



- MOVIES: MARY QUEEN OF SCOTS
- BOOK: SEDUCTION: SEX, LIES, AND STARDOM IN HOWARD HUGHES'S HOLLYWOOD BY KARINA LONGWORTH
- MUSIC: A BRIEF INQUIRY INTO ONLINE RELATIONSHIPS BY THE 1975
- WINE: THE SUPER UMBRIAN; OR, LAMBORGHINI
- PEOPLE: JULIA ROBERTS

LES FILMS DU DÉLIÉ, MARIA & MAYER, SYNDROME FILMS

# DIAMANTINO, a dystopian satire

**HYPER RÉJOISSANT !**  
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CANNES 2018



**THIS DECEMBER  
AT THE MACAU FILM FESTIVAL**  
GABRIEL ABRANTES AND DANIEL SCHMIDT  
RUSTLE UP ONE OF THE YEAR'S MOST  
SINGULAR DEBUTS WITH THIS WINNINGLY  
BIZARRE, GENRE-MELDING POLITICAL  
SATIRE, "DIAMANTINO," WHOSE EPNOMYMOUS  
CHARACTER IS THE BEST FOOTBALLER OF ALL  
TIMES, BEARING A STRIKING RESEMBLANCE TO  
RONALDO'S PHYSIQUE AND SKILLS

A REVIEW

**BOOK IT**

**IN 'SEDUCTION,' HOWARD HUGHES' HOLLYWOOD NO HAVEN FOR WOMEN**

Hollywood history for the #MeToo movement, Karina Longworth's "Seduction" is an astute and entertaining takedown of the movie industry, the press and the multimillionaire turned wannabe filmmaker Howard Hughes. Hardly anyone emerges from the pages of "Seduction" unblemished by selfishness and greed once they are touched by the movie business and its promise of wealth, power and fame.

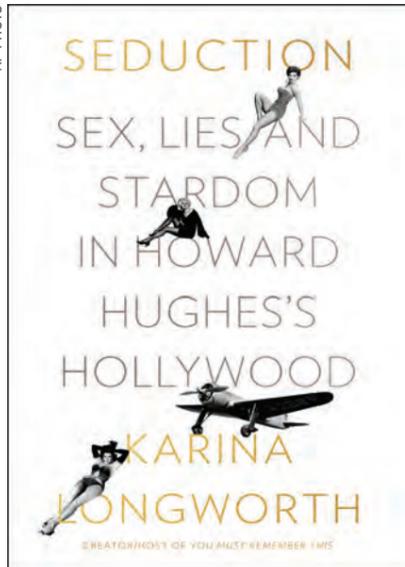
If that promise was kept, it was mainly for the benefit of men even though, as Longworth writes, women were integral to the rise of the movies. Her book recounts what happened to some of the many, many women who fell into the orbit of Hughes, for better and often for worse.

Howard Hughes is remembered today, more than four decades after his death, as a weirdly eccentric, incredibly wealthy man living in seclusion in the penthouse of a Las Vegas hotel. Or as the oddball character Leonardo DiCaprio played in 2004's "The Aviator." But for many years, mainly in the 1930s and 1940s, the press presented Hughes as a handsome if shy heir to an oil industry fortune, a creative maverick behind the camera, or an innovative and daring aviator — at times all three. The mental illness that appeared to gain on him as the years went by was hidden or downplayed as quirkiness.

The better story for readers and listeners in those years of economic depression and war was how practically every beautiful young actress was on Hughes' arm at one time or another. That was certainly the image he sought to convey — and the public ate it up with the help of his publicists and a lazy, compliant and sometimes paid-off news media. In his day Hughes didn't have to point and shout "fake news!" because he was too busy manufacturing it.

The women seduced by Hughes apparently bought the ballyhoo. After all, the only two movies he directed, "Hell's Angels" and "The Outlaw," were troubled productions, scorned by many critics and challenged to return their over-the-top costs even with good ticket sales. Most of the two dozen others that he had a hand in producing also showed poor judgment and oversight. Exceptions like 1932's gangster classic "Scarface" are outweighed by numerous embarrassments on the order of "The Conqueror" (1956), which famously miscast John Wayne as a young Genghis Khan.

As Longworth makes clear, Hughes and so many other men in filmmaking used their clout to seduce women who wanted to make movies, too. Untold numbers of actresses were sold the idea that they, too,



**Seduction: Sex, Lies, and Stardom in Howard Hughes's Hollywood (Custom House), by Karina Longworth**

could become stars, an unrealistic expectation fostered by the press as well as the movie industry.

Hughes, who sought to control every aspect of his life, habitually put young actresses under personal contract with the promise of a shot at stardom. In some cases he promised marriage, even proposing to one woman while engaged to another and nightclubbing with a third. Whether they were already engaged or even married didn't matter. His penchant for brunettes — Ava Gardner, Jane Russell, Yvonne De Carlo, Linda Darnell, Faith Domergue and Jean Peters, among others — could have stymied a witness at a police lineup. He did manage to find time for Jean Harlow, Marilyn Monroe and other blondes.

Soon enough, the women discovered there might not be more to a Hughes contract than a paycheck. Some never even met him. Often, he didn't allow a "discovery" to work for years. Domergue, for example, was under contract to Hughes for seven years and appeared in just two films. Escaping him could require emotional stamina and no small amount of court action.

