



Bunker gives glimpse of war's final days

Japan's secret Imperial Navy headquarters in the final months of World War II sit quietly underneath a high school and university campus. The site opened to the media for the first time this week. The opening intends to raise public awareness of the site and the tragic history it represents, in the 70th anniversary year of the end of World War II. **X3**



- MOVIES: JURASSIC WORLD
- BOOKS: THE LOVE OBJECT BY EDNA O'BRIEN
- MUSIC: LARRY CAMPBELL & TERESA WILLIAMS
- WINE: THE AUSTRALIAN BOUTIQUE
- FOOD: BLACK MAGIC

DRIVE IN

Jake Coyle, AP Film Writer

'JURASSIC WORLD' BITES INTO THE MODERN BLOCKBUSTER

Along the scaly spine of the Tyrannosaurus Rex runs the evolution of Hollywood blockbusting. Twenty-two years ago, Steven Spielberg's "Jurassic Park" set the standard for the kind of movie the industry has, ever since, bred like test-tube dinos. Their genes are genetically modified for the requisite computer-generated effects, merchandising tie-ins and theme park-style attractions. While it's easy to lament the kind of films born out of Spielberg's box office record-setter, "Jurassic Park" was — and still is — a kind of pop perfection that has since been endlessly copied but rarely equaled. "Jurassic World," the latest incarnation of the franchise, is lacking the deft sense of wonderment, wit and suspense that guided

the original. Director Colin Trevorrow, who ended his first and only other feature, "Safety Not Guaranteed," with a Spielbergian magical twist, has instead made a more biting thriller hung up on the corporate mandates of post-"Jurassic Park" Hollywood. What was once a charmingly hokey, if fatally misguided island resort off Costa Rica created by a wealthy, wide-eyed carnival showman has grown into a sprawling, monorail-traversed theme park worth billions. Jurassic World is a Dino Disney World, complete with long lines, bored teens and no shade to speak of. For better or worse, "Jurassic World" has done a very good job of recreating the theme park experience. The feat of bringing dinosaurs back from extinction is no longer

enough of a draw for the park, an obvious parallel to the pressure on Trevorrow to amplify entertainment and maintain franchise profit. New species of dinosaurs have been genetically created to satisfy the masses streaming through the gates. Some even get outfitted with electronic headsets, bringing us ever closer to the cinema of Dr. Evil: "sharks with frickin' laser beams attached to their heads." "Bigger, louder, more teeth" is the demand of the park's corporate overlords, which includes the serene CEO Simon Masrani (Irrfan Khan). But the real face of the new Jurassic World is operations manager Claire Dearing (Bryce Dallas Howard), a business suit-clad executive who calls the dinosaurs "assets" and describes the park in terms of re-



Bryce Dallas Howard, from left, as Claire, Chris Pratt as Owen, Nick Robinson as Zach, and Ty Simpkins as Gray, in a scene from the film, "Jurassic World"

venue, not awe. When her two nephews, a brooding teenager named Zach (Nick Robinson) and his younger, more excited brother Gray (Ty Simpkins) arrive for a visit, Claire still spends most of her time in the NASA-like control room or hosting potential sponsors. The only one who seems to understand the dinosaurs is Chris Pratt's Owen Grady, a kind of Velociraptor Whisperer. He's trained a foursome of Raptors, each sporting their own nickname, by clicking sounds. He shouts commands ("Stand down, Blue!") that would sound more fitting for an over-friendly Russell Terrier than a resurrected Raptor. When the dinosaurs' intelligence is again underestimated, chaos returns to the park, courtesy of a wily, ferocious hybrid of myste-

rious genetic makeup called the Indominus Rex. He's part T-Rex, part frog and all business when it comes to the chompy-chompy — none of that tenderness of the Tyrannosaurus. He's a focus group-tested product for maximum appeal — again, just like "Jurassic World." The corporate commentary in the screenplay, by Trevorrow, Rick Jaff, Amanda Silver and Derek Connolly, comes across as heavy handed partly because it's not smoothed by humor. If the modern blockbuster could use anything, it's a rework by a few talented comedy writers. As a control room techie, Jake Johnson lands the only real laugh. The 3-D "Jurassic World" is also an ugly, over-saturated movie; CGI has run amok here as much as dinosaurs. After nods to John Williams' classic original, Mi-

chael Giacchino's unremarkable new score punctuates the action, as the characters gradually come together from locations across the park. Vincent d'Onofrio's opportunistic military contractor is also lurking. Pratt, the Harrison Ford heir apparent, slides perfectly into the film. But it's Howard who makes the biggest impact as a corporate cog whose controlled world is imploding. It's not a subtle portrait — she keeps her heels throughout — but her transformation is the most convincing one in a film full of dubious evolutions.

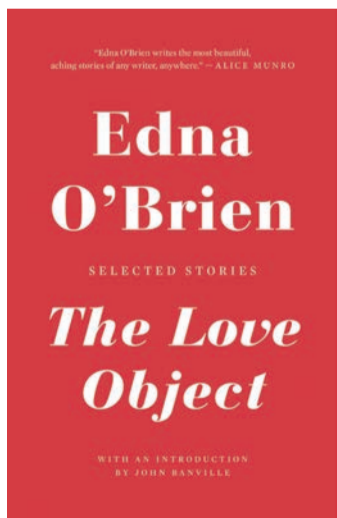
"Jurassic World," a Universal Pictures release, is rated PG-13 by the Motion Picture Association of America for "intense sequences of science-fiction violence and peril." Running time: 124 minutes.



