



MOVIES: POMS

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times Extra

weekend Guide

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FAR-RIGHT ATTRACTS THE YOUNG

The torch of fears

They are strikingly young, but emphatic that they should not be considered newcomers. Rather, they are claiming the mantle of Old Europe at its most traditional.

Several of this year's far-right candidates in Europe are well under 30 — as are some of their most ardent supporters. In Belgium, the telegenic Dries Van Langenhove, who is among the top picks on the list for the far-right party Vlaams Belang, is 26.

In France, the head of the National Rally slate for the upcoming European elections is 23 and has been a card-carrying party member since the age of 16.

In Denmark, the lead candidate from the Danish People's Party is a 29-year-old who is already a veteran campaigner.

And in Spain, the chief spokesman for the Vox party is 27 and was elected to parliament last month.

These candidates are part of a growing attempt by Europe's far-right parties to gear their anti-migration, Euroskeptic message to the young, with everything from beer nights for adults and bouncy castles for kids to an outsized presence on social media, the Associated Press has found. Young European voters are responding with a rightward shift faster and farther than their elders

— as illustrated by voting results or party rolls from Italy, France, Spain and Austria. The trend could have major implications for this month's elections, which decide the makeup of the European Parliament as well as some national governments, as in Belgium.

“The far right has made a very explicit effort to pander to younger audiences. They've essentially rebranded themselves,” said Julia Ebner, a researcher with the Institute for Strategic Dialogue, a left-leaning think tank. “Far-right political parties have been most active in engaging with social media users.”

CONTINUED ON X3

DRIVE IN

Lindsey Bahr, AP Film Writer

'POMS' IS TOO EMBARRASSED OF ITSELF TO BE EMPOWERING

There's something irreconcilable about "Poms," a movie about women in a retirement community who start a cheerleading club. The film wants us to laugh at the idea of older women trying to be cheerleaders, but also be inspired and empowered by their determination. There may have been a way to let it be both, but "Poms" evidently wasn't interested in digging that deep. Perhaps that's because it's too busy being embarrassed of itself, as though director Zara Hayes and screenwriter Shane Atkinson realized too late that they'd assembled a cast of rock star actresses like Diane Keaton, Pam Grier, Jacki Weaver and Rhea Perlman and forgot to write a real movie, or characters, for them. Keaton's character, Martha, is the most perplexing and underwritten of all. We meet her as she's selling all her things in a sidewalk sale to prepare to move to a retirement village in Georgia. In voiceover she says that when you get old, you think that your children will have to deal with your stuff. "Well, I never had any children," she concludes, as you think, OK, fine, but why would she have started that sentence out the way she did?

We don't learn much about the mysterious life of Martha. She was a teacher (of what and for whom is neither answered nor asked), her mother was very sick when she was in high school, she once wanted to be a cheerleader, she lived in the same apartment for 46 years and now she has cancer, doesn't want to continue treatment and wants to die. She is also very grumpy and unhappy to be living in what honestly seems like a paradise retirement community full of big houses, active, happy seniors and lush grounds with pools and tennis courts and golf carts to get around, despite some Stepford Wives-y rules and regulations, including the stipulation that she has to join a club or start her own. Spoiler, with the help of her new friend Sheryl (Weaver) she starts a cheerleading club to fulfill the only unfulfilled desire in her life that we get to know about. It gives her something to live for even if everyone else in the world is irrationally angry about the idea. But six women (Grier, Perlman, Phyllis Somerville, Patricia French, Carol Sutton and Ginny MacColl) decide to go against the grain and try out. None are very good and they all have ailments making