The mind games and sex games that permeated Hughes' movie career help make "Seduction" an engaging read. But don't let that overshadow Longworth's real focus — not so much Hughes but what it was like to be a woman in Hollywood back then. The women were pretty, the times were not. And whether that much has changed for them remains debatable.

Douglass K. Daniel, AP

**DRIVE IN**



Guy Pearce stars as William Cecil (left) and Margot Robbie as Queen Elizabeth in "Mary Queen of Scots"

**FILM PUTS A MODERN SPIN ON 'MARY, QUEEN OF SCOTS'**

Mary, Queen of Scots is an ambitious re-imagining of the Mary Stuart and Elizabeth I saga with modern flourishes and bold performances from Saoirse Ronan and Margot Robbie. But the film, for all its prestige and edginess, its lofty goals and contemporary messages, is not a particularly engrossing experience.

It's a shame too, because most of the elements are there. The gorgeous costumes and meticulous settings are breathtaking, and they couldn't have chosen two leads better suited to playing these women, with Ronan as Mary and Robbie as Elizabeth. They just don't come together very well, straddling an awkward line between wanting to be both a modern referendum on the real struggles of being a female leader in the 16th century and a "Game of Thrones"-style actioner. Director Josie Rourke, who has a background in theater, certainly has a knack for grandeur and drama. But choppy editing and stilted story evolution never really do justice to what should be an epic and suspenseful tale of political machinations and power struggles.

The story itself is fascinating. Mary, a Catholic widowed at 18 from the King of France, returns to Scotland to rule. She has eyes on England too, which is under the rule of her cousin, Elizabeth I, a Protestant who refuses to marry and produce an heir. A husband, Elizabeth ac-

curately concludes, will just try to take the throne from her. And the men in both of their camps try their best to make a peaceful relationship between the two countries impossible.

But the question of a successor remains and becomes urgent when Mary comes back on the scene and starts making her own claims to the throne. The two rulers correspond and negotiate in an elaborate game of chess in which everyone is attempting to manipulate an unstable situation. Elizabeth tries to offer up a husband to Mary, in her own lover Robert Dudley (Joe Alwyn), as a strategic ploy. But, Mary, seeing through the plan, weds another Englishman, the charismatic Lord Darnley (Jack Lowden), ensuring that her offspring would have a legitimate claim to the throne.

There are interesting ideas to explore about being a powerful woman in this time. But the script from "House of Cards" creator Beau Willimon seems to oversimplify things. He imagines a relationship that devolves mostly because of Elizabeth's jealousy of Mary's youth, beauty and ability to bear children. This point is hammered over and over, as Elizabeth, hearing that Mary is pregnant, gathers her skirt to just see what she would look like pregnant in silhouette. The birth scene is even more noxious, cutting back and forth from Mary in labor, to poor, sad Elizabeth crea-

ting the only thing she can — paper flowers.

The film takes enormous liberties with history, bringing the two rulers together for a face-to-face conversation, and infusing the cast with more diverse faces and themes to varying degrees of success. That conversation that apparently never happened is well worth the factual leniency. It's the scene that the whole film is building toward and both Robbie and Ronan are extremely compelling — vulnerable and introspective yet also fierce and unwavering — in this power showdown.

Unfortunately the journey to get to this part is long and, for long stretches, quite dreary and dull. "Mary, Queen of Scots" also has the misfortune of coming out around the same time as the deliciously compelling and lively Queen Anne film "The Favourite" and might get lost in the shuffle. This is a more staid and straightforward experience, and, for some costume drama enthusiasts, possibly even the preferable one. But for this critic, "Mary, Queen of Scots" was royally underwhelming.

Lindsey Bahr, AP Film Writer

"Mary, Queen of Scots," a Focus Features release, is rated R by the Motion Picture Association of America for "for some violence and sexuality." Running time: 112 minutes. ★★☆☆

IFFAM showtime: Dec 11, 7:00 pm, Macao Tower

**TTUNES**

**THE 1975'S NEW ALBUM IS PROOF THEY CAN DO IT ALL**

The English band the 1975, practitioners of some of the smoothest electropop in recent memory, have delivered another gem with "A Brief Inquiry into Online Relationships," the group's third full-length album that serves as a heart-wrenching roadmap for modern relationships teeming with tumult.

Much of this effort addresses life rushing by too fast, and the 1975's smart lyrics offer a glimpse at the hurdles we often erect for ourselves in this age of instant communication, and often miscommunication. It's done beautifully on tracks such as "TOOTIME-TOOTIMETOOTIME," on

which frontman Matthew

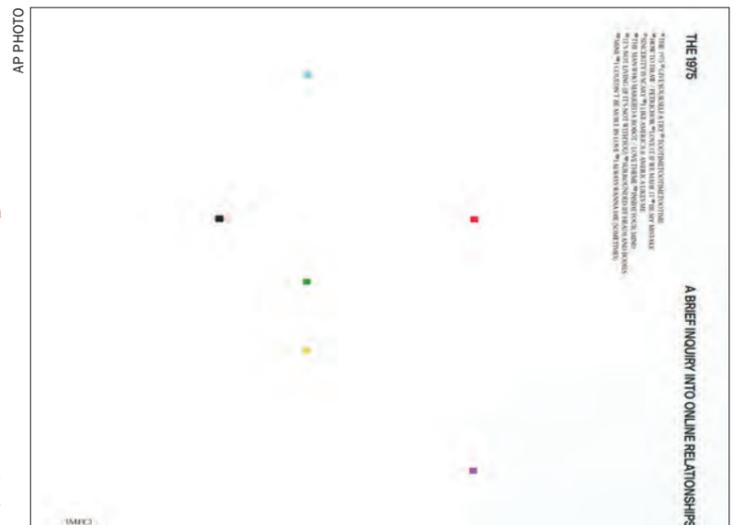
Healy sings about stepping out on loved ones via texts and phone calls. It's a finger pointed squarely at the mobile phone mischief that can strain a relationship.