BOOK IT

NEW EDNA O'BRIEN STORY ANTHOLOGY SPANS 5 DECADES

Put on a pot of tea and curl up with "The Love Object," the new collection of Edna O'Brien stories. If you're lucky, it'll be cold, damp and misty outside. Many of the 31 stories published between 1968 and 2011 are set in the mossy green Ireland of O'Brien's youth, a land of stunning physical beauty but also "strange sacrificial women." So proclaims the narrator of "A Scandalous Woman," looking back on the sad fate of her best friend from childhood — a beautiful girl named Eily who had "fair skin and eyes ... as big and as soft and as transparent as ripe gooseberries." Eily is ostracized by her family and eventually driven mad because she had the temerity to have sex before marriage and the bad luck to get pregnant. In "Send My Roots Rain," an aging librarian goes to meet a famous poet at a Dublin hotel and loses herself in a sexually charged reverie. "And yes, she would have said yes," she thinks about a stranger with whom she once exchanged glances, echoing Molly Bloom's famous soliloquy in "Ulysses." But that tryst never ha-



"The Love Object" (Little, Brown and Co.), by Edna O'Brien

ppened, nor does her poet appear. As suggested above, O'Brien writes about sex with great urgency, yet the details are neither gratuitous nor vulgar. Her women long for physical intimacy, but their yearning is part of a more generalized desire for meaning and connection. In the heartbreaking story "Paradise," the unnamed narrator

whispers to her wealthy older boyfriend, "I want it now, now." He obliges her, but her visit to his seaside villa is a fiasco. At the end of the story, after she's been spurned, she thinks about how "she always held people to her ear, the way her mother held eggs, shaking them to guess at their rottenness, but unlike her mother she chose the very ones that she would have been wise to throw away." Many of her women have backgrounds mirroring aspects of her own — O'Brien grew up in a small village in west Ireland, attended convent school and moved to London — but her range is broad. In "Inner Cowboy," she channels the voice of a mentally disabled man. In "Black Flower," she imagines the violent end of an honorable IRA soldier just out of prison. In a brief introduction, the Irish writer John Banville calls O'Brien "the poet of vulnerability," and while it's true that many of her characters are wounded, reading about them is often exhilarating because of her prodigious ability to capture both the beauty and the sorrows of the world.

Ann Levin, AP

TTUNES

CAMPBELL STEPS FRONT AND CENTER WITH WIFE



Larry Campbell and Teresa Williams, "Larry Campbell & Teresa Williams" (Red House)

Larry Campbell is a highly regarded producer and ridiculously versatile sideman who can play about any instrument you hand him. Even so, like many males, Campbell might have married out of his league. His wife, Teresa Williams, is a captivating performer and dirt-road alto equally adept at tender ballads, rustic waltzes and blues stompers. Happily, Campbell and Williams go great together. Their self-titled debut album is full of delightful duets, and it helps that Campbell wrote a batch of

strong songs, most sung with a wink. The Helm family makes a significant contribution. Levon plays drums on one song, recorded not long before his death, and his daughter Amy adds vocals on the Grateful Dead's "Attics of My Life," delivered in airtight three-part harmony. The album's highlight is another cover, the Rev. Gary Davis' "Keep Your Lamp Trimmed and Burning," sung by Williams with full-throated glory sure to convert any skeptic.

Steven Wine, AP

NEWS OF THE WORLD

Mari Yamaguchi, Yokohama

Japan's secret navy bunker gives glimpse of war's final days

On a hillside overlooking an athletic field where high school students play volleyball, an inconspicuous entrance leads down a dusty, slippery slope — and seemingly back in time — to Japan's secret Imperial Navy headquarters in the final months of World War II. Here, leaders of Japan's combined fleet command made plans for the fiercest battles, including those of Leyte Gulf, Iwo Jima and Okinawa from late 1944 to the war's end in August 1945. They knew when kamikaze pilots crashed to their deaths when signals from their planes stopped. They cried when they monitored cables from officers aboard the famed battleship Yamato as it came under heavy U.S. fire and sank off southern Japan.

Today, the barren, concrete tunnels sit quietly underneath a high school and university campus, largely untouched and unknown, occasionally visited by guided tours for the students. The school opened them to the media for the first time this week to raise public awareness of the site and the tragic history it represents, in the 70th anniversary year of the end of World War II.

"It's a negative heritage that humans made. It's the perpetrators' legacy," said Takeshi Akuzawa, assistant headmaster of Keio Senior High School, who escorted the media tour on Tuesday. "Just imagine the massive number of people who had to die in the final year of the war because of their operations."

The inverted U-shaped tunnels are a silent reminder of a time when students and many others were sent to war, many to their deaths, under orders that emanated from this bunker under a school.

Experts say the significance of such war remains is increasing, especially as that era fades from memory, and amid a growing reluctance among some Japanese to look at the negative side of the history.