Rhea Perlman (from left) Diane Keaton and Jacki Weaver in a scene from "Poms"

any sort of standard choreography difficult, but nary a rehearsal montage later and they're performing at a high school pep rally where they are met with jeers and laughter. No, it's not a dream sequence, and yes, it makes no sense. But that's the operating mode of "Poms." Why do something rooted in reality when you can just go for the biggest, silliest, most irrational thing in the

name of comedy? "Poms" really wants to be a sweet movie with a sweet message, but it's hard to buy into it when none of the squad gets significant backstories, inner lives or even enough dialogue to give them distinct personalities. They're just there to be punching bags for other characters and the movie. Sheryl's grandson (Charlie Tahan), a random local high

school student (Alisha Boe) and the retirement village security guard (Bruce McGill) get more significant arcs than any of the main women. Both they and the audience deserve something better. It's fine to make a film that's just supposed to make an audience smile (hello, "Mamma Mia! Here We Go Again") but this film doesn't even get close to that

level of joy. Even the climactic routine, a supposed moment of triumph, is shot like someone reluctantly watching through their fingers.

"Poms," an STXfilms release, is rated PG-13 by the Motion Picture Association of America for "some language/sexual references." Running time: 91 minutes. ★★☆☆

BOOK IT

JENNIFER McMAHON'S 'THE INVITED' IS A POWERFUL NOVEL

Jennifer McMahon again proves that the modern ghost story is more than things that go bump in the night. It hinges on reality, slowly building to a terror that seems real and sometimes personal, as it does in McMahon's highly entertaining "The Invited." McMahon's powerful novel supplies a plethora of frights that emerge from believable characters trying to navigate normal lives. Helen and Nate Wetherell have good jobs at an elite private school in Connecticut. He teaches science, she teaches history. They live in a nice condo and try not to live outside their means. But Helen's ennui is palatable — vanishing only when she volunteers in a "living museum" that recreates life in the mid-1800s for visitors. While happily married, the couple's life seems set in stone until Helen inherits a large sum of money when her father dies. The opportunity to change their lives is irresistible. They buy 44 heavily wooded acres just outside the small rural village in Vermont on which the avid do-it-your-



"The Invited: a Novel" (Doubleday) by Jennifer McMahon

selves plan to build their dream home. That the land is believed to be haunted by Hattie Breckenridge who was hanged as a witch on the property in 1924 is a kind of a bonus, especially appealing to the historian in Helen. She doesn't believe in ghosts, but she does believe in history. Helen may have to rethink her views when strange things happen at the dilapidated trailer on the land where they are staying.

Eerie packages are left on the doorstep; items such as cellphones, wallets and money disappear, and what looks like Hattie's ghost hovers over the land's bog. These supposedly supernatural happenings may be a way of scaring away the couple because legend has it that Hattie buried treasure on the land. One of the locals who most wants the couple gone is their 14-year-old neighbor, Olive Kissner, whose mother promised to find the treasure before the woman supposedly ran away. McMahon keeps "The Invited" grounded in reality, even when spirits supposedly hover over the land. The Wetherells' relationship is well designed with the building of their house serving as a metaphor for their marriage — with some construction going smoothly, collapsing at other times. Helen's embracing their new home's myths is nicely balanced by Nate's skepticism. And McMahon doesn't forget the little details of life. A ghost spotting pales when planning a household budget, especially when you've quit your job.

Oline H. Cogdill, AP

TTUNES

JOSH RITTER'S 'FEVER BREAKS' IS ESPECIALLY ENGAGING

Josh Ritter's "Fever Breaks" is a work of stacked marvels, the result of an auspicious collaboration with Jason Isbell — who also produced — and his band, the 400 Unit. In places raw, chilling and emphatic, while sensitive and compassionate in others, the 10 songs cover murder, love and politics while ruminating on the wonders and burdens of our existence and its expiry date. Opener "Ground Don't Want Me" is a brisk-paced story of murder and a frustrated search for rest, if not redemption. It is followed by "Old Black Magic," where piles of guitars help illustrate the blinding, confused environment — "And I can't see the lighthouse/And the lighthouse can't scream." An unrelenting acoustic guitar underscores the intensity of "On the Water," which urges its target to make their long-distance relationship an intimate one, while the thirsting "I Still Love You (Now and Then)" recalls an old flame who is far



