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- WINE: THE EPICENTRE OF SCOTCH
- F & B: SWEDISH CHEF PRESENTS FUSION CUISINE AT WYNN

times Extra

weekend Guide

Macau Daily Times | Edition 3132 | 14 Sep 2018

Esta es la única casa del siglo
XVI que se mantiene en pie
en el centro histórico de la Ciudad
de México.
CDMX

25

25 Manzanares Street

The oldest house in Mexico City, and one of the oldest
in all of North America is now being restored

DRIVE IN

Lindsey Bahr, AP Film Writer

McCONAUGHEY GIVES HEART TO 'WHITE BOY RICK'

There's a "where are they now" at the end of "White Boy Rick," an astonishing true story about a teenager in a rough part of Detroit in the 1980s who became an undercover FBI informant, that might have served the movie better had the audience been aware from the beginning. This kid, Richard Wershe Jr., ended up being arrested and sentenced to life in prison for possessing eight kilograms of cocaine under a controversial Michigan drug policy, the so-called 650-lifer law. He was only 17 — a minor — and, until recently, was still behind bars. This isn't the story that's told in director Yann Demange's film, but it is context that would have helped frame the whole endeavor and perhaps make us care a little more about Rick from the beginning.

As it is, this movie is all about how he ended up there. Rick, played by newcomer Richie Merritt, is the son of a smart and charismatic but down on his luck lower class dad/hustler, Richard Sr. (Matthew McConaughey, sporting a big mustache and long,

combed-back hair), who's trying to advance their station in life by re-selling modified AK-47s to local drug lords in east Detroit. Rick's mom left them, and his sister, Dawn (Bel Powley) is on the verge of becoming a full-blown junkie.

The film starts out in 1984 when Rick is 14, and shows how this soft-spoken boy with a tough guy demeanor gets so easily swept up in and seduced by the glamour of the drug scene, the parties, the access, the girls and, of course, the money. It's right in the thick of the war on drugs and "Just Say No" proselytizing.

Two FBI agents (played by Jennifer Jason Leigh and Rory Cochrane) pay Richard Sr. a visit one day, trying to get him to give some info about the people he sells guns to. He declines, but Rick Jr. jumps in to tell them a little. And in no time at all, he's a full on informant, playing a double game with some of the city's most powerful dealers, like Lil' Man (Jonathan Majors), and making money on his own. There are some real fun

scenes, especially at the beginning, as we are introduced to the Wershe family including grandma Verna (Piper Laurie) and grandpa Roman (Bruce Dern) next door. As in most Hollywood films about blue collar people, this family is loud and brash and a little unwashed, but lovable nonetheless (it's not exactly a surprise that Darren Aronofsky is a producer. Aesthetically, "White Boy Rick" is a spiritual sister to "The Fighter").

Demange gives a real sense of place and time in "White Boy Rick," from the homes and the cars to the clubs and the glorious neon "Skate & Roll" sign outside one of their regular gathering spots. The snow even looks real (most of the time).

Merritt is an interesting find and as a first-time actor is solid enough, although I'm not entirely sure this novelty adds anything particularly special to the movie, especially when McConaughey is next to him giving a whole performance. McConaughey is so good and emotionally affecting as Richard Sr., in both vulnerable and tough

AP PHOTO



Matthew McConaughey (left) and Richie Merritt in a scene from "White Boy Rick"

moments, that it might even catch you off guard.

The film overstays its welcome, especially in the slow-going third act, and fails to really develop some of the essential characters outside of the Wershe family (although there is a really wonderful scene-stealing child actor who comes along late in the game who brings the

movie back to life for a bit). Overall, it is a bewildering story of the callousness of the adults who helped encourage Rick to get into this position (the betrayals will make your blood boil), and an indictment of how U.S. laws can tend to hurt the most vulnerable classes. It also doesn't take itself too deadly seriously, which is

maybe the best thing to happen to this Scorsese-adjacent genre in a while.