Journalists walk near the Keio Senior High School building which was once partially used by Japan's Imperial Navy in Yokohama

The university was used as a war command center to send students to the battlefield

One of the top Japanese universities, Keio, leased the site to the navy in 1944 under an Education Ministry order, after thousands of teachers, staff and students were drafted and sent to the battlefield, leaving the campus virtually empty. Above ground, the navy commanded from a dormitory, rushing to the underground command center whenever U.S. B-29 bombers flew over.

Keio's Hiyoshi campus, south of Tokyo in Yokohama, was chosen apparently because of its relative

proximity to both Yokosuka naval base and command headquarters in Tokyo. The hilltop campus also was suitable for an underground facility.

Construction of the underground tunnels began in July 1944, mobilizing troops and Korean forced laborers. A room for the chief commander, Adm. Soemu Toyota, and key departments were up and running in a few months.

Only in the chief commander's room, cement on the walls was smoothed out, the floor was covered with tatami mats and there was a door. He climbed up and down 126 stairs between the two command centers — above and below ground. His room was slightly elevated so that the floor remained dry, and there was even a flush toilet.

The tunnel command center also had ventilation ducts, a battery room, food storage with ample stock of sake, in addition to de-

ciphering and cable and communications departments. Marks on the ceiling remain from where overhead lights hung. The tunnels housing the command center and its facilities under the campus are 30 meters underground

Just imagine the massive number of people who had to die in the final year of the war because of their operations

TAKESHI AKUZAWA

and stretch about 2.6 kilometers in length.

The conditions for those leading the war contrasted with those of ordinary people, who hid in small mud shelters as firebombs rained down from the sky, Akuzawa said.

Hisanao Oshima, who was there from February to May 1945 as a communications crew monitoring Morse code, still cannot forget the moments when he lost signals from kamikaze fighters. "The sound stops, and that means he crashed. I just cannot get that out of my head," he said in an interview with public broadcaster NHK.

This site must be preserved "so that we can say it's the proof why we should not wage war ever again," Oshima said.

Japan also built the Matsushiro Imperial Underground Headquarters in central Japan for then-Emperor Hirohito and Imperial Army and key government officials, as they prepared for a possible ground war with the Americans, though that one was never used.

Hundreds of hangers, tunnels and other wartime remains still exist in Japan, but many have been abandoned as interest has waned. A growing sentiment among some conservatives favors the removal of such remains if they are seen portraying the negative history.

Sections of the navy tunnels at Keio were damaged in a development project a few years ago, prompting experts and volunteers to call for more support from the city to preserve the site. Akuzawa said what struck him the most as a teacher was the fact that the university was used as a war command center to send students to the battlefield. A Keio University graduate himself, he did not know about the tunnels until he started teaching at the high school.

"I feel emotionally shaken when I think of those students sent to war were just like these boys," he said. AP



A security guard closes a metal door of an entrance to the tunnels



The chief commander's room



Keio Senior High School building

WORLD OF BACCHUS

Jacky I.F. Cheong

The Australian Boutique



MOUNT HORROCKS WATERVALE RIESLING 2013

Luminous lemon-lime with glimmering metallic reflex, the pristine nose effuses lime peel, bergamot, Japanese pear, lemongrass and lemon blossom. Braced by racy acidity and articulate minerality, the animated palate emanates lemon peel, calamansi, green apple, verbena and frangipani. Medium-bodied at 12.5%, the uplifting entry continues through a pure mid-palate, leading to an enchanting finish.



MOUNT HORROCKS WATERVALE SEMILLION 2011

Bright lemon-yellow with light golden reflex, the attractive nose offers pear, apricot, nectarine, crème Chantilly and pistachio. Underpinned by vivacious acidity and palpable minerality, the supple palate delivers loquat, mirabelle, white peach, fleur de sel and fresh butter. Medium-full bodied at 13%, the fleshy entry carries onto a corpulent mid-palate, leading to a creamy finish.



MOUNT HORROCKS CLARE VALLEY CABERNET SAUVIGNON 2010

Dark garnet with rich crimson-carmine rim, the brooding nose provides cassis, black cherry, vanilla spice, star anise, dark chocolate and cedarwood. Buttressed by abundant acidity and dense tannins, the redolent palate supplies bilberry, damson, mint, allspice, black coffee and fresh earth. Medium-full bodied at 14%, the tangy entry evolves into an intense mid-palate, leading to a peppery finish.



MOUNT HORROCKS CLARE VALLEY SHIRAZ 2010

Reddish black with bright rosewood-Tyrian purple rim, the scented nose presents bilberry, damson, spice box, mocha, cedarwood and crushed rock. Supported by juicy acidity and ripe tannins, the evocative palate furnishes cassis, prune, rose tisane, black pepper, porcini mushroom and sandalwood. Full-bodied at 13.5%, the expressive entry persists through an exuberant mid-palate, leading to a spiced finish.

Situated some 130km north of state capital Adelaide, Clare Valley is the northernmost wine region within the Mount Lofty Ranges zone of South Australia, one of the 6 Federated States of the island continent. Clare Valley is not only one of Australia's oldest wine regions, but also one of the most beautiful, epitomised by the Riesling Trail.

By no means large in production volume, Clare Valley punches well above its weight in quality and reputation, often referred to as the home of Australian Riesling. In one way or another, Clare Valley Riesling is to Australia what Marlborough Sauvignon Blanc is to New Zealand – both being authentically compelling New World interpretation of the noble varieties, not pale imitation of their Old World counterparts.