The soundscape widens on "Love It If We Made It." Synthesizers swell and welcome the listener on this song in which Healy declares "modernity has

failed us" as he assesses the world around him.

Lest you think it's all sonic smoke and mirrors, along comes "Be My Mistake," quite possibly the loveliest slow ballad of 2018. It will touch you and convince you the 1975 should remain on your radar and playlists.

Ron Harris, AP



The 1975, A Brief Inquiry into Online Relationships (Interscope/Dirty Hit)



## 'Diamantino' is bizarre political satire

The pro-European Union lobby just got the silliest, sexiest cinematic endorsement it could hope for in "Diamantino," and that's merely one of the surprises nested in Gabriel Abrantes and Daniel Schmidt's deranged satire — sure to remain the freshest blast of comic energy at this year's Cannes Film Festival. Part loopily queer sci-fi thriller, part faux-naive political rallying cry, glued together with candyfloss clouds of romantic reverie, it's a film best seen with as little forewarning as possible: To go in blind is to be carried along by its irrational tumble of events as blissfully and buoyantly as its empty-headed soccer-star protagonist. The sheer outrageous singularity of "Diamantino" is sure to make it a hot property on the festival circuit, enrapturing and alienating audiences in equal measure; adventurous distributors will want to get in on the ground floor with a potential cult object. Portuguese-American duo Abrantes and Schmidt make one glitter-encrusted calling card of a feature debut here, though they nearly over-

play their oddball hand in the film's opening seconds, as an onscreen disclaimer assures that what we are about to see is a work of fiction, bearing only a coincidental resemblance to any real-life "people, places, products or giant puppies." "Diamantino" is best when it forgoes such cutesiness and just cuts straight to the crazy, as with those promised puppies: a bounding pack of moppish fluffballs who invade the soccer pitch in a peachy fog of My Little Pony sparkledust every time Portugal's star striker Diamantino (Carlotto Cotta, the dashing star of Miguel Gomes' "Tabu") has a shot on goal. At least, that's what happens in his head — a pretty, echoing space in which, it turns out, not much else happens at all. Abetted by Cotta's delightfully spry, guileless performance, the film deliciously upends society's godly elevation of the sport's primo uomos. Diamantino has the matchless footwork, the marble-carved physique and blingy fortune of Portuguese idol Cristiano Ronaldo ("coincidental resemblance" my foot — even

his ruler-parted undercut is identical), but he's a wholly incapable innocent, as uncomprehending of sex as he is of world affairs. Dumbly exploited and abused by his fairytale-wicked twin sisters (Anabela and Margarida Moreira, a joint scream) after his coddling father suddenly drops dead, he's as vulnerable as Mittens, the pet kitten on whom he lavishes all his affection.

That's something the public finally learns when he misses a crucial penalty kick in the World Cup final, his ensuing sobs triggering a career-melting public backlash and loss of mojo — gone from his head are the joyous giant puppies, replaced only by unfamiliar self-doubt and loneliness. Just the cue, then, for a sinister cabal angling for Portugal's withdrawal from the European Union to wheedle the fallen hero into being their campaign mascot, shilling empty promises to "make Portugal great again" while pleading that he, like Portugal, "deserves a second chance." Gleefully silly "Diamantino" may be, but

it also mordantly captures the tone of recent, surging far-right rhetoric across the continent: As it spirals into a demented mad-scientist B-movie with the anti-EU contingent as its cartoon villains, the film loudly broadcasts its political stance without once extracting tongue from cheek.

That's merely a portion of "Diamantino's" busy crazy-quilt plotting, which also finds room for cloak-and-dagger hijinks courtesy of lesbian undercover agent Aisha (Cleo Tavares), on a mission to investigate the star's shady finances by posing as a male teenage refugee from Mozambique. ("Everyone is kicking refugees out and you bring one in," sneer Diamantino's sisters — a second strike against right-wing insularity in this unexpectedly topical affair.) All of which makes as much sense as anything else in a mad-libs narrative that also finds room for genderqueer seduction and light body horror. If "Zoolander" had been directed in distracted, alternating stages by Gregg Araki and early-career Al-

modóvar — well, it still wouldn't be anything quite resembling this, but there's a starting point.

With this much colorful clutter, unevenness is practically the point: Some promising ideas come off half-baked, while other, thinner ones play as, well, very baked indeed. The growingly tender relationship between Diamantino and Aisha could stand to push sexual boundaries a bit more recklessly, though the film's improbably sweet gentleness of nature is perhaps its most surprising trump card. Mixing grainy 16mm passages with lurid oil slicks of advertising-style varnish, and merging deliberately shoddy practical effects with puffy CGI dreamscapes, the film's aesthetic is made to seem as wild and haphazard as its storytelling, though Abrantes and Schmidt — both accomplished short filmmakers with lofty festival-circuit credentials — have plainly conceived and designed even its apparent visual glitches with the utmost love and care.