"White Boy Rick," a Columbia Pictures release, is rated R by the Motion Picture Association of America for "language throughout, drug content, violence, some sexual references, and brief nudity." Running time: 110 minutes. ★★☆☆

BOOK IT

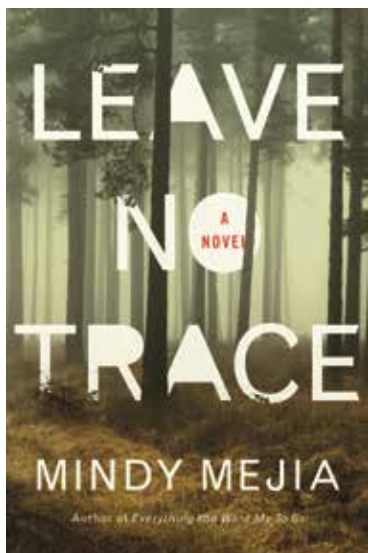
'LEAVE NO TRACE' LOOKS AT MENTAL HEALTH RECOVERY

A young woman's determination to overcome her past mental problems tests her resolve when she becomes involved in the high-profile case of a violent young man in the superior "Leave No Trace" by Mindy Mejia.

A few short years ago, Maya Stark was a patient at the Congdon Psychiatric Facility just outside Duluth, Minnesota. Her breakdown was caused by myriad situations, including her mother's abandonment.

Maya has progressed beyond that time, attended college and now works at the facility as an assistant speech therapist. Although she relates well to her patients, Maya has no friends. Most of her co-workers refer to her as "that little punk girl." Maya claims that she feels "something vital in the loneliness, an imperative that I keep the space around me empty and weightless." She only relates to her father, Brian, who runs a tugging and towing service out of the Duluth and Lake Superior harbors; her boss, Dr. Riya Mehta, who was once her psychiatrist; and her German shepherd, Jasper.

Maya knows she's unqualified to handle her latest patient — Lucas Blackthorn, a violent 19-year-old who has only responded to Maya since he has been committed. A decade ago, Lucas and his father, Josiah, made headlines when they vanished in the wilds of



"Leave No Trace: a Novel" (Emily Bestler Books/Atria) by Mindy Mejia

the massive Boundary Waters along the Canadian border. No sign of either was spotted until Lucas was found burglarizing a camping outfitter store and got into an altercation with the owners.

The reappearance of the young man missing for 10 years puts the Congdon facility — and Maya — under scrutiny with protesters demanding Lucas' release and with reporters camping outside the facility.

Lucas keeps trying to escape to return to his father, refusing to tell anyone where Josiah is, even Maya. Their connection will help each of them make new discoveries about themselves.

The excellent "Leave No Trace" works well as a look at mental health recovery, surviving in the wild and navigating a media frenzy.

The maturation of Maya and Lucas enhances the story as Mejia delves into their backgrounds and provides an intense look at Josiah's motives for disappearing. The bad decisions each makes are the result of inexperience and naivete. Each has lost a parent, and this deeply affects their lives and actions.

A strong sense of place infuses "Leave No Trace," especially the expansive Boundary Waters — a place of wild beauty in which a person can get lost, and can "feel the razor gaze of the eagles soaring."

Oline H. Cogdill, AP

tTUNES

ALEJANDRO ESCOVEDO'S PASSIONS ELEVATE 'THE CROSSING'

Drawing up a family tree of Alejandro Escovedo's lengthy career results in a small forest with branches spread out across punk, rock and alt-country. Now 67, he's been in bands like The Nuns, Rank and File and the True Believers; his family includes niece Sheila E., his brothers were in groups like L.A. punk pioneers the Zeros, and he's released over a dozen solo albums since his excellent 1992 debut, "Gravity," including three thundering collections produced by David Bowie collaborator Tony Visconti.

Texas-born to Mexican immigrants, Escovedo describes "The Crossing" as saying "more about me than any of my records, without it being a record about me." Nominally, the songs are about a pair of immigrants — Salvo from Italy, Diego from Mexico — whose Texan experiences with the American Dream don't quite match their expectations. But mentions of the Zeros, the Stooges, Johnny Thunders, MC5, the Plugz and other marvels

AP PHOTO



Alejandro Escovedo, "The Crossing" (Yep Roc)

of American culture, as well as U.S. and Mexican writers and poets, put Escovedo in the middle of the story, even if it may not really be him. Recorded in Italy with local band Don Antonio, whose leader Antonio Gramentieri co-wrote the album, and with a handful of guests like fellow Texan Joe Ely (excellent on his Warren Zevon-like ballad "Silver City") and MC5 guitarist Wayne Kramer, "The Crossing" has a story that doesn't bode well, even if it claims to have no ending: "If I could make a wish/We'd never gotten into

this."

