sweetwater Social, a Manhattan bar with a party reputation, has also avoided booze-

free drinks. “Our customers are coming in a late-night capacity,” owner Justin Noel says. “Non-alcoholic cocktails are the least of their concerns.” Still, he notes that demand for no-alcohol drinks has recently ticked up. Nor is there much demand for booze-free drinks at Glorietta, in Jackson Hole, Wyo. which maintains a tight, 12-drink list. “Having just one non-alcoholic drink wouldn’t suit the tastes of all the non-drinkers,” observes general manager Chuck Greenwald. “You spend all this time creating a recipe that isn’t used that often.” Joshua Duncan, general manager of Denver tiki bar Adrift, echoes that sentiment: “We don’t get a lot of requests for non-alcoholic drinks.” Almost every place that doesn’t list no-alcohol drinks on the menu will craft one on request. That’s even true at the Grill, a landmarked bar in midtown Manhattan where the specialty is martinis. But it doesn’t happen frequently, according to a bartender. Customers, he says, “want big glasses of gin.”



南苑
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

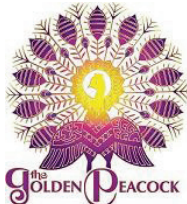


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Tel: (853) 8799 6338
Email : riogrill_and_seafoodmarket@fishermanswharf.
com.mo
Location: Cape Town, Macau Fisherman's Wharf

JAPANESE

SHINJI BY KANESAKA
Level 1, Crown Towers
Lunch 12:00 - 15:00
Dinner 18:00 - 23:00
Closed on
Tuesday (Lunch and Dinner)
Wednesday (Lunch)

ASIAN PACIFIC



GOLDEN PEACOCK
Casino Level1, Shop 1037,
The Venetian Macao
TEL: +853 8118 9696
Monday - Sunday:
11:00 - 23:00

PORTUGUESE

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

FERNANDO'S
9 Praia de Hac Sa, Coloane
T: 2888 2264
12:00 - 21:30

THAI

NAAM
THAI RESTAURANT

NAAM
Grand Lapa, Macau
956-1110 Avenida da Amizade, The Resort
T: 8793 4818
12:00 - 14:30 / 18:30 - 22:30
(Close on Mondays)

BARS & PUBS

38

38 LOUNGE
Altrira Macau,
Avenida de Kwong Tung, 38/F Taipa
Sun-Thu: 13:00 - 02:00
Fri, Sat and Eve of public holiday:
15:00 - 03:00

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

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
Macau 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

WHAT'S ON



TODAY (JAN 17)

"BREAK & BREAK!" CHOU SHU-YI LIVE EXHIBITION

"Break" means to take a rest, to crack an opening or to cause damage. Its varied meanings imply the subtle connection between dilapidation, rest and rebirth. From 2014 to 2017, Chou Shu-Yi moved between new and old cities across Asia, making more than 100 video clips depicting the dialogues between his body and useful or useless lands, which he later compiled into a work. He responded to different urban transformations through his body and shadow, and conveyed his self-reflection on life experiences. In 2020, Chou will come to Macau for shooting, screening and performing, leading the audience into the space of his video clips and re-interpreting the dialogues between himself and those spaces through dance.

TIME: 8pm

DATE: January 17 & 18, 2020

VENUE: Son Veng Shipyard

ADMISSION: MOP120

AGE: Suitable for ages 6 and up

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.macaucityfringe.gov.mo

KONG SENG TICKETING SERVICE: 2855 5555

www.macaucityfringe.gov.mo



THE CINEMATIC DUO - CHAN SI KEI x CO-COISM (TAIWAN)

Classic romantic films fulfill our longing for love, though in reality we are always a bit lost in relationships. Will peeking at other people's stories make us more clear-headed? Or more self-assured? When everything is put on the big screen and emotional interactions are to be watched by the public, can you still stick to your love philosophy and feel at ease with it? We invite you to come to one of the best dating spots – cinema, to create a romantic date like that in romantic films in the time span of a film, and to rethink love from a different perspective. You can witness the birth of this romantic film from scratch, or you may even become the lead. At the end, who will be shot by Cupid's arrow?