Cinematographer Charles

Ackley Anderson rolls fluidly with the madness, while the film's witty costume and production design (courtesy of Bruno Duarte and Cypress Cook) are perfectly tailored to evoke Diamantino's simultaneously cloistered and clichéd ideas of celebrity status, right down to his hideously photo-personalized bed linen. Also smartly matching the bitty magpie formation of the whole enterprise is a hilariously random soundtrack of pop and EDM novelties that gain curious resonance when used glaringly out of place and context: Only in the up-is-down world of "Diamantino" could Donna Lewis's cream-cheese slab of mid-'90s dreampop "I Love You Always Forever" briefly seem a soaring anthem of the heart. "Love has reasons that even reason can't understand," muses Diamantino in voiceover at one point; so does this lovably ludicrous film.

Guy Lodge, Film Critic, *Variety*  
Courtesy *Variety*

"Diamantino," a Charades release Running, is a Portugal, France, Brazil co-production. Running time: 96 minutes. ★★★★★

IFFAM showtime: Dec 8, 9:45pm Macao Tower



**WORLD OF BACCHUS**

Jacky I.F. Cheong

**The Super Umbrian; or, Lamborghini**



**TENUTA LAMBORGHINI  
"CAMPOLEONE" UMBRIA  
IGT 2012**

A blend of Sangiovese and Merlot from the same lake. Reddish black with carmine-maroon rim, the brooding nose reveals mulberry, black cherry, clove and dark chocolate. Buttressed by profound acidity and meaty tannins, the impenetrable palate unveils bilberry, prune, coffee arabica and tobacco. Full-bodied at an unobtrusive 14%, the stately entry evolves into an articulate mid-palate, leading to a lingering finish. Impressive as it is, this age-worthy wine has yet to enter its optimal drinking window – a few years of patience will be rewarded.



**TENUTA LAMBORGHINI  
"CENTANNI" BIANCO UMBRIA  
IGT 2016**

An unmistakably Italian variety, Grechetto (literally: little Greek) is in fact of Greek heritage. Although widely grown in central Italy, notably Orvieto DOC, Grechetto is more often than not blended with the likes of Malvasia, Trebbiano and Verdello, whether in dry wines or vin santo. Given time, this low-yielding, late-ripening and disease-resistant variety can develop nutty flavours in bottle. A single-varietal Grechetto, a homage to the Ferruccio Lamborghini, who was born in 1916, hence the name "Centanni" (literally: hundred years). Translucent citrine with flickering yellow diamond reflex, the nose is pristinely herbaceous, effusing grapefruit peel, Asian pear, parsley and cut grass. Anchored by stimulating acidity and clean minerality, the palate is refreshingly herbal, emanating lemon pith, green apple, celery salt and crushed leaves. Medium-bodied at a healthy 12.5%, the citrusy entry continues through a tangy mid-palate, leading to a cleansing finish.



**TENUTA LAMBORGHINI  
"TREScone" UMBRIA  
IGT 2013**

A blend of Sangiovese, Merlot and Cabernet Sauvignon from Lake Trasimene. Dark garnet with crimson-ruby rim, the nose is instantaneously captivating, presenting blackberry, black olive, nutmeg and macchia. Braced by buoyant acidity and silky tannins, the palate is extremely vivacious, furnishing cassis, damson, caffè espresso and balsam. Medium-full bodied at 13.5%, the high-spirited entry persists through an expressive mid-palate, leading to a savoury finish. Reminiscent of a Frappato when chilled and undecanted, the wine becomes darker and richer after decanting under room temperature.

Covering some 8,500sqkm and with a total population of just under 900,000, Umbria is one of the smallest and least populous regions of Italy. This landlocked region, one of the very few in a quintessentially Mediterranean country with approximately 7,600km of coastline, has for centuries been the granary of the Apennine Peninsula, producing much cereal, grapes and olives. In Italian terms, Umbria is perhaps more continental than Mediterranean, but not without Apennine elevation and influence. As a wine region, however, Umbria accounts for less than one-third of its glamorous northwestern neighbour Toscana's production volume, making it one of the smallest wine regions in a country that prides itself above all others – even France and Spain – for producing wine in every single region. Orvieto DOC – Grechetto- and Trebbiano-based white blends – and Sagrantino di Montefalco DOCG – single-varietal Sagrantino – have for long been the poster boys for Umbrian whites and reds, but the region remains otherwise overshadowed by Toscana. This is not to suggest that Umbria lacks potential, quality or character – quite the contrary. Marchesi Antinori has no qualms about extending production in Umbria, which has been the home of the Tenuta Lamborghini since its inception. This is a story of a self-made man... Born

into a vintner family in Emilia-Romagna, Ferruccio Lamborghini has always shown unrivalled talents and passion for mechanics. Subsequent to serving in Regia Aeronautica Italiana (Italian Royal Air Force) during WWII, he first established tractor manufacturer Lamborghini Trattori in Pieve di Cento in 1948, followed by the world-renowned luxury car manufacturer Automobili Lamborghini in Sant'Agata Bolognese in 1963. In the 1970s, Ferruccio Lamborghini sold most of his business interests in the industrial world and retired to his 300ha estate on the shores of Lake Trasimene, where the great Hannibal Barca beat the Romans black and blue in 217 BC, following Battle of the Trebia in 218 BC and preceding Battle of Cannae in 216 BC. He returned to his roots and pursued winemaking, and even designed his own golf course, hence the inception of Tenuta Lamborghini, established in 1968. This is a man who clearly enjoyed experimenting and making things. The labels of the wines are much less about basking in past glory than a statement of intent, showing a certain uncompromising quality that one associates with the name Lamborghini. Available at Dolcebere; W: www.dolcebere.com; E: info@dolcebere.com; A: 20/F, AIA Tower, 251A-301 Avenida Comercial de Macau