"Sonica USA" rocks mightily, Tex-Mex elevates "Outlaw for You" and the narration on "Rio Navidad," where Diego encounters a retired Texas Ranger at a San Antonio wedding, gives it a powerful emotional kick. "The Crossing" includes some instrumentals, an Italian lyric and a fluid timeline but its most urgent songs — describing intersecting journeys with divergent destinations — are reflective, passionate and defiant, like Escovedo himself.

Pablo Gorondi, AP

NEWS OF THE WORLD

Mark Stevenson, AP

Experts restore what might be oldest house in Mexico

The plain, one-story stone-lin-teled structure sat hidden in plain sight for hundreds of years behind generations of street vendors hawking goods from stands outside its thick old walls. But experts have now concluded the building at 25 Manzaneres Street is the oldest house in Mexico City, and one of the oldest in all of North America.

Its survival is a testament to the largely poor residents who inhabited it for centuries and to the builders who used a savvy mix of pre-Hispanic and Spanish construction techniques when they constructed it sometime between 1570 and 1600.

There are a few churches in southern Mexico and a few palaces — like the House of the Montejó in Merida, Yucatan — that may be a few decades older. But churches say little about how people lived, and the Montejó house is largely a facade whose interior has been re-done over the centuries by wealthy families.

The nondescript house on Manzaneres Street survived dozens of magnitude-7 earthquakes and repeated floods, including one following a 1629 rainstorm that lasted five years.

Up until a few years ago, the old, sprawling home was used just about the same way it had been for 450 years: One family lived in each of the dozen rooms that opened onto a central patio. A stone wash basin was used to store water and for cleaning clothes.

Thick paving stones lined the courtyard, and water was cleared from the timbered roofs by stone rain spouts. The mason's marks carved into the quarry-stone lintels are stick figures and feather arrows, suggesting a pre-literate group of stone workers.

One larger room stands at the back of the courtyard, and smaller rooms line the sides up to the entrance.

"This house is laid out on a pre-Hispanic plan known as a 'calpulli,' a sort of extended family that formed the basic building block of Aztec society, said Mariano Leyva, the director of the Historic Downtown

Trust, which is restoring the building for use as a community center. "It is a pre-Hispanic layout in which the father, the head of the family, lived with his sons, who would have worked in the same profession as their father."

Architect Emanuel Gonzalez, who's overseeing the project, points out the thick rock skirting around the base of the walls — a pre-Hispanic building method used to protect walls from humidity — and the 2-foot-thick composite walls made of stones, volcanic rock and adobe, also an Aztec mix. "This house is like a mix of both" Spanish and Indian techniques.

Today, the house is getting new roofs, and the centuries-old paving stones are being re-laid in the courtyard.

Though the house sits miles away from the nearest body of water today, in colonial times rivers and canals ran right up to it, bring fresh produce from the city's outskirts to a street market.

Today, as it was centuries ago, the house is surrounded by the hustle of vendors shuttling their wares past in handcarts. A man steams corn in a giant galvanized tub on the sidewalk in front of the house.

Next door, Mario Tapia worries about what the improvements will mean. He hammers together wooden vegetable crates as he has done for the last 30 years on the ground floor of a crumbling two-story volcanic-stone house that is also clearly colonial. Its sagging wooden beams seem ready to collapse.

"If they make this all into a museum, they're going to kick us all out and we won't have anywhere to work," Tapia huffs as he piles another finished crate in the dim recesses of the old building.

Yet Manzaneres 25 survived not despite its use for centuries as a "vecindad" — Mexico's warren-like, crowded low-income housing units — but in part because of that.

Rosa Maria Ubaldo Lopez, 79, was born in Manzaneres 25 in 1938 when her mother paid 13 pesos — something like \$3 —

per month in rent for a one-room space, separated into different areas by curtains.

Her mother tended a fruit stand outside the doors of the old house, and Rosa Maria would herself raise eight of her 10 children there.

One thing they didn't do was change the house much: In most of the rooms, the old wood beam roofs remained until finally many collapsed under unusually heavy rains.

"It was pretty there, we all knew each other," said Ubaldo Lopez. "We would hold Christmas parties and Christmas dinner" with the neighbors.

"There was a man in charge of maintenance, Jose, and he would go up and sweep off the roof every week, to keep stuff from accumulating," she recalled.

Leyva acknowledged that "this house has survived for a long time, without experts getting involved." But he noted that the neighborhood around it, near the famed La Merced market, had declined. About eight years ago the area around Manzaneres Street was a notorious red-light district.