Josh Ritter, "Fever Breaks" (Pytheas Recordings/Thirty Tigers)

from extinguished in his heart. Protest songs have benefited from the age of social media — which has expanded their reach — while also having to overcome short attention spans and sensory overload. So "All Some Kind of Dream" shrewdly wraps its political message in a graceful, acoustic arrangement, calling for compassion and appealing to the best in us in "darker days than any others I've seen." Horrifying in its description of a bureaucratic dystopia, "The Torch Committee" is a nightmare song that feels all too possible, while "Losing Battles" kicks off like The Grays' "Very Best Years" but quickly reveals its Neil Young & Crazy Horse fierceness. There have been plenty of highlights in Ritter's nearly 20-year recording career but it's the intensity of the music and imagery that makes "Fever Breaks" an especially engaging outing.

Pablo Gorondi, AP

NEWS OF THE WORLD

Lori Hinnant, AP



Van Langenhove



Jordan Bardella



Luis Felipe Ulecia



Far-right Vox supporter Amanda Puiggros

Exclusive: Europe's far-right parties wooing the young

CONTINUED FROM FRONT PAGE

The far right has succeeded at picking up on existing grievances and fears among young people and at using their language and cultural reference points, she said.

It's a significant change from where the far right found itself in Europe's postwar era: identified with the Nazis and a Holocaust that killed 6 million Jews, marginalized by governments and eclipsed by a unifying Europe. Opponents say today's far-right candidates have given new window-dressing to old racist beliefs and an implicit call for violence, pushing a pro-Christian, anti-Islam ideology that Belgium's security services describe as "extreme right in a white collar." Only now they're appealing to a demographic with no memories of where extremist beliefs once led the continent -- to a world war that left almost all of Europe in rubble. Every country defines and measures its young voters slightly differently. But the trend is unmistakable.

Across Europe, the right has gained ground with the electorate in general, but its strength among young voters who traditionally lean left has come as a surprise, according to poll estimates. In Italy, 17 percent of voters aged 18 to 34 voted for the League in 2018, compared to just 5 percent in 2013. In Austria, 30 percent of the youngest voters chose the Freedom Party in 2017, up from 22 percent in 2013, making it the most popular party among those ages 16 to 29. And in Germany, the AfD's gains were notable while support from the youngest voters for the Green Party barely changed. France's vote showed similar trends.

Belgium's Van Langenhove has 31,000 Instagram followers and a strong presence on social media. Until recently isolated as racist by the rest of the political spectrum, the Flemish independence party Vlaams Belang whose slate he leads in Flemish Brabant has a handful of seats in the par-

liament and a plan to more than double that.

Van Langenhove is also the leader of Schild en Vrienden, a Flemish nationalist movement known for anti-immigration stunts and named in Belgium's annual report last year on extremist groups as national security concerns. The report did not accuse the group of violence but noted that the movement "deserves our attention."

On a recent spring holiday in a historic park, Van Langenhove's larger-than-life photo was plastered across the Vlaams Belang campaign vans. They were parked alongside the cars of thousands of party supporters and their children, who split their time between anti-immigration speeches inside and an outside festival that included face-painting, bouncy castles and a stand for the book "The Kidnapping of Europe."

Louis Beernaert, 27, has been coming to Vlaams Belang meetings with his father and sister since he was a child. Now his sister's husband and their toddler have joined also. They were all in favor of the party's new faces, which include its 32-year-old president, Tom Van Grieken.

"It needed to get younger," Beernaert said. "Their ideas are the same, but they say them in a less radical way."

Van Langenhove, who holds his torso like a boxer, posed for selfies and chatted with party leaders sometimes decades his senior without a flicker of deference.