TIME: 8pm

DATE: January 17 & 18, 2020

VENUE: Cinematheque Passion

ADMISSION: MOP120

AGE: Restricted to ages 18 and up

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.macaucityfringe.gov.mo

KONG SENG TICKETING SERVICE: 2855 5555

www.macaucityfringe.gov.mo



TOMORROW (JAN 18)

LOOK@YOU

Nothing is quite what it seems, do you know where the real world begins and ends?

Through the "eyes", the performance aims to immerse with people, culture, creativity, freedom and art. LOOK@YOU is a kind of "moving art installation", through the creative body movement, music and mobile art installation, audience are invited to look, see and feel with the "eyes". It intends to make people know more about the place where they live. Join us and look at each other in a different way, and you will see what we really are!

LIVE PERFORMANCE

TIME: 3pm (January 18, 2020)

VENUE: Jorge Álvares Square

DURATION: Approximately 2 hours

PARADE

TIME: 11am (January 18 & 19, 2020)

MEETING POINT: Ruins of St. Paul's

DURATION: Approximately 1 hour

ADMISSION: FREE

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.macaucityfringe.gov.mo



SUNDAY (JAN 19)

FRINGE EXCHANGE: CONNECT WITH FESTIVALS

If you want to perform abroad, you must not miss the chance to sign up for this year's Fringe Exchange: Connect with Festivals. The Macau City Fringe Festival has invited Alvin Tan, founder and Artistic Director of The Necessary Stage from Singapore; Crystal Ding, Curator of Shanghai's Xintiandi Fringe Festival; and Eddy Zee, Head of Performing Arts at Tai Kwun in Hong Kong. No matter you are an artist or an art group manager wanting to establish international contacts, or an individual interested in art administration or festival planning, you are welcome to participate to get the first-hand information!

TIME: 5pm-7pm

VENUE: Dom Pedro V Theatre

ADMISSION: Free

LANGUAGE: Cantonese, Mandarin and English

AGE: For ages 6 and up

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.macaucityfringe.gov.mo



MONDAY (JAN 20)

DIVINE BEASTS – PAPER ARTS BY BENSON LAM

Paper art expert Benson Lam is well known for turning low polygon paper into three-dimensional craft. A total of 12 paper art works which were created specifically to celebrate the coming of spring as well as the 20th anniversary of Macau's return to the motherland, will be shown to the public in the exhibition.

TIME: 10am-7pm (Closed on Sundays and public holidays)

UNTIL: February 1, 2020

VENUE: Rui Cunha Gallery

ADMISSION: Free

ORGANIZER: Rui Cunha Foundation

ENQUIRIES: (853) 2892 3288

www.ruicunha.org



TUESDAY (JAN 21)

A PANORAMA OF RIVERS AND MOUNTAINS 3.0

A Panorama of Rivers and Mountains, a collection of the Palace Museum, is the only extant work of painter Wang Ximeng from the Northern Song dynasty. The giant scroll of the painting features a stunning composition and is regarded as the peak of blue-green landscape in Northern Song. The painting in a refreshing colour palette is an exquisitely elaborate composition depicting awe-inspiring mountain ranges and a vast expanse of rivers, suggesting the harmonious co-existence of man and nature. The digital long scroll A Panorama of Rivers and Mountains 3.0, with 35 meters in length and 7 meters in height, is the world's first dynamic digital scroll with multi-channel technology and real-time interaction with the audience and is equipped with the function to change the appearance to represent different seasons and weather. best sentiments towards the splendid rivers and mountains of the motherland.