"There was a terrible corridor of prostitution, and in this corridor there were many who were underage," Leyva said. In part to erase or compensate for that past, the city wants the building to house literature and music workshops for children.

About four years ago, the city's low-income housing agency bought the old house, with plans to tear it down and build modern apartment for people like Ubaldo Lopez on the land. Then researchers studying old maps and records realized how old it was, and the housing plans were abandoned. Ubaldo Lopez, who had been on the list of possible beneficiaries for that project, lost any hope of a new apartment for herself.

While she disagrees with some details of the restoration — like covering up the ancient stone walls under a layer of protective plaster — she somehow doesn't mind the project. "Despite everything I'm happy, because they are giving it a new life," she said.

AP PHOTO



Architect Emanuel Gonzalez (left) and Mariano Leyva, the director of the Historic Downtown Trust



Rosa Maria Ubaldo Lopez looks at an 1910 photograph of her neighborhood, where the oldest building is located in Mexico City



WORLD OF BACCHUS

Jacky I.F. Cheong

The Epicentre of Scotch



MACALLAN FINE OAK 12 YEARS OLD

Limpid amber with golden-jonquil reflex, the articulate nose presents dried fig, cardamom, macadamia, toffee and bonfire smoke. With a polished mouthfeel, the structured palate furnishes sultana, caraway, oat biscuit, fleur de sel and white smoke. Medium-bodied at 40%, the poised entry continues through a saline mid-palate, leading to a lingering finish. A showcase for Macallan's complexity and solidity.



GLEN ELGIN 12 YEARS OLD

Luminous golden with copper-sunglow reflex, the floral nose offers tangerine peel, dried peach, rolled oats and thistle. With a lively mouthfeel, the dainty palate delivers hami melon, dried apricot, buttered toast and chamomile. Medium-bodied at 43%, the attractive entry persists through a sprightly mid-palate, leading to a clean finish. A rare find, as much of the distillery's produce is gobbled up by blenders.



GLEN GRANT 16 YEARS OLD

Luminous citrine with bright golden reflex, the ethereally scented nose effuses white peach, lemon curd, oat biscuit, hay bale and jasmine. With a dynamic mouthfeel, the pristine yet robust palate emanates Anjou pear, bitter almond, rock salt, bonfire smoke and paperwhite. Medium-full bodied at 43%, the delightful entry sublimates into a spellbinding mid-palate, leading to a haunting finish. A world-class nectar in every single way.

Situated at the northeastern corner of Scotland, Speyside stretches from Inverness in the west to River Deveron in the east. It is named after River Spey, by some accounts the fastest-flowing river in Great Britain, which runs through its centre. River Spey's water has long been renowned for being pure and soft, which is excellent news to any distillery. Its rapid current was also an effective natural obstacle that hindered the invading army of HM's invading army of taxmen. Back in the Blackadder-ish 17th and 18th centuries, the perennially cash-strapped monarchs and parliaments came up with a litany of imaginative yet fantastically bad laws, e.g. brick tax, glass tax, wallpaper tax and window tax etc. No more than 160km from east to west and 80km from north to south, Speyside is indubitably the epicentre of single malt scotch. Such a small area boasts nearly half a century of single malt distilleries, indeed half of Scotland's total. It has by far the highest concentration of quality distilleries not just in Scotland, but the world over. Household names such as – and definitely not limited to – Glenfi-

ddich, Glenlivet and Macallan are the biggest-selling single malts, the only ones that rival blended scotch in terms of visibility and market share. One could that, but for its heavyweight status, Speyside would have remained a sub-region of Highland, as in the case of Island in the previous article. Speyside is, if you like, the Bordeaux of scotch. Attractive, polished and with little if at all any peat influence, Speysiders are easily appreciated by connoisseurs and newcomers alike, and there are quality options across all price levels. What truly makes Speyside stand out, however, is its kaleidoscopic diversity, so much so that it is extremely difficult to nail down the defining characteristics of Speysiders. In a broad stroke, Speysiders can be classified into two categories: i) the fresh and fragrant, lighter-bodied and lighter-coloured lunchtime whiskies matured mainly in ex-Bourbon casks; and ii) the aromatic and rich, full-bodied and dark-coloured dinner whiskies matured predominantly in ex-sherry casks. Below is a trio of fine examples of the lunchtime category.