The Clare Valley region was first explored in the late 1830s, and in 1840 the town of Clare was founded, developing into a copper mining centre. Immigrants from England, Ireland and Poland began to arrive soon afterwards, bringing along their diverse cultures, be it in the form of architecture or cuisine. Vines were first planted in 1853 around the town of Watervale, through which the Riesling Trail runs between Auburn and Clare.

Clare Valley possesses a wide range of terroirs, from valley floors to slopes and plateaux. Its mild continental climate is characterised by substantial diurnal temperature variation, low humidity and plenty of sunshine hours – all being moderated by sea breeze from Spencer Gulf to the west and Gulf St Vincent to the south. Most of its vines are planted at 400m to 500m above sea level in vineyards with marly limestone and shale as the main soil composition.

This boutique wine region is dominated by family-owned quality-conscious estates, totally no more than 5,500ha under vine. In addition to Riesling, Cabernet Sauvignon and Shiraz are Clare Valley's other specialities; the region also produces smart Chardonnay, Semillion, Sauvignon Blanc, Pinot Noir, Tempranillo and Grenache.

Jacky I.F. Cheong is a legal professional by day and columnist by night. Having spent his formative years in Britain, France, and Germany, he regularly writes about wine, fine arts, classical music, and politics in several languages

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT
10.00 - 23.00
T: 88022539
Level 2, MGM MACAU



IMPERIAL COURT
Mon - Friday
11:00 - 15:00 / 18:00 - 23:00
Sat, Sun & Public Holidays
10:00 - 15:00 / 18:00 - 23:00
T: 8802 2361
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN
Level 1, Grand Hyatt Macau
Opening Hours
11:30am - 24:00



KAM LAI HEEN
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3821
11:00 - 15:00 / 18:00 - 22:00
(Close on Tuesday)

SHANGHAI MIN
Level 1, The Shops at The Boulevard
Opening Hours
11:00 - 15:00; 18:00 - 22:30

SHANGHAI

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

FRENCH

**寶雅座
AUX BEAUX ARTS**

AUX BEAUX ARTS
Tue - Fri: 18:00 - 24:00
Sat & Sun: 11:00 - 24:00
Closed every Monday
T: 8802 2319
Grande Praça, MGM MACAU

GLOBAL

HARD ROCK CAFE
Level 2, Hard Rock Hotel
Opening Hours
Monday to Sunday : 11:00 - 02:00
Sunday : 10:00 - 02:00

CAFÉ BELA VISTA
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 87933871
Mon - Thurs
06:30 - 15:00 / 6:00 - 22:00
Fri - Sunday
06:30 - 22:00

MEZZA9 MACAU
Level 3, Grand Hyatt Macau
Opening Hours
Dinner: 5:30 - 11:00



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



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

ABA BAR

ABA BAR
Tue-Sun: 17.00 - 24.00
Closed every Monday
Grande Praça, MGM MACAU



MGM PASTRY BAR
10:00 - :00
T: 8802 2324
Main Hotel Lobby, MGM MACAU



ROSSIO
Mon - Sun: 07:00 - 23:00
T: 8802 2385
Grande Praça, MGM MACAU



SQUARE EIGHT
T: 8802 2389
24 hours
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

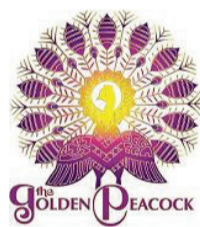
JAPANESE

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

ASIA KITCHEN
Level 2, SOHO at City of Dreams
Opening Hours
11:00 - 23:00

GOLDEN PAVILION
Level 1, Casino at City of Dreams
Opening Hours
24 Hours



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

O SANTOS
20 Rua da Cunha, Taipa Village
T: 2882 5594
Wednesday - Monday
12:00 - 15:00 / 18:30 - 22:00

WESTERN

FOGO SAMBA
Shop 2412 (ST. Mark's Square)
The Venetian Macao
TEL: +853 2882 8499

THAI



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

BARS & PUBS



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

R BAR
Level 1, Hard Rock Hotel
Opening Hours
Sun to Thu:
11:00 - 23:00
Fri & Sat:
11:00 - 24:00



BELLINI LOUNGE
Casino Level 1, Shop 1041,
The Venetian Macao
CONTACT US:
Tel: +853 8118 9940
Daily: 16:00 - 04:00



D2
Macau Fisherman's Wharf
Edf. New Orleans III
Macau



LION'S BAR
Thursday to Tuesday
19:00 - 17:00
(Close every Wednesday)
Tel: 8802 2375 / 8802 2376

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

TASTE OF EDESIA

Irene Sam

FOOD

BLACK MAGIC

It's the season for savoring Tasmanian black truffle again and I really love it when a chef is extremely generous. Antimo Merone, Executive Chef at 8 ½ Otto e Mezzo Bombana Macau, covers the confit "Taiyouran" Japanese egg with a thick layer of black truffle on top. The smell of the wonder is so seductive that my mouth starts watering before the dish even comes near my sight. "Antimo, I only see slices of black truffle. I don't see the egg anymore," I smile. "The best way to work with black truffle is to bring in ingredients that have fat in them," he says. One might not think that black truffle would work with a seafood dish, but on 8 ½ Otto e Mezzo Bombana Macau's Tasmanian black truffle menu, there is a scampi carpaccio. "The key to bringing out the flavor of black truffle in this dish is the Jerusalem artichoke purée that I put together with the scampi. This ties the seafood flavor into the earthy taste of the truffle," he explains. For lovers of simple, homemade Italian pasta, the tagliolini with black truffle emulsion, butter, "parmigiano" cheese, is really the highlight of the evening. In my opinion, simplicity is the key when working with truffle. Last but not least, the truffle ice cream showcases the greatest level of creativity at the very end of the meal. Served with caramelized hazelnut, crumble, and vanilla Chantilly, the creamy dessert leaves the aroma of black truffle lingering inside the mouth, with a hint of sweetness and nutty aftertaste. Delicious indeed.