He avoids direct discussion of race in favor of what he calls identity. But he routinely posts on social media about "replacement," a term used by white supremacists in the U.S. and Europe for the idea that European populations are being culturally and ethnically replaced by minorities. "Our People First" is the Vlaams Belang slogan.

Even though migration to Europe has slowed to a trickle, the continent is still grappling with the after-effects of the hundreds of thousands of people who arrived in the past few years alone. Belgium's foreign-born population went from just under 12 percent to nearly 17 percent between 2006

and 2017, not including people who slipped in illegally. In France, asylum requests last year topped out at 123,625 — an increase of 23 percent from 2017, when they had already risen 17 percent.

In repeated surveys of young Europeans, including one released this month by the TUI Foundation, migration and asylum are described as Europe's most pressing issue. The environment comes in a distant second.

Vlaams Belang's decision to name Van Langenhove came after the Belgian network VRT linked him to racist and sexist messages in closed chat rooms. He dismissed the show as a "smear," but it prompted protests at the Ghent campus where he was studying law and got him banned briefly. Later, he was suspended from Facebook for content that violated the social network's terms of service. He is now more circumspect online and in front of the camera.

"Everything is on the table right now, it's an all-in game. And that's why more young people are taking the risk of associating themselves with right wing nationalist groups and organizations," he told The Associated Press. "Young people are right in the middle of the problems. Older people, they move to the countryside, they move to areas where there's not a lot of foreigners. But young people have to move to the cities for their jobs, for their education."

Jobs are a sore point, with youth unemployment at around 15 percent in Belgium, just above the European Union average, and 20 percent in France. Vlaams Belang is hoping its message of economic protectionism will help the party, which has forged links in France with Marine Le Pen's National Rally party as well as the loose far-right alliance that includes Italy's League, Austria's Freedom Party, Britain's UKIP, the German far-right AfD and the Danish People's Party.

In March, the young far-right leaders from all those parties and more gathered in Rome, where a 23-year-old raised by a single mother in a suburban Paris hous-

ing project was one of the stars. Jordan Bardella's brief speech to a young audience hit many of the same notes as Jean-Marie Le Pen's from decades ago.

"Another challenge of our generation will be immigration. Confronted with the demographic bomb that is Africa, it is the survival of our peoples, our civilizations, our Christian roots that is at stake today," the National Rally candidate tweeted on March 29.

Marine Le Pen re-branded her father's far-right National Front party as the National Rally after losing the presidency to Emmanuel Macron in 2017. Despite the loss, she made important inroads among young French voters over her previous attempt in 2012, easily outstripping all the traditional parties in polling among the young as well as the far-left candidate. She clearly took something away from the experience. The head of her party list this year is Bardella, an acolyte who joined the National Front at age 16 and swiftly rose to lead its youth movement and that of its successor.

Bardella is nearly as explicit as Van Langenhove about the young leading the way against waves of mass migration and rules from Brussels. While Van Langenhove used a medieval Flemish castle in an elaborate stunt against pro-migrant activists, Bardella uses Old France as his backdrop — casks of Cognac, golden fields, even the classic French comic book characters Asterix and Obelix. He is growing increasingly confident about campaigning on his own, especially with recent stumbles by Macron's party.

"The generation that is committed to nationalist political movements today is the generation that tomorrow will be called upon to lead Europe," Bardella told The Associated Press.

That is exactly what Pawel Zerkka fears. A researcher with the left-leaning European Council on Foreign Relations, he said the mainstream parties have barely made an effort to appeal to younger voters, seeing them as a lost cause because so few actually turn out.

"So many young voters across Europe don't believe the future will be better than today and they believe the past was better than today," he said, citing repeated surveys. "The current European Union or the (mainstream) parties don't offer a credible or attractive vision for the future for the young."

The far right is stepping in. In Denmark, Peter Kofod, 29, has risen steadily since his first election in 2014 to city council. The following year, he became chairman of the youth wing of the anti-immigrant, populist Danish People's Party, which drew votes from a fifth of young voters.