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



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
11:30am - 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



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



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



SOUTH BY SQUARE EIGHT
24hrs
T: 8802 2389
Level 1, MGM MACAU

ITALIAN

LA GONDOLA
Mon - Sunday
11:00am - 11:00pm
Praia de Cheoc Van, Coloane,
next to swimming pool
T: 2888 0156



PORTOFINO
Casino Level1, Shop 1039,
The Venetian Macao
TEL: +853 8118 9950



FW RIO GRILL & SEAFOOD MARKET
Tel: (853) 8799 6338
Email : riogrill_and_seafoodmarket@fishermanswharf.com.mo
Location: Cape Town, Macau Fisherman's Wharf

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
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

THE ST. REGIS BAR
Level One, The St. Regis Macao
Cuisine: Light Fare
Atmosphere: Multi-Concept Bar
Setting: Refined, Inviting
Serving Style: Bar Menu
Dress Code: Casual
Hours: 12:00 PM - 1:00 AM; Afternoon Tea:
2:00PM - 5:30 PM
Phone: +853 8113 3700
Email: stregisbar.macao@stregis.com



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

VIDA RICA BAR
2/F, Avenida Dr. Sun Yat Sen, NAPE
T: 8805 8928
Monday to Thursday: 12:00 - 00:00
Friday: 12:00 - 01:00
Saturday: 14:00 - 01:00
Sunday: 14:00 - 00:00

VASCO
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3831
Monday to Thursday: 18:30 - 12:00
Friday to Saturday: 18:00 - 02:00
Sunday: 18:00 - 24:00

FOOD & BEVERAGE

Lynzy Valles, MDT

LYNZY VALLES



Chef Frida Ronge

**SWEDISH CHEF PRESENTS FUSION CUISINE AT WYNN**

Wynn has introduced its second "Wynn Guest Chef Series" chef this year; a series that invites chefs and mixologists to collaborate with its in-house staff to present a different kind of culinary experience.

Wynn has invited Michelin-starred chefs and recent winners of 2018's Asia's 50 Best Restaurants Awards. At Wynn Macau's Mizumi, chef Frida Ronge, founder and culinary leader of TAK restaurant in Stockholm, Sweden,

presented a menu representative of modern Scandinavian food culture with a touch of Japan.

At a press conference, the visiting chef presented a 10-course menu that highlighted both Japanese and Swedish fusion cuisine.

The chef showcased her specialty dishes in Macau for the first time. "I was introduced to sushi in 2005. At the start, we just used frozen fish from Asia as ingredients but now we [are] using a lot more [...]"

local products like fresh fish and shellfish and the quality is getting much better," explained the chef.

"I was really interested in these kinds of food because I also prefer to eat Asian cuisine as there is more freshness compared to Europe," she added.

Ronge presented a variety of dishes, including Gillardeau oysters, miso soup, sashimi, tofu salad and gunkan maki, along with her signature lobster tartare, fermented gem salad,

chirashi sushi and sweet tofu, which were all paired with a series of sakes.

The 33-year-old chef has captured the essence of traditional Japanese cuisine without having lived or studied in Japan. "I've worked together with half-Japanese chefs but all my techniques are self-learned. When I do sushi I have another way but [the] results are almost the same," she said.

According to Ronge, she brought a series of ingredients from

Sweden and used them in the restaurant so local guests could have an authentic Swedish condiment experience. "It needed a lot of planning, as sometimes it's hard to find some ingredients. It's hard to plan everything when you're in another country but I'm super glad that [everything] worked out," she said.

"The way I'm cooking in Sweden [is] not traditionally Japanese at all. It's more [...] getting inspired to use some techniques

and flavors. If you compare to other fusion restaurants, I still try to have an elegant balance in the dishes," the chef added.

Ronge has been running her own restaurants for six years. Her TAK restaurant has four branches. She was awarded "Rising Star of the Year" by White Guide in 2013 for her dynamic and innovative approach to cooking. As with Japanese cuisine, Ronge uses the freshest in-season ingredients and a variety of creative techniques to create her dishes.



WHAT'S ON



TODAY (SEPT 14)
KALÉIDOSCOPE

Local group Hiu Kok Experimental Theatre has spent three years co-creating the performance Kaléidoscope. For this work, Shaghayegh Beheshti, a core member of the world-famous French ensemble Le Théâtre du Soleil brings together actors from Macau, Hong Kong, the Taiwan region, Malaysia and elsewhere in Asia. The work is performed in several languages, including Cantonese, English, Mandarin, Malay and Min Nan. The stage performance will last for about three hours, including a 15-minute intermission.