WHAT'S ON



TODAY (JUN 26)

THE CONCEPT OF "PANTONE 0022 M" – PAINTING EXHIBITION BY JOÃO JORGE MAGALHÃES

Memory is a result of a complex perception gathering process. Everyday we remember things around us because we've assimilated perceptions of those things: a shape, a smell, a space, a color, etc. However, the same thing may coincidentally happen the other way round. Things can become a perception of others – and these can in turn become memorable.

Colors do become alive, and they even get code names, like the "Coca-Cola-red" that most people talk about, "Santa-Sancha-Palace-pink" and "Vietnamese-sea-dark-blue", and the ones present in the world-famous "Pantone Matching System". This exhibition, Pantone 0022 M, portrays a very stylish way of expressing the artist's colorful memories of Macau.

TIME: 2pm-7pm (Closed on Sundays and public holidays)

UNTIL: July 18, 2015

ADMISSION: Free

VENUE: Creative Macau, G/F Macau Cultural Centre Building, Xian Xing Hai Avenue

ENQUIRIES: (853) 2875 3282

ORGANIZER: Creative Macau

<http://www.creativemacau.org.mo/>



TOMORROW (JUN 27)

WAR SUM UP BY HOTEL PRO FORMA

Performed by Grammy award winners the Latvian Radio Choir with a score by British symphonic art-pop ensemble The Irrepressibles and Latvian composer Santa Ratniece, the piece is a pioneering artistic reflection on the brutal, yet fascinating Nature of war. The work has been invited to perform at international stages like the Brooklyn Academy's Next Festival, an event internationally recognized for its "cutting edge" productions. Conceived by experimental Danish theatre Hotel Pro Forma, a group well-known for its production of avant-garde trans-disciplinary operas since 1985, War Sum Up has been acclaimed in a series of musical reviews in Denmark where artistic director Kristen Dehlholm has received the highest recognition for a visual artist. Through a blend of striking light effects, smashing

sets and technical innovation, its 12 singers appear on stage wearing costumes by fashion designer Henrik Vibskov, to tell us a story with three main characters: a soldier who suffers from Post-Traumatic Stress Disorder, the spectre of a Warrior killed in battle and a Spy who became a superwoman in order to survive. Playing with light and darkness, this production is complemented by a daring mix of sounds blending in men and machines as metaphors for an endless scourge of the human existence.

TIME: 8pm

VENUE: Macau Cultural Centre, Avenida Xian Xing Hai, s/m, NAPE

ADMISSION: MOP100, MOP150, MOP200, MOP250, MOP300

ORGANIZER: Macau Cultural Centre

ENQUIRIES: (853) 2870 0699 <http://www.ccm.gov.mo>

TICKETS: (853) 2855 5555 <http://www.macauticket.com>

EVENING CONCERT - TIMELESS FUSION PARTY

The second concert hosted by the Macau Jazz Promotion Association features Timeless Fusion Party from Taiwan, featuring, among others, Golden Horse Award winner Sheng Fei Lu and Golden Melody Award winner Tung Shuen Wen. The ensemble's CD has also garnered many awards, combining as it does the creativity of jazz, the hip chords of pop, and the seriousness of classical musicianship. All to be enjoyed in the lakeside serenity of the Taipa-Museum's open-air amphitheater under a canopy of stars on a balmy evening.

TIME: 5:30pm-7pm

VENUE: Amphitheatre of the Taipa Houses-Museum

ADMISSION: Free

ENQUIRIES: (853) 2833 7676

ORGANIZER: Civic and Municipal Affairs Bureau

<http://www.iacm.gov.mo>



SUNDAY (JUN 28)

PIANO RECITAL BY COLLEEN LEE

Colleen Lee Ka-ling is a Hong Kong pianist who won the 6th place prize in the 15th International Frederic Chopin Piano Competition in 2005.

Lee began piano lessons when she was four, and started studying with Miss Eleanor Wong upon admission to the Hong Kong Academy for Performing Arts only two years later. She graduated valedictorian in 2001 (Bachelor's) and again in 2003 (Professional Diploma), and has since been working with Arie Vardi at the Hochschule in Hannover, Germany.

TIME: 8pm

VENUE: Macau Cultural Centre, Avenida Xian Xing Hai, s/m, NAPE

ADMISSION: MOP120, MOP260, MOP380

ORGANIZER: Macau Piano Association

ENQUIRIES: (853) 2870 0699 <http://www.ccm.gov.mo>

TICKETS: (853) 2855 5555 <http://www.macauticket.com>



MONDAY (JUN 29)

THE WOODSMAN / WASHED ASHORE (ISLAND)

WASHED ASHORE (ISLAND) - KYOTO SHIMOGAMOSHASO

Despite the ruffled emotion, the image composer continues his production. However, as the virtual world and reality gradually intercept, reality is getting eroded by the virtual. No, it should be the virtual world starting to chase and surpass reality. The floating female corpse of reality and the letter in the glass bottle of the virtual world have become the important elements. Amid truth and falseness, the story has started...