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

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## SHOWBIZ

Jake Coyle, AP

## JULIA ROBERTS FINDS LIFE (AND HER ROLES) GET BETTER WITH AGE

Julia Roberts is sitting on a couch in a Soho hotel when Lucas Hedges bursts in and begins frantically searching for his phone, sending pillows flying. “This is what I say to Finn,” Roberts says, referencing one of her three children as she instructs her 21-year-old co-star. “Where did you go from here, honey?” Roberts’ motherly instincts play a big part of her latest film, “Ben Is Back.” Written and directed by Peter Hedges (“Dan in Real Life,” and the father of Lucas), “Ben Is Back” is about a son (Lucas) home from rehab for Christmas. The short visit resurrects past demons and present temptations for Ben, testing his mother’s anxious balance of trust and suspicion.

It’s the second standout performance this fall for Roberts, who also stars in Amazon’s acclaimed conspiracy thriller “Homecoming” as a government-sponsored caseworker coaxing soldiers back into civilian life. It’s a more dramatic chapter for Roberts, the most quintessential of movie stars, who at 51 is stretching in new directions that are increasingly further afield from the frothier romantic comedies she built her career on. “With age comes more complexity of possible parts,” Roberts said in a recent interview. “You know, I’m happy and I have fun at home, so it would take a lot for someone to say: ‘Look, you can play this part where you’re happy and have fun.’ Well, I just do that at home!”

It can take a lot to get Roberts away from home. Hedges at one point jokingly suggested shooting “Ben Is Back” in her backyard. She’s notoriously picky, generally acting in one film a year, and that’s become iffier considering, as she says, there’s “a whole lot of math” that needs to factor her kids’ school schedule and that of her husband, cinematographer Danny Moder. Roberts has, quite

contentedly, largely withdrawn from the limelight. She knits. She plays Mah-jong with girlfriends once a week. She will watch “Point Break” anytime it’s on TV. But she still wears the role of movie star about as comfortably as anyone ever has, and in person she is — to an almost disarming degree — precisely as you’d expect. She remains genuinely, breezily, unaffectedly herself, a quality that has made countless feel as if they know — really know — her. Roberts grants that the public’s impression of her is “probably relatively accurate,” something few who have graced so many tabloid covers in their lifetime can do. “I mean, I’m not interested in trying to seem cooler than I am or something,” she says. Still, Roberts, a four-time Oscar nominee and one-time winner (“Erin Brockovich”), is also indelibly linked to the ‘90s and ‘00s pre-digital movie era when stars, not superheroes, still ruled the box office. Times have changed; her breakthrough film, 1990’s “Pretty Woman,” is now a Broadway musical. Roberts recently had the out-of-body experience attending it alongside Barbara Marshall, wife of the film’s late director Garry Marshall.

“I wasn’t prepared for how profoundly it made me miss Garry,” she said, choking up.

“I wasn’t prepared for how all of the improves that I created are in a Broadway book now,” she says. “People are saying things that I was just making up, just vamping.”

And long before pay equality became an industry-wide concern, Roberts was among Hollywood’s highest paid stars. Asked about the #MeToo movement and Hollywood gender parity, Roberts replied, “You can never rest.”

“You think that’s sorted and you come around a corner and then how is it not sorted suddenly? How

VICTORIA WILLY / INVISION/AP



is it not fair?” she says, noting a few advancements that hit home for her and her family: equal pay for women surfers and Manchester United launching a women’s team. “Things like this give me hope that our business can keep making strides, because every year that it’s ‘the year of the woman,’ you kind of go: Again? Let’s just have it always be the year of the artists. If we have to keep spotlighting the gender of this and the gender of that, we’re kind of blowing it.” Lately, Roberts has been trying some new things. She joined Instagram in June. “Homecoming” is her first foray into a TV series. Roberts insisted Sam Esmail (“Mr. Robot”) direct all the episodes and that all the scripts be completed before shooting began. She similarly helped shape “Ben Is Back,” pushing for Peter Hedges to cast his son, the in-demand breakout star of “Manchester by the Sea,” a tall task because Lucas has deliberately sought to establish himself outside of his father’s shadow.

“When Julia read the script and met with me, I came with a list of actors that I thought would be good for the part, and Lucas wasn’t on that list,” Peter Hedges said by phone. “Before I could even share that list with her she said: ‘Lucas needs to play this part.’ I said, ‘One, I don’t think he’s available, and, two, I don’t think he would ever want to do a film with me.’ Once she signed on, she began a very persuasive and I think classy campaign. She made effort to let him know that she thought he should do the film with her.”

It is, alas, hard to say no to Julia Roberts. The actress later invited Lucas to her Malibu home where she says he became part of the family, hanging out and taking her kids to the beach. Making “Ben Is Back” was for her less about channeling her own parental nightmares than fostering

a relationship with her fictional son.