TIME: 7:30 (September 14-15)
2:30pm (September 16)

VENUE: Small Auditorium, Macau Cultural Centre

ADMISSION: MOP180

ORGANIZER: Hiu Kok Drama Association

www.hiukoktheatre.com

TICKETING SERVICE: (853) 2855 5555

www.macaoticket.com



TOMORROW (SEPT 15)

BEYOND THE SCENERY: EXHIBITION
COMMEMORATING THE 300TH ANNIVERSARY OF
THE PASSING OF WU LI

The Macau Museum of Art has collaborated with the Palace Museum and the Shanghai Museum to put together this showcase. The exhibition features 84 pieces of works by Chinese landscape painter Wu Li, as well as some works by his mentors and friends. Wu Li spent three years in Macau in order to receive religious training from the Catholic Church. While in Macau – and before becoming one of the first Chinese to be ordained a Jesuit priest – he continued to practise his painting, with 1681 being his most productive year.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)

UNTIL: November 11, 2018

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Macau Museum of Art

ENQUIRIES: (853) 8791 9814

www.mam.gov.mo



SUNDAY (SEPT 16)

CHAPAS SÍNICAS - STORIES OF MACAU IN TORRE DO TOMBO

The “Official Records of Macau During the Qing Dynasty (1693-1886)” – known in Portuguese as “Chapas Sínicas” – were added in October last year to UNESCO’s Memory of the World Register. The “Chapas Sínicas – Stories of Macau in Torre do Tombo” exhibition marks this recognition by showcasing more than 100 documents normally stored in the National Archives of Torre do Tombo of Portugal. The records offer an overview of Macau’s society, urban development, trade and commerce during the Qing Dynasty. The exhibition is part of the inaugural edition of Encounter in Macau – Arts and Cultural Festival between China and Portuguese-speaking Countries, organized by the Cultural Affairs Bureau.

TIME: 10am-6pm (closed on Mondays and public holidays)

UNTIL: December 7, 2018

VENUE: Macau Archives

ADMISSION: Free

ORGANIZERS: Archives of Macau and National

Archives of Torre do Tombo of Portugal

ENQUIRIES: (853) 2859 2919

www.archives.gov.mo



MONDAY (SEPT 17)

SCULPTURE - A JOURNEY, EXHIBITION BY
ANTÓNIO LEÇA

Born in 1948, Portuguese sculptor António Leça studied fine arts in Portugal's capital Lisbon and in Venice, Italy. This is his first solo exhibition. It features a total of 56 artworks in wood, divided into three series - “D’Après Brancusi”, “Trees” and “Tótemes” - and created over the past five years.

TIME: 3pm-8pm (Mondays)

12pm-8pm (Tuesdays to Sundays)

UNTIL: October 21, 2018

VENUE: A2 Gallery, Albergue SCM

ADMISSION: Free

ORGANIZER: Albergue SCM

ENQUIRIES: (853) 2852 2550



TUESDAY (SEPT 18)

THE TERRIFIC 12

After hosting The Super 8 basketball tournament in July, Macau is expecting an even bigger turnout for The Terrific 12. The preseason trophy event brings to town 12 of Asia’s top basketball teams: four from China; three from Japan; two from South Korea; two from the Taiwan region; and one from the Philippines. Unlike The Super 8, where the clubs are only able to register home-grown players, The Terrific 12 teams will be boasting the best available line-ups, including some foreign stars.

PROGRAMME: 3pm, 5pm, 7pm, 9pm (Group Stage: September 18-20)

5pm & 7pm (SEMI FINALS: September 22)

5pm (Third Place Game) & 7pm

(Championship Final: September 23)

VENUE: Studio City Event Center, Studio City

ADMISSION: MOP100 (group stage: per day)

MOP120 (semi-finals and final: per day)

ORGANIZERS: Sports Bureau and Asia League

Limited

TICKET SERVICE: www.theasialeague.com/tickets

www.theasialeague.com



MAK LEI PAINTING EXHIBITION

Local painter Mak Lei is showcasing a selection of about 70 works at this solo exhibition, featured at the UNESCO Centre of Macau. The exhibition is part of the Macau Artists Promotion Programme, launched in 2011 by Macau Foundation, a public entity. Since its debut, the Macau Artists Promotion Programme has held numerous exhibitions of all kinds of art, from traditional Chinese calligraphy to photography, both at the UNESCO Centre of Macau and elsewhere, all featuring Macau-born artists.