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

UNTIL: March 15, 2020

VENUE: Macau Museum of Art

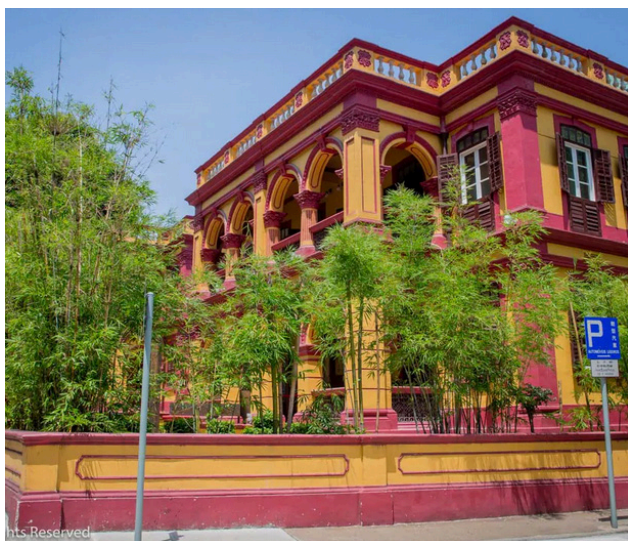
ADMISSION: Free

ORGANIZERS: Cultural Affairs Bureau; Macau

Museum of Art; Palace Museum

ENQUIRIES: (853) 8791 9814

www.mam.gov.mo



WEDNESDAY (JAN 22)

CONCERTS IN MUSEUMS

The Macau Chinese Orchestra will once again join hands with the Macau Museum and Jao Tsung-I Academy to present the concerts under the themes of the exhibitions at the venues. The imagery of music usually stems from literature, fine arts, history, philosophy and other disciplines. Therefore, performing music in museums allows artistic sense art to blend with related cultural connotations, thereby further promoting Chinese music and arts in utmost efforts.

TIME: 3pm & 4:30pm

VENUE: Jao Tsung-I Academy

ADMISSION: Free

ORGANIZER: Macau Chinese Orchestra

ENQUIRIES: (853) 8399 6699

www.icm.gov.mo/ochm



THURSDAY (JAN 23)

THE WORLD AT THEIR FINGERTIPS – EXHIBITION OF WEAVING, DYEING AND EMBROIDERY SKILL ART OF JIANGSU PROVINCE AND GUANGXI ZHUANG AUTONOMOUS REGION

In this exhibition, more than 200 pieces (sets) of unique weaving, dyeing and embroidery works from Jiangsu Province and Guangxi Zhuang Autonomous Region are exhibited, which are the most outstanding representative items of intangible cultural heritage in both areas. The works are glorious, colourful and vigorous. They are of practical, aesthetic and research value, which can be considered the outstanding representative items in China's weaving, dyeing and embroidery culture. During the exhibition, the representative inheritors and folk artists of the two regions will conduct on-site demonstration and workshops. Through the dance of needles and threads, the artists will show the audiences the traditional culture of weaving, dyeing and embroidery developed for thousands of years.

TIME: 9am-7pm (Open on public holidays)

UNTIL: February 16, 2020

VENUE: Chun Chou Tong Pavilion, Lou Lim Ioc Garden

ADMISSION: Free

ENQUIRIES: (853) 8988 4000

ORGANIZER: Cultural Affairs Bureau

www.icm.gov.mo

Sands WEEKEND



MIND HACKER IN MACAO

8pm, extended to 31 January

The Parisian Theatre, The Parisian Macao

Additional shows on 27-31 January due to popular demand. Tonny Jan, the greatest mentalist in Asia, has successfully challenged and manipulated many highly respected personalities on TV shows. He uses psychology, micro-emotions and hypnosis, even looking at a volunteer's breath, pulse and eye movements. Or does he simply read your mind? Don't miss the "Mind Hacker in Macao", to teach you how to be invincible in psychological confrontation! The audience will also have a chance to come on stage and compete with Tonny Jan, challenge for millions of gold prizes!

Tickets: From MOP280

Reservations: +853 2882 8818 or cotaiticketing.com

*Show is for those 6 years and above.



LUNAR NEW YEAR AT NORTH

Until 2 February

Shop 1015, Level 1, The Venetian Macao

With a wide range of genuine northern Chinese cuisine, North is offering an authentic Chinese New Year culinary experience for guests. Dishes include festive and warming favourites such as fish head 'jump over the wall' with sea cucumber, fresh abalone and fish maw in clay pot and more.