In Spain, Vox's gains have come at the expense of traditional conservatives, who were slow to counter the upstart party's rise among the young. Its events include the popular 'Pints for Spain' evenings at bars, nightclubs and cafes, where no one over 25 is allowed through the door.

Under Manuel Mariscal, the 27-year-old Vox spokesman and a newly elected lawmaker, the main Instagram channel has more than 300,000 followers, more than half of them younger than 34. A lot of its outreach happens on WhatsApp, where Vox's Madrid youth operation has nearly 1,750 active members.

"A young kid who is highly motivated is capable of convincing many others. He talks to friends, he debates constantly with others, with family, that enthusiasm is contagious," said Luis Felipe Ulecia, the 24-year-old vice secretary for youth. A bracelet with the Spanish flag around his left wrist, he spoke to AP at a working-class bar in northern Madrid about the party's effort to recruit among the young.

Although the party has a tiny footprint in Spain — elections in April made it the No. 5 political party in the parliament's lower house — it's already influencing the political debate on migration or the country's territorial unity. Still, Vox's vote total was far lower than its social media following would indicate.

This shows a possible ceiling for the ability of far-right groups to translate likes to votes, according to Manuel Mostaza Barrios, an analyst at the Madrid-based Atruvia consulting group.

As he put it: "The candidates most followed on social media aren't necessarily those that get the most votes."

TRAVELOG

Morgan Lee, AP

Billionaire Richard Branson is moving Virgin Galactic's winged passenger rocket and more than 100 employees from California to a remote commercial launch and landing facility in southern New Mexico, bringing his space-tourism dream a step closer to reality. Branson said last week at a news conference that Virgin Galactic's development and testing program has advanced enough to make the move to the custom-tailored hangar and runway at the taxpayer-financed Spaceport America facility near the town of Truth or Consequences. Virgin Galactic CEO George Whitesides said a small number of flight tests are pending. He declined to set a specific deadline for the first commercial flight. An interior cabin for the company's space rocket is being tested, and pilots and engineers are among the employees relocating from California to New Mexico. The move to

New Mexico puts the company in the "home stretch," Whitesides said. The manufacturing of the space vehicles by a sister enterprise, The Spaceship Company, will remain based in the community of Mojave, California. Taxpayers invested over USD200 million in Spaceport America after Branson and then-Gov. Bill Richardson, a Democrat, pitched the plan for the facility, with Virgin Galactic as the anchor tenant. Virgin Galactic's spaceship development has taken far longer than expected and had a major setback when the company's first experimental craft broke apart during a 2014 test flight, killing the co-pilot. Branson thanked New Mexico politicians and residents for their patience over the past decade. He said he believes space tourism — once aloft — is likely to bring about profound change. "Our future success as a species rests on the planetary perspective,"

SPACE-TOURISM ENTERS 'HOME STRETCH' TOWARD



AP PHOTO



Branson said. "The perspective that we know comes sharply into focus when that planet is viewed from the black sky of space." Branson described a vision of hotels in space and a network of spaceports allowing supersonic, transcontinental travel anywhere on earth within a few hours. He indicated, however, that building financial viability comes first. "We need the financial

impetus to be able to do all that," he said. "If the space program is successful as I think [...] then the sky is the limit." In February, a new version of Virgin Galactic's winged craft SpaceShipTwo soared at three times the speed of sound to an altitude of nearly 56 miles in a test flight over Southern California, as a crew member soaked in the experience. That crew member,

Beth Moses, recounted her voyage into weightlessness and the visual spectacle of pitch-black space and the earth below. "Everything is silent and still and you can unstrap and float about the cabin," she said. "Pictures do not do the view from space justice. [...] I will be able to see it forever." The company's current spaceship doesn't launch from the ground. It is carried

under a special plane to an altitude of about 50,000 feet (15,240 meters) before detaching and igniting its rocket engine. "Release is like freefall at an amusement park, except it keeps going," Moses said. "And then the rocket motor lights. Before you know it, you're supersonic." The craft coasts to the top of its climb before gradually descending to earth, stabilized by "feathering" technolo-