“Spending time with Lucas meant that I had heart-space with him, and that is what I called upon and relied upon for the movie,” says Roberts. “Separation is important. Especially in the middle of the night when you’re playing a scene over and over again, you just have to have so much clarity about that jumping off point. I think that helps it be super clear and fair. I don’t want to drag my kids through this crap.”

Like much of Roberts’ best recent work, including “Wonder” and “August: Osage County” (for which she received an Oscar nomination), “Ben Is Back” revolves around family, both on and off screen. While her next film, “Little Bee,” is a drama, too, Roberts hasn’t turned away from romantic comedies for good.

“It’s just two delicious things put together,” says Roberts. “It’s like spending months wrapping a present for people. They’re really hard to make well, so I don’t begrudge their absence because I’d rather not see a bunch of really bad ones.”

But “Ben Is Back” and “Homecoming” have allowed Roberts to expand on the dramatic work she did with Steven Soderbergh (“Erin Brockovich”) and Mike Nichols (“Closer,” “Charlie Wilson’s War”), who once said of the actress: “Her face is made by God to express thought and feeling.”

What’s left for Roberts to prove? To her, that’s not the question.

“I’ve never been in the proving business, but I do reside very humbly in the I-want-to-impress-you business,” says Roberts, noting her husband is at the top of that list. “I just remember the feeling of walking on the set everyday with my beloved Mike Nichols and thinking: What can I do in my work today that he’ll go: ‘I didn’t see that coming.’”

**WHAT'S ON**



**TODAY (DEC 7)**  
SPLENDID GUANGDONG

The Macau Chinese Orchestra is putting on a special night dedicated to traditional music from Guangdong. The pieces span nearly a century in terms of composition date. The orchestra has invited Chinese-American He Wangbao, considered an expert in Guangdong music, to act as the artistic director for the rehearsals for Splendid Guangdong. The programme includes not only contemporary works by Hong Kong and Mainland composers but also older works.

TIME: 8pm  
VENUE: Lou Kau Mansion  
ADMISSION: Free  
ORGANIZER: Macao Chinese Orchestra  
ENQUIRIES: (853) 8399 6699  
[www.icm.gov.mo/ochm](http://www.icm.gov.mo/ochm)



**NEW WORLD SYMPHONY**

In performing Antonín Dvořák's Symphony No. 9, popularly known as the "New World Symphony", the Macau Orchestra marks a period in late 19th-century European history when local national identities were challenging the old order of European empires. Dvořák was born in Bohemia, at the time part of the Habsburg Monarchy's lands, and now part of the Czech Republic. His work included combining traditional Czech musical themes with North American folk music ones, from what was then known as the "New World". The performance led by Italian conductor Julian Kovatchev lasts for approximately 50 minutes, with no interval. Tickets are distributed 60 minutes before the performance at the concert venue; maximum of two tickets per person.

TIME: 8pm  
VENUE: St Dominic's Church  
ADMISSION: Free admission with ticket  
ORGANIZER: Macau Orchestra  
ENQUIRIES: (853) 2853 0782  
<http://www.om-macau.org>



**TOMORROW (DEC 8)**  
YIP SAI WING & PAUL WONG TOUR IN MACAU

Beyond, a pioneering group formed in Hong Kong in the early 1980s, created catchy and inspiring rock and pop songs that became the soundtrack to a generation. Two of the band members, Yip Sai Wing and Paul Wong, are coming to Macau to reveal some new stage art alongside fresh arrangements of Beyond's classic anthems, including "Boundless Oceans, Vast Skies", "The Glorious Years", "Truly Love You" and "Amani".

TIME: 8pm  
VENUE: Cotai Arena, Venetian Macao  
ADMISSION: MOP380, MOP580, MOP780, MOP980, MOP1108, MOP1408  
ENQUIRIES: (853) 2882 8818 / 2855 5555  
ORGANIZER: Venetian Macao  
[www.venetianmacao.com](http://www.venetianmacao.com)



**SUNDAY (DEC 9)**  
JIGSAW INTERNATIONAL MUSIC FESTIVAL

Fans of electronic dance music can party the night away at JIGSAW International Music Festival under the theme "Future. Tech. Music." The line-up of DJs, headlined by Steve Aoki, features acts including Quintino, Ummet Ozcan, Carl Nunes, Quentin Mosimann, Binary, DJ Chozie and DJ Rayray. The event space can hold up to 10,000 people. Its central dance floor means the audience can get close to the stage, and the production team promises lighting effects that create an immersive experience.

TIME: 9pm-5:30am  
DATE: December 8-9, 2018  
VENUE: Cotai Expo Hall A, Venetian Macao  
ADMISSION: MOP880  
ENQUIRIES: (853) 2882 8818 / 2855 5555  
ORGANIZER: Venetian Macao  
[www.venetianmacao.com](http://www.venetianmacao.com)



**MONDAY (DEC 10)**  
SURFACE REVEALED – DRONE PHOTOGRAPHY BY CHAN HIN LO

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

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



**TUESDAY (DEC 11)**  
FLEETING SPEEDS

After joining last April's collective exhibition "Visual Thinking", Ricardo Meireles, a Portuguese architect and photographer based in Macau, now presents a solo exhibition at Creative Macau - Center for Creative Industries. "Fleeting Speeds" chronicles the non-stop daily movement of people and traffic around the city. The goal is to capture - in a photographic moment - the interchange between what is moving and the means by which it moves.