THE WOODSMAN - MACAU - POINT VIEW ART ASSOCIATION

"Never can we foresee, the forest tomorrow, what present will it bring us?" Ever since their first memory, they have been living with migration, from one forest to another. On the night before their next migration, Hailu's father, the eminent wind-catching hunter of the tribe, has disappeared suddenly. Hailu therefore follows Tutuo, the soul-catching bird perceived by the tribe to start his lonesome journey, he never knows that, though, he is not the only one in the journey...

TIME: 8PM

VENUE: Own Theatre, Andar A, BL 9, Edifício Centro Industrial de Macau, Av. de Venceslau de Morais, Macau

ADMISSION: MOP120

ORGANIZER: Small Theatre Big Drama Asia Forum

ENQUIRIES: (853) 2855 5555

<http://www.macauticket.com>



TUESDAY (JUN 30)

"E-GENERATION ARTISTS SERIES EXHIBITIONS: MEOWKY WAY LEGEND BY GIGI LEE

Gigi Lee grew up with animals since an early age and has been living with her cats since 2009. With her Kitty family growing from one to seven, she tries a closer communication with them through daily life experience and observations. She believes that mankind's innate ability to communicate with Mother Nature has been degenerating since the emergence of language.

Meowky Way Legend is the artist's first individual exhibition featuring her most recent creations themed on cats, where she continues to explore "time" and "space" – all-time favored creative paths for her. The works show that Gigi has moved on from her early abstracts – cold and sobering – to concrete, narrative paintings, intent on bringing the warm side of Nature into her past alienated from material things.

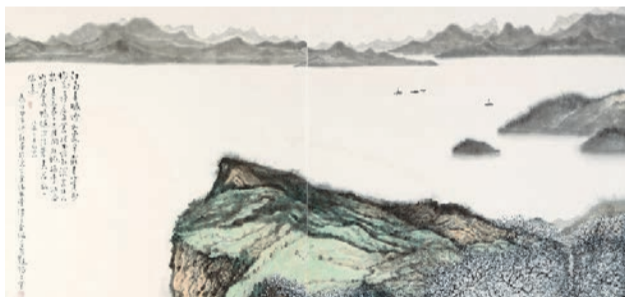
Time: 11am-7pm (Mondays to Saturdays)
Until: July 4, 2015
Venue: Portuguese Bookshop, Rua de S. Domingos, 16-18
Admission: Free
Organizer: Borderless Arts
<https://www.facebook.com/BorderlessartsMO>



WEDNESDAY (JUL 1)
"WHO CARES" – MACAU SOCIAL ISSUES ART EXHIBITION

As members of the community, artists have duties and responsibilities to care for society. This year, "Who Cares" – Macau Social Issues Art Exhibition has invited 20 local artists to create, through different approaches and media, artworks of varied forms that present their views on societal issues. The exhibits include visual artworks like painting, photography and installation, as well as creations of texts and performance art. It's our hope that the artworks can interact with viewers, prompting them to care for society, as art is a bridge and also a medium for communication.

TIME: 12pm-7pm (Closed on Tuesdays)
UNTIL: July 28, 2015
VENUE: Ox Warehouse, corner of Avenida Do coronel Mesquita and Avenida Do Almirante Lacerda
ADMISSION: Free
ENQUIRIES: (853) 2853 0026
ORGANIZER: Ox Warehouse
<http://www.oxwarehouse.blogspot.com>



THURSDAY (JUL 2)
MACAU ANNUAL VISUAL ARTS EXHIBITION 2015 – CHINESE PAINTING AND CALLIGRAPHY CATEGORY

The Macau Annual Arts Exhibition, organized by the Cultural Affairs Bureau to promote local visual arts and encourage homegrown talent, has been counting on the participation and active support of many local artists for several years. In 2013, the exhibition was divided into the "Chinese Painting and Calligraphy" and "Western Media" categories and since then has been calling for applications for each category, in alternate years, giving artists from different fields more opportunities to show their talent and encouraging them to submit works rich in local characteristics and explore even more possibilities in the realm of artistic creativity. The 2015 Macau Annual Arts Exhibition is dedicated to Chinese Painting and Calligraphy, including seal carving and experimental ink wash. The exhibition features 74 rigorously selected artworks by local artists which reflect the current status of Chinese painting and calligraphy in Macau.

TIME: 10am-8pm
UNTIL: August 2, 2015
VENUE: Nam Van Old Court Building/ Av. Da Praia Grande, Macau
Admission: Free
ENQUIRIES: (853) 28366866
ORGANIZER: Cultural Affairs Bureau
<http://www.icm.gov.mo/fam>

Sands WEEKEND



VICTORY AT THE VENETIAN

18 July, Saturday, 5:30pm

Cotai Arena

IK Yang Lian Hui fights for the junior welterweight world title against Cesar "El Distinto" Cuenca of Argentina in the Cotai Arena's latest boxing spectacular "Victory at the Venetian" for the vacant International Boxing Federation (IBF) title. This world championship event will also feature IBF lightweight world champion Mickey "The Spirit" Bry, Jr. of the US, defending his title against No. 1 contender Denis "Genghis Khan" Shafikov of Russia. The undercard also features former five-division world champion Nonito "Filipino Flash" Donaire and "The Wonder Kid" Rex Tso from Hong Kong and "The Macao Kid" KK Ng. Admission will be granted only to persons aged 13 and above.