TIME: 10am-7pm

UNTIL: September 25, 2108

VENUE: UNESCO Centre of Macau

ADMISSION: Free

ORGANIZER: Macau Foundation

ENQUIRIES: (853) 2872 7066

www.fmac.org.mo



WEDNESDAY (SEPT 19) MACAU'S FIRECRACKER INDUSTRY – NEW WORKS BY LIO MAN CHEONG

In the early 20th century, one of Macau's most prosperous industries was firecracker manufacturing, with six major factories located in Taipa. Local painter Lio Man Cheong brings back memories of this bygone industry through this exhibition: his watercolour works are a visual narration of the traditional firecracker production process, and the way of life that used to surround it.

TIME: 12pm-8pm
UNTIL: October 5, 2018
VENUE: Taipa Village Art Space
ADMISSION: Free
ORGANIZER: Taipa Village Cultural Association
ENQUIRIES: (853) 2857 6118
taipavillagemacau.org.mo



THURSDAY (SEPT 20) HAOJIANG MOONLIGHT NIGHT – DRAGON BOAT RACING

The large-scale original dance drama "Shawan Past" is based on the Shawan Ancient Town in the 1930s. It is based on the creation of many Cantonese musicians such as "He Shi Sanjie" and the main content of the classic song "Sailong Jinjin", using the elements of contemporary dance art to interpret the development of legendary stories, and interpret the profound connotations of classical music with cleverly designed and beautiful dances. The novel narrative method, touching stories and profound meanings make the audience feel the beauty and excitement of Guangdong music temperament. "Shawan Past" is a dance drama with both national temperament and modern temperament. It combines the expressive power of Chinese dance and modern dance. It tells the story of music with the body, tells the story of life with music, and lives with life. Expressing history and reality, such a dance language is a silent poem and a visible feeling.

TIME: 8pm (September 20)
VENUE: The Venetian Theatre
ADMISSION: MOP100, MOP150, MOP180
ORGANIZER: Instituto Cultural do Governo da R.A.E. de Macau
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com

Sands WEEKEND



LA PARISIENNE CABARET FRANÇAIS
The Parisian Theatre, The Parisian Macao

La Parisienne Cabaret Français blends illusion, dance, acrobatics and comedy in true Parisian style to delight viewers of all ages. The show uses state of the art audio and visual technology to take viewers on an immersive tour of Paris via the Eiffel Tower, Arc De Triomphe and Notre Dame Cathedral before heading to Macao. An international cast of 38 death-defying stunt performers, illusionists, world champion skaters and dancers will take the audience on an amazing 65-minute journey.

Time: Weekday shows at 8pm, no shows on Monday
Saturday show at 8pm
Sunday show at 5pm
Tickets: From MOP188, call reservations +853 2882 8818
cotaiticketing.com



SAVOUR AN INNOVATIVE DIM SUM FEAST AT DYNASTY 8
Dynasty 8 - Level 1, Conrad Macao, Sands Cotai Central

Iconic flavours and texture of authentic Cantonese dim sum served with an innovative twist. Dynasty 8 evokes feelings of old-world China charm, with 8 private dining rooms which portray the rich history and decor of each of 8 important imperial Dynasties.

Time: Monday - Friday 11am-3pm
Saturday & Sunday 10am-3pm
Reservation: +853 8113 8920 / macau.dynasty8.reservation@conradhotels.com

*Price subject to 10% service charge. Photo for reference only.



SUMMER FRIDAY CHAMPAGNE & OYSTERS HAPPY HOUR
Every Friday until 21 September
Spirito Bar at Portofino - Shop 3109, Level 1, The Venetian Macao

Back by popular demand, guests can now enjoy "buy-one-get-one-free" on Pol Roger Brut Reserve by the glass (MOP218*) or bottle (MOP1,080*) and complemented with fresh French oysters at just MOP10* each.

Time: Every Friday, 6pm - 9pm
Reservation: +853 8118 9950 / portofino.reservation@sands.com.mo

*Price subject to 10% service charge. Photo for reference only.