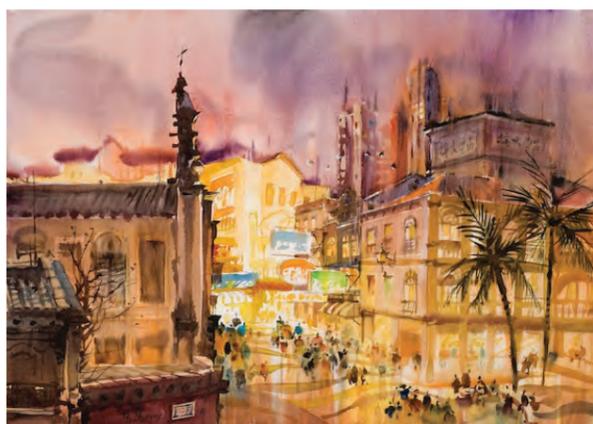
TIME: 2pm-7pm (closed on Sundays)  
UNTIL: December 31, 2018  
VENUE: Creative Macau - Center for Creative Industries  
ADMISSION: Free  
ORGANIZER: Creative Macau - Center for Creative Industries  
ENQUIRIES: (853) 2875 3282  
[www.creativemacau.org.mo](http://www.creativemacau.org.mo)



**WEDNESDAY (DEC 12)**  
SPARKLING GARDEN – GUAN HUI BIN WORKS

Guan Huai Bin is a contemporary Chinese artist known for his installation and multimedia art. His work includes combining multimedia output in a variety of environmental settings to express his concern and attitude towards the status quo in China. Sparkling Garden, Guan's first-ever solo exhibition in Macau, features a total of 16 pieces and sets, divided into two sections of seven installations and nine video works. The displayed work includes "Flame Garden", which took five years to complete, and involves a display stand and a metal box fashioned from copper, containing a piece of glass brick.

TIME: 10am-7pm (no admittance after 6:30pm; closed on Mondays)  
UNTIL: February 24, 2019  
VENUE: Macau Museum of Art  
ADMISSION: Free  
ORGANIZER: Macau Museum of Art  
ENQUIRIES: (853) 8791 9814  
www.mam.gov.mo



**THURSDAY (DEC 13)**  
LANDSCAPE OF CHANGE – MACAU  
WATERCOLOUR PAINTINGS FROM THE MAM  
COLLECTION

This exhibition features watercolours from mid-19th century artists - like George Chinnery and Auguste Borget - to the 20th century, all themed on Macau landscape, presented in four sections, namely "The Coastline", "Fishing Sceneries", "Peaceful Time", and "Modern Glitz". Through the perspective and works of more than 20 Chinese and Western artists, the exhibition showcases Macau's transformation - in terms of topography, landscape and society - over the last century or so. It provides an opportunity to imagine long-lost historical scenes of Macau, such as sailing boats anchored at the Inner Harbour and St. Dominic's Square with scattered hawkers plying goods.

TIME: 10am-7pm (no admittance after 6:30pm; closed on Mondays)  
UNTIL: February 10, 2019  
VENUE: Macau Museum of Art  
ADMISSION: Free  
ORGANIZER: Macau Museum of Art  
ENQUIRIES: (853) 8791 9814  
www.mam.gov.mo

# Sands WEEKEND

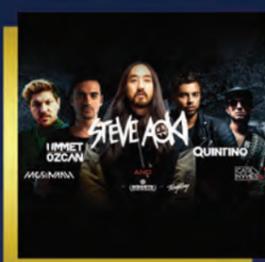


**LA PARISIENNE CABARET FRANÇAIS**

From Now Until 3 February, 2019  
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: Tuesday - Saturday shows at 8pm  
Sunday show at 5pm  
No shows on Monday  
Tickets: From MOP188, call reservations +853 2882 8818  
cotaiticketing.com



**JIGSAW INTERNATIONAL MUSIC FESTIVAL**

9:00pm, 8 December, Saturday  
Cotai Expo, The Venetian Macao

One of the most dynamic events on the global EDM calendar, JIGSAW International Music Festival will bring audiences a night of world-class DJ performances, headlined by the charismatic Aoki, and featuring the best in cutting-edge and contemporary dance. This year's event will feature performances from high-profile names such as Quintino, Ummet Ozcan, Carl Nunes, Quentin Mosimann, Binary, DJ Chozie and DJ Rayray.

Tickets: From MOP880, call reservations +853 2882 8818  
cotaiticketing.com



**GREEN CUISINE**

Daily  
In collaboration with Green Monday, 14 of Sands Resorts Macao's restaurants are providing an array of innovative, nutritious and delicious vegan dishes, utilising the most advanced plant-based products available on the market. Participating restaurants include Portofino, Canton, The Golden Peacock, North, Dynasty 8, La Chine, Lotus Palace, Brasserie, Golden Court and Copa Steakhouse. Guests can also taste the vegan version of Macao's famous pork chop bun - the Sands Omnipork Pork Chop Bun at Imperial House, Tastes, Market Bistro and 888 Food Court.

SandsResortsMacao.com/dining



**CHIADO – WE'RE OPEN**

Shop 2206, Level 2, Sands Cotai Central

Sands Cotai Central is now home to a contemporary Portuguese restaurant - Chiado, led by Portugal's hugely popular celebrity chef Henrique Sá Pessoa. Chiado Portuguese Restaurant is a fine-casual dining experience, where simple, yet elegant dishes burst with flavour.