Tickets: From MOP/HKD180, call reservations +853 2882 8818



BON JOVI LIVE IN MACAO

25-26 September, Friday and Saturday, 8pm

Cotai Arena

Music legends Bon Jovi have a glittering history of success won over the past 30 years. The band is an icon of American rock music. Fans will be treated to an unforgettable night of Bon Jovi's huge arsenal of worldwide hits, including 'Livin' On A Prayer', 'You Give Love A Bad Name', 'Who Says You Can't Go Home', 'It's My Life' and many more. This is a concert experience that no true rock fan will want to miss.

Tickets: From MOP/HKD580, call reservations +853 2882 8818



SHOP AND STAY

Shopping expenditure can now earn hotel stays starting from just MOP20,000. With over 650 luxury duty-free shops offering all your favourite brands, it's never been so easy. Shoppers spending within Shoppes at Four Seasons, Shoppes at Venetian and Shoppes at Cotai Central (except dining outlets) are entitled to the hotel offers below:

- MOP60,000 - 1 night in a Deluxe Room at Four Seasons Hotel Macao, Cotai Strip®
- MOP30,000 - 1 night in a Royale/Bella Suite at The Venetian Macao®
- MOP20,000 - 1 night in a Deluxe Room at Sheraton Macao Hotel, Cotai Central

Shoppers with valid Shop & Stay Voucher must book the room on or before 30 September 2015 and check-in on or before 31 December 2015.

See sandsresortsmacao.com for details and terms and conditions.



JOIN SANDS REWARDS CLUB FOR FREE NOW AND ENJOY GREAT BENEFITS

As a Sands Rewards Club member, enjoy up to 20% dining discounts at over 60 restaurants or enjoy up to 10% discounts for your favourite shows. Earn points when you purchase your favourite goods. Better still, use your points on dining, shopping, accommodation or enjoying a show. Join Sands Rewards Club for free now. Call +852 8118 1182 or e-mail: inquiries@sands.com.mo for details of membership and start enjoying the benefits of your Sands Rewards Club card where every purchase is rewarded.



澳門金沙度假區

Sands RESORTS COTAI STRIP MACAO



World of Wonder

EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY
By Laurie Triefeldt

WORLD MYTHOLOGY

PART ONE OF FOUR — COLLECT ALL FOUR AND MAKE A GIANT POSTER

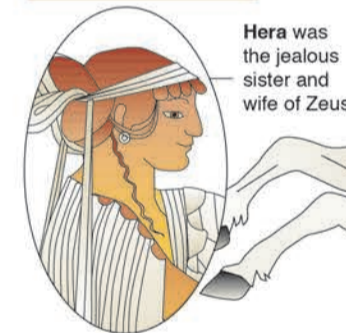
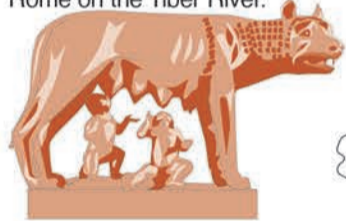
Across the globe, different cultures and religions have developed unique stories or myths to explain the mysteries of the natural world. From gods and heroes to tales of creation, a surprising number of cultures had symbols and themes in common, even when they lived oceans or centuries apart. Myths have been handed down through history, and it is important to respect the religious beliefs associated with them.

The Greeks and Romans

The **Greeks** and **Romans** shared many deities (gods and goddesses) and myths. These ancient gods had some very human characteristics, and their stories were full of drama.

Roman roots

There is an ancient story about how the city of Rome came into being. **Romulus** and **Remus** were twin brothers raised by a wolf. The brothers argued, and Romulus killed Remus. Then he built the city of Rome on the Tiber River.



Hera was the jealous sister and wife of Zeus.

Almost a god

Human heroes were often as important as the gods in Greek mythology. Some heroes were half-god and half-human, while others were entirely mortal. **Jason**, **Theseus** and **Oedipus** were famous Greek heroes.

Borrowing

The Romans borrowed many of the Greek deities and gave them new names.

Greek	Roman	Position
Aphrodite	Venus	love
Ares	Mars	war
Artemis	Diana	hunting
Athena	Minerva	wisdom
Dionysus	Bacchus	wine
Eros	Cupid	love
Gaea	Terra	earth
Hera	Juno	marriage
Hermes	Mercury	travel
Hypnos	Somnus	sleep
Hades	Pluto	underworld
Poseidon	Neptune	sea
Zeus	Jupiter	king of gods

The classics

Myths played an important religious role in many societies and were often considered sacred.

Icarus wore wings that melted when he flew too close to the sun.



Zeus was the king of all the Greek gods.