RESTAURANTS

CANTONESE



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

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



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

FRENCH

寶雅座
AUX BEAUX ARTS

AUX BEAUX ARTS
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6pm - 12midnight
Saturday - Sunday
11am - 12midnight
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Grande Praça, MGM MACAU

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— BRASSERIE —
法式餐廳

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

GLOBAL

CAFÉ BELA VISTA
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T: 87933871
Mon - Thurs
06:30 - 15:00 / 6:00 - 22:00
Fri - Sunday
06:30 - 22:00

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



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



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

ABA BAR

ABA BAR
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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
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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

COMMERCIAL FLIGHT



Virgin Galactic founder Richard Branson (left)



gy in which twin tails rotate upward to increase drag on the way to a runway landing. Branson previously has said he would like to make his first sub-orbital flight this year as one of the venture's first passengers on the 50th anniversary of the Apollo 11 moon landing on July 20. But he made no mention of timelines on Friday. Pressed on the time-frame, Whitesides said he anticipates the first

commercial flight within a year. Three people with future space-flight reservations were in the audience. "They've been patient too," Branson said. "Space is hard." Hundreds of potential customers have committed as much as \$250,000 up front for rides in Virgin's six-passenger rocket, which is about the size of an executive jet. Space tourism has not

been a complete novelty since millionaire U.S. engineer Dennis Tito in 2001 paid \$20 million to join a Russian space mission to the International Space Station. Branson's goal has been to "democratize" space by opening travel up to more and more people. The endeavor began in 2004 when Branson announced the founding of Virgin Galactic in the heady days after the flights of SpaceShi-

pOne, the first privately financed manned spacecraft that made three flights into space. Space sector analyst Adam Jonas, a managing director of equity research at Morgan Stanley, said Branson's venture could have an outsized impact in the age of social media on how the public visualizes space as a domain for scientific and commercial exploration. "You bring them back to earth and they

explain what they saw — that's a story, put through the velocity of social media, people want to hear," he said. "Sometimes you need some distance to gain a perspective, seeing the earth from space, seeing how thin that layer of atmosphere is that protects us." Branson's plans have gradually advanced amid a broader surge in private investment in space technology with cost-saving in-

novations in reusable rockets and microsatellite technology. Amazon tycoon Jeff Bezos announced Thursday that his space company Blue Origin will send a robotic spaceship to the moon with aspirations for another ship that could bring people there along the same timeframe as NASA's proposed 2024 return. Bezos has provided no details about launch dates.



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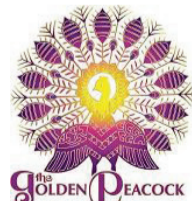


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Email: riogrill_and_seafoodmarket@fishermanswharf.com.mo
Location: Cape Town, Macau Fisherman's Wharf

JAPANESE

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Level 1, Crown Towers
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Dinner 18:00 - 23:00
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Tuesday (Lunch and Dinner)
Wednesday (Lunch)

ASIAN PACIFIC



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

PORTUGUESE

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

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

THAI

NAAM
THAI RESTAURANT

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

BARS & PUBS

38

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

THE BAR AT THE COUNTDOWN
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Opening Hours
Sun to Thu:
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Fri & Sat:
11:00 - 24:00

THE ST. REGIS BAR

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



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

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

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

WHAT'S ON



TODAY (MAY 17)

EXHIBITION BY SEASON LAO AND HAGURI SATO

Albergue SCM has invited local designer Season Lao and Japanese sculptor Haguri Sato to hold a joint exhibition. Season Lao was born in Macau in 1987 and studied design at the Macau Polytechnic Institute. He moved to Japan when he was 23. Season Lao has taken part in design projects for luxury consumer goods brand Louis Vuitton and his works are included in its collections worldwide. Haguri Sato studied sculpture at what is now Aichi University of the Arts, and has held nine solo exhibitions in Japan featuring her Japanese traditional wood sculpture. She won an award at UNKNOWN ASIA Art Exchange Osaka 2018.