Price: From MOP128*

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

*Subject to 10% service charge.



PLANET J - A UNIVERSE APART

Daily

Shop 3009, Level 3, Shoppes at Cotai Central

Step into a universe of live interactive quests and adventures at Planet J, a live action role playing theme park. Within its 10,000 square feet facility, Planet J houses eight distinct gaming zones containing more than 200 games. Players of all ages can share the fun of Planet J so the whole family can work together to complete these adventures.

Call reservations +853 8791 6000



COTAI WATER JET 2020 BIRTHDAY CELEBRATION PROMOTION

Until 31 December 2020

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: 25 - 28 January, 10 - 13 April, 25 - 27 December of 2020.

Further details: www.cotaiwaterjet.com



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MACAO - COTAI STRIP
澳門麗思酒店

FOUR SEASONS
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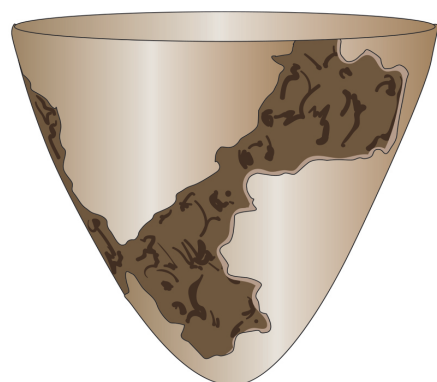
THE VENETIAN
澳門威尼斯人

THE PARISIAN
澳門巴黎人

LONDONER
Macao Cotai Strip
澳門倫敦人酒店

CONRAD
MACAO
COTAI STRIP
澳門金沙大道康萊德酒店

SHERATON
GRAND
Macao Cotai Strip
澳門喜來登大酒店



This vessel is 20,000 years old. Several pottery vessels were found in the Xianrendong and Yuchanyan caves in northern China in 2009.

WORLD OF WONDER

POTTERY

Exploring the realms of history, science, nature and technology

Pottery is one of the world's oldest industries. People have been creating and baking clay figurative animal and human forms called terra-cottas for 26,000 years. Ceramic pots used for storing water and food have been found in China that date back to 20,000 years ago (during the last Ice Age).



During the golden age of China's Tang Dynasty (A.D. 618-907), the art of porcelain manufacturing was perfected.

The basics

Pottery is a kind of **ceramic** made from clay and fired (baked) in an oven. Pottery can be mass-produced or be a one-of-a-kind work of art.

A person who makes pottery is called a **potter**. There are four basic steps in making pottery: preparing the clay, shaping the clay, decorating and glazing, and firing in an oven called a **kiln**.

Major types

There are many kinds of pottery, but three major types stand out: earthenware, stoneware and porcelain. In general, pottery is classified by the mixture of clays it contains and the temperature at which it is fired. Firing temperature plays an important role in the appearance and strength of pottery.

Earthenware has been around since ancient times and is made from a variety of common clays found in many parts of the world. It is usually decorated with colorful glazes and fired at low temperatures. Earthenware tends to break and chip easily.

Stoneware is opaque, glossy and water-resistant when fired. Stoneware is fired at very high temperatures and is stronger and heavier than earthenware.

Porcelain was invented by the Chinese, which is why it is also called **china**. It is a delicate, translucent white pottery. There are three kinds of porcelain: hard paste, soft paste and bone china. Kaolin is the once-secret ingredient needed to make all types of porcelain.

Salt-glazed pottery is usually stoneware with a glossy glaze created by throwing salt into the kiln during firing. Color is added by mixing in oxides: shades of brown from iron oxide, blue from cobalt oxide, or purple from manganese oxide.



Indus pot
2500 - 1700 B.C.

Egyptian pottery
1570 - 1342 B.C.

Kamares pitcher
c. 1800 B.C.

Athena amphora
565 B.C.