Time: Daily 12pm - 3pm / 6pm - 11pm  
Reservations: +853 8113 8988 or chiado.reservation@sands.com.mo



澳門金沙度假區  
**Sands**  
RESORTS MACAO



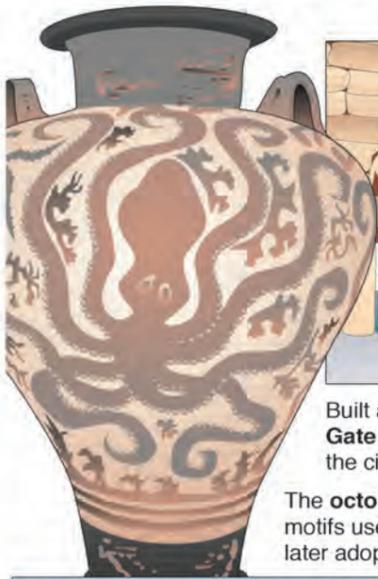
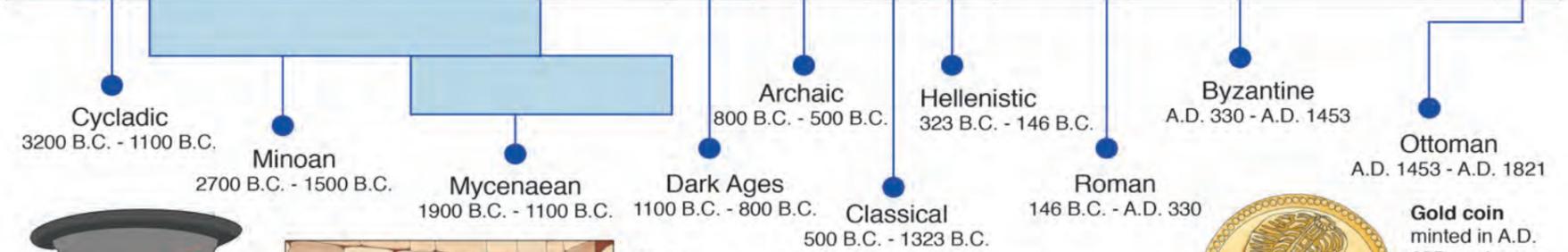
# WORLD OF WONDER

By Laurie Triefeldt

Exploring the realms of history, science, nature and technology

## ANCIENT GREECE

For thousands of years, the ancient Greek civilization dominated much of the Mediterranean. At its peak, ancient Greece ruled much of Europe and Western Asia. The ancient Greeks had a tremendous influence on today's Western civilization. Art, science, medicine, philosophy and architecture were all developed by these ancient people.

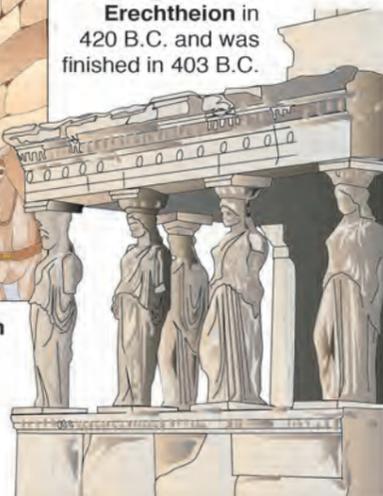


The **octopus** is one of the classic motifs used by the Minoans and later adopted by the Mycenaean.



Built around 1250 B.C., the **Lion Gate** was the main entrance of the citadel of Mycenae.

Work began on the **Erechtheion** in 420 B.C. and was finished in 403 B.C.



The porch of this temple is supported by six giant female statues called **caryatids**.



**Bull-Leaping Fresco** (17th-15th centuries B.C.) East wall of the palace at Knossos in Crete



The first recorded **Olympics** took place in 776 B.C. The first Olympic Games had only one sport. The **stade** was a running race of 210 yards (192 m).



The **Parthenon** was built in the 5th century B.C.



**Gold coin** minted in A.D. 335, portraying the first emperor of New Rome, **Constantine**.



Ottoman Empire tile from a Turkish city near Istanbul called **Iznik**.



**Hagia-Sophia** (Istanbul, Turkey) A.D. 532-537 Once a Christian cathedral and later an Ottoman mosque, this prime example of Byzantine architecture is now a museum.

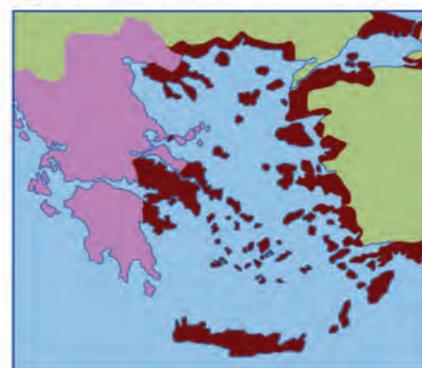
Before Dark Ages  
2000 B.C. - 1100 B.C.

- Cycladic
- Minoan
- Mycenaean



Archaic Period  
800 B.C. - 500 B.C.

- Tribal regions
- City-State regions



Classical Period  
500 B.C. - 300 B.C.

- Athenian territories
- Spartan territories
- Neutral



End of Byzantine Period  
A.D. 1453

- Byzantine Empire
- Ottoman Empire



SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.ancient-greece.org>; <https://www.history.com>; <https://www.ducksters.com>; <https://ourhumanhistory.wordpress.com>;

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