TIME: 3pm-8pm (Mondays);
12pm to 8pm (Tuesdays to Sundays)

VENUE: A2 Gallery, Albergue SCM

ADMISSION: Free

ENQUIRY: (853) 2852 2550 / 2852 3205

ORGANIZER: Albergue SCM

EMAIL: creativealbergue@gmail.com



TOMORROW (MAY 18)

FAM: SAVING TROUBLED DADDY

Emilia travels to Macau to work as an occupational therapist at the recently installed experimental Department of Psychiatry of the newly inaugurated Cotai Hospital. She has always wanted to work in Macau to fulfill her dream of finding and meeting her birth father, whom she has lost contact with. By chance, she discovers that one of the hospital's mental patient is her father! She stops at nothing to protect him, particularly from the plans set up by his wife. Patuá theatre, which is an important characteristic of Macau, has been inscribed on Macau's Intangible Cultural Heritage List. Macanese Patuá is a creole originated from the ancient Portuguese language, with a combination of Malay, Spanish, Canarese, English and Cantonese, reflecting Macau's role as a platform for the development of multiculturalism.

TIME: 8pm (May 18 & 19)

VENUE: Macau Cultural Centre Grand Auditorium

ADMISSION: MOP150, MOP200, MOP250

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam

Ticketing Service: (853) 2855 5555

www.macauticket.com



MAU TAN, KAT CHEONG

Since the 1980s, a large number of immigrants and illegal workers from the mainland flooded into Macau, the so-called "dream land", to pursue a gold rush dream. They provided labour force to the city's economic development. The neighbourhood of Mau Tan Building and Kat Cheong Building has accommodated different batches of "dreamers". Three decades passed, how many of them have made their dreams come true and how many have returned home in glory? These buildings, standing in the lao Hon district, have witnessed the transformations in Macau. Local dance group Four Dimension Spatial visited and interviewed people in the neighbourhood of Mau Tan Building and Kat Cheong Building to explore the migration in Macau and to reflect the social transformations in the past 30 years.

TIME: 8pm (May 18)

3pm (May 19)

VENUE: Old Court Building, 2nd floor (no elevator)

ADMISSION: MOP180

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam

TICKETING SERVICE: (853) 2855 5555

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SUNDAY (MAY 19)

THE ODYSSEY – A WANDERING JOURNEY BASED ON HOMER

What do you do when your progenitor is a dominant father figure, shrouded in mythology and never at home, because he is off having adventures that cannot even be verified? You bring the hero into your room and make minced meat of his incredible tales. The Odyssey – A wandering journey based on Homer tells of the story of Odysseus' sons Telemachus and Telegonous: How they finally meet as young men and go on to assimilate their father's violent stories together. This fraternal chamber drama is built in the face of the massive paternal vacancy on hoopla and virtuoso slapstick, propelling it through all conceivable psychological and pop-cultural stages of emotionality, into escalation and back out again.

TIME: 8pm (May 18 & 19)

VENUE: Macau Cultural Centre Small Auditorium

ADMISSION: MOP150, MOP250

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam

Ticketing Service: (853) 2855 5555

www.macauticket.com



MONDAY (MAY 20)

THE 20TH MACAU INTERNATIONAL SALON OF PHOTOGRAPHY 2019

The year's edition of the Macau International Salon of Photography, hosted by The Photographic Society of Macau, has attracted 4,869 works from an aggregate of 370 practitioners. They collectively represent 46 countries and regions. A jury selected circa 100 of the best examples among all the works submitted for the event. The submitted materials were divided into four general sections: colour (open category); monochrome (open category); nature (colour or monochrome); and travel (colour or monochrome).