Acoma Pueblo pot
c. 1950

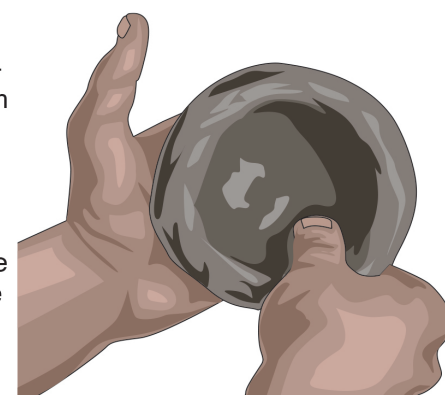
Hopi pottery
c. 1950

Salt-glazed pottery
17th century (Colonial America)

Pinching method

Ancient Egyptians used the pinching method to create thin-walled vessels and figures from a brownish-red clay.

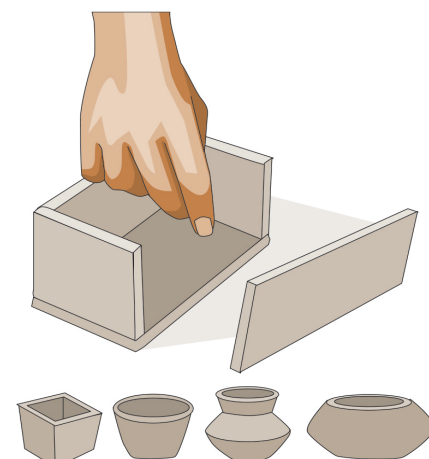
The potter shapes a piece of clay into a smooth ball about the size of a hand. The thumb is pressed into the center of the ball, about halfway down to the bottom. The walls are formed by pinching or applying even pressure on the inside and outside of the clay ball. The surface is made smooth with a damp sponge.



The slab method

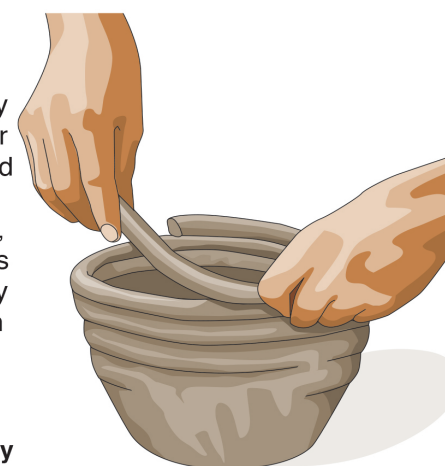
Slab pottery techniques were used by Mesoamerican Pre-Columbian potters.

The slab building technique involves rolling out slabs of clay to an even thickness (about 1/4 inch or 1 cm thick). Shapes are cut out and folded, bent and attached together to create pots, cups and other objects.



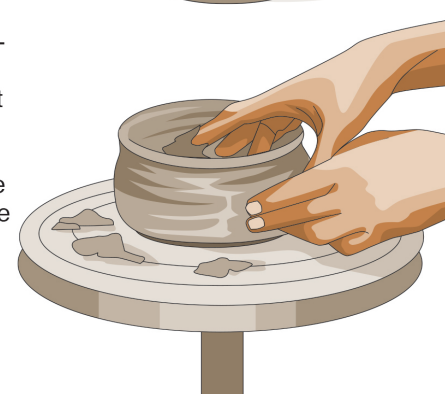
The coil method

One of the oldest and easiest ways to make pottery, the coil method lays strips of rolled clay on top of each other. The potter uses a creamy clay slurry called **slip** to help cement the coils into a single form. For strength, the inside of a coil pot is always smoothed flat. The outside may also be flat, but that is a design decision.



The wheel

We can trace a form of the **pottery wheel** back to 3500 B.C. Mesopotamia. The **flywheel** was developed around 3000 B.C. in China and the Middle East, and it was at this time that pottery production grew into a profitable industry. A pottery wheel has a spinning table with clay placed in the center. The potter uses fingers and thumbs to form the shape. Early wheels worked manually, but today they run with electricity.



SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.artsy.net>; <https://deneenpottery.com>; <https://ceramicartsnetwork.org>; <https://home.howstuffworks.com>; <https://ceramics.org>

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