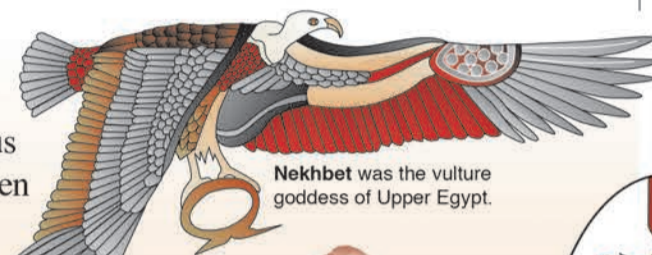
Pegasus, the winged horse, was born from the blood of the slain gorgon Medusa, who had snakes on her head instead of hair.



Psyche was a beautiful human princess. Aphrodite sent her son Eros to cast a spell on Psyche, but he fell in love with her instead.

In Greek mythology, **centaurs** were half man and half horse.

Modern Shona sculpture "River god" by Richard Mteki from Zimbabwe



Nekhbet was the vulture goddess of Upper Egypt.



Wadjet was the cobra goddess who looked after Lower Egypt.



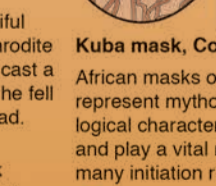
Bastet was a cat goddess, and an Egyptian goddess of protection.



Ares was the Greek god of war. He was the son of Zeus and Hera and the lover of the goddess Aphrodite.



Medusa



Kuba mask, Congo
African masks often represent mythological characters and play a vital role in many initiation rites.



Modern Shona sculpture "River god" by Richard Mteki from Zimbabwe

The Ancient Egyptians

The **Nile River** played an important part in the myths of ancient Egypt. Death is a common theme in Egyptian myths, as the ancients tried to come to terms with their vulnerability and mortality. Scholars believe that Egyptian mythology influenced the myths of many later cultures.

Animal gods

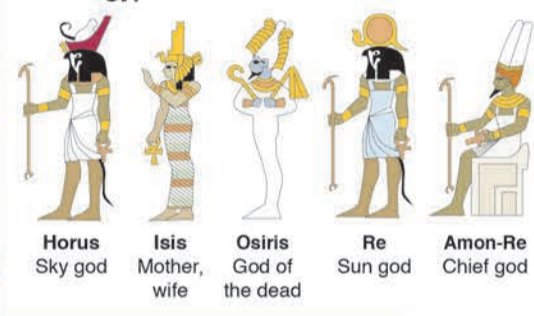
Many of the Egyptian gods took the form of animals that lived in or along the Nile. **Sebek** was a crocodile god who symbolized strength and skill in battle. **Khnum** was a ram-headed god who created mankind on a potter's wheel with clay from the Nile.

Apis was a bull-god, often described as the reincarnation of the god **Ptah**. Ptah was the god of the ancient Egyptian city of Memphis; he is credited with creating the world.

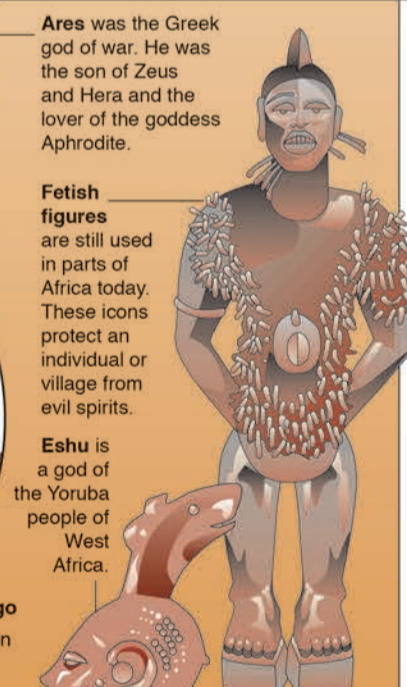


Neith was the great Egyptian mother goddess.

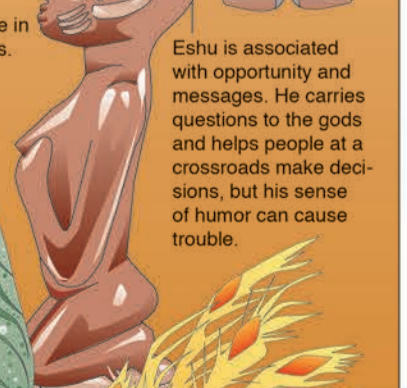
Some Egyptian deities



Horus Sky god
Isis Mother, wife
Osiris God of the dead
Re Sun god
Amon-Re Chief god



Wood sculpture of an African thunder god



Eshu is a god of the Yoruba people of West Africa.

Eshu is associated with opportunity and messages. He carries questions to the gods and helps people at a crossroads make decisions, but his sense of humor can cause trouble.

Africa

African myths reflect the diversity of its peoples. There are as many myths as there are regions, languages and tribes. Nature, ancestor and creation myths tend to dominate many stories.

It's Only Natural

The peoples of Africa have a strong sense of nature, and many of their gods and myths reflect this connection. The sky, sun, rain, mountains and rivers are often represented.

Another theme of African myths is the idea of a creation god who is very unhappy and disappointed with mankind.

Many African myths describe divinities that live in temporary homes called fetishes. A fetish can be a simple stone or an elaborate carved image. Some fetishes are thought to bring good luck.

Trim here and attach to part two

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LEARN MORE ABOUT MYTHOLOGY IN THE NEXT INSTALLMENT OF **WORLD OF WONDER**