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



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FIRST LADIES OF THE WHITE HOUSE

By Laurie Triefeldt

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

By any other name

Generally, the first ladies of the United States are the wives of U.S. presidents. Women who are not wives, but who organize social functions for presidents, are referred to as White House hostesses. Hostesses are called upon to help a president whose wife has died or is too ill to serve as an official hostess.

The job

Traditionally, the work of most first ladies has focused on arranging social activities, such as presidential receptions and dinners. However, some first ladies have been much more involved in political and social issues. Today, the American people are not surprised when a first lady chooses to work on important issues and social causes, but in the past, women who voiced strong opinions were much less common.

Did you know?

Three presidents married while in office. John Tyler, a widower, wed Julia Gardiner in New York City in 1844. Grover Cleveland, a bachelor, became the only president to be married in a White House ceremony when he wed Frances Folsom in 1886. After his wife Ellen died, Woodrow Wilson married Edith Bolling Galt in 1915.

According to the "First Ladies by the White House" and the "National First Ladies' Library," the wives of four presidents died before their husbands were sworn into office, but are still considered first ladies: Martha Jefferson, wife of Thomas Jefferson; Rachel Jackson, wife of Andrew Jackson; Hannah Van Buren, wife of Martin Van Buren; and Ellen Lewis Herndon Arthur, wife of Chester A. Arthur.

Just scandalous

Rachel Jackson, Andrew Jackson's wife, was a bigamist. She married Jackson before she was officially divorced from her first husband. She died after Jackson was elected president but before his inauguration. Rachel's niece Emily Donelson served as White House hostess during most of Jackson's administration.

SOURCES: World Book Encyclopedia, World Book Inc.; www.whitehouse.gov; National Museum of American History; www.history.com; www.firstladies.org/biographies; http://ourwhitehouse.org; www.whitehousehistory.org

Power and personality

Since the American Revolution, there have been 46 U.S. first ladies. Traditionally, the wife of the president takes on this role, but daughters, daughters-in-law, nieces and friends have stepped in when the president was a widower or a bachelor. Being first lady is an unpaid position with no official duties, but many first ladies have had a staff. Each first lady has made her mark on the presidential home and the politics of her time.

Martha Dandridge Custis Washington 1731-1802

Wife of George Washington, first president of the United States from 1789 to 1797. Although the phrase "first lady" was not yet used to describe the president's wife and the White House did not yet exist, as the nation's first first lady, Martha established many of the customs and traditions associated with being the wife of a U.S. president. During Washington's presidency, the capital of the United States was initially in New York and later in Philadelphia; the couple worked and lived in both of these cities. When they retired from public life, they returned to their home, Mount Vernon in Virginia.

Abigail Adams 1744-1818

Wife of John Adams, the first vice president and second president of the United States (from 1797 to 1801), and the mother of John Quincy Adams, the sixth president. Abigail was intelligent and politically astute and had a sharp tongue — she was teasingly called "Mrs. President." She was the first first lady to live in Washington, D.C. Abigail supported women's property rights and believed in education for women.

Martha Wayles Skelton Jefferson 1748-1782

Wife of Thomas Jefferson, third president of the United States from 1801 to 1809. Although she died 18 years before Jefferson became president, she is still considered to be an official first lady. Their daughter, Martha Jefferson Randolph, often served as White House hostess and was the first to give birth in the presidential mansion in Washington, D.C.



Dolley Payne Todd Madison
1768-1849

Wife of James Madison, fourth president of the United States from 1809 to 1817. As first lady, she helped furnish and decorate the recently completed White House. When the British set fire to the White House in 1814, Dolley saved many historic documents, including an important portrait of George Washington.



Elizabeth Kortright Monroe
1768-1830

Wife of James Monroe, fifth president of the United States from 1817 to 1825. Although popular in France, Mrs. Monroe was thought to be very aloof by many of her American peers. This was due to her preference for very formal White House functions and her decision not to make regular social calls.



Angelica Singleton Van Buren
1818-1877

Daughter-in-law of Martin Van Buren, eighth president of the United States from 1837 to 1841. This young woman took on the mantle of first lady for the widowed president. She also helped refurbish and decorate the White House.



Sarah Childress Polk
1803-1891

Wife of James K. Polk, the 11th president of the United States from 1845 to 1849. Behind the scenes, this first lady was an accomplished politician and speechwriter.



Martha Washington

Abigail Adams

Martha Jefferson Randolph



Trim here and attach to part two

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