TIME: 9am-7pm

UNTIL: May 27, 2019

VENUE: Chun Chao Tong Pavilion, Lou Lim Ioc Garden

ADMISSION: Free

ORGANIZER: The Photographic Society of Macau

ENQUIRIES: (853) 2857 2770

www.psm.org



TUESDAY (MAY 21)

CHINESE MUSICAL PAINTING

Liu Sha, Music Director and Principal Conductor of Macau Chinese Orchestra, will join hands with principal sheng Jia Lei and principal zhongruan Lin Jie, to present the sheng concerto Peacock and zhongruan concerto Reminiscences of Yunnan respectively. Along with modern works Phoenix, Dabo River Caprice and Barley Frame in Nixi, this melodious and pictorial concert will definitely allow music lovers to indulge in the musical painting of Southwest China.

TIME: 8pm

VENUE: Macau Cultural Centre Grand Auditorium

ADMISSION: MOP150, MOP200, MOP250

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam

Ticketing Service: (853) 2855 5555

www.macauticket.com



WEDNESDAY (MAY 22)

BEAUTY IN THE NEW ERA: MASTERPIECES FROM THE COLLECTION OF THE NATIONAL ART MUSEUM OF CHINA

2019 marks the 70th anniversary of the founding of the People's Republic of China, the 20th anniversary of Macau's return to the motherland, the 30th anniversary of the Macau Arts Festival and the 20th anniversary of the establishment of the Macau Museum of Art. On this special occasion, Macau Museum of Art and the National Art Museum of China (NAMOC) co-organize this exhibition, featuring nearly 90 works from the collection of NAMOC by famed modern artists, like Qi Baishi, Fu Baoshi, Ye Qianyu and Li Keran. It aims to fully present the development of Chinese fine art during the past 100 years, giving the public a feast for the eyes while providing an opportunity for modern Chinese art researchers to conduct in-depth studies.

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

UNTIL: July 28, 2019

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam



THURSDAY (MAY 23)

STROLLING AND FEELING: WATERCOLOUR PAINTINGS OF LAI LENG

Lai leng is one of a number of Chinese painters using watercolours and hailing from Macau, that came to prominence in either the middle or the latter part of the 20th century. Their works not only depict aspects of contemporary society and the reality of local people pursuing their livelihoods, but also seek often to capture some of Macau's most memorable settings. Lai leng's work featured in the recent collective exhibition "Landscape of Change - Macao Watercolour Paintings from the MAM Collection". His pieces are now the subject of this solo showcase.

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

UNTIL: June 16, 2019

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam

Sands WEEKEND



SANDS LOVES MACAO

Until 6 June
Sands Resorts Macao

In celebration of Sands Macao's 15th anniversary, simply present your Macao ID or Blue Card and be rewarded with extraordinary privileges crafted exclusively for you and your family. Show your card at selected Sands Resorts Macao outlets to receive 20% off dining, 30% off Cotai Water Jet, 30% off spa, buy-one-get-one free Eiffel Tower, 30% off Qube, and more. Free 3-hour parking at The Venetian Macao, The Parisian Macao and Sands Cotai Central. Come and celebrate with us!

SandsResortsMacao.com/SandsLovesMacao



SAVOUR AL FRESCO DINING AT THE PARISIAN GOURMET FESTIVAL

Until 9 June
Level 7, Eiffel Tower, The Parisian Macao

Join us in celebration of France with friends and family at The Parisian Gourmet Festival, where you can enjoy French food, wine and live entertainment in a vibrant, al fresco atmosphere and more – all on Level 7 of the Eiffel Tower at The Parisian Macao.

Times: 4pm-10pm (Wednesday, Thursday & Sunday)
4pm-12 midnight (Friday & Saturday)

Price: Admission Free
SandsResortsMacao.com/Parisian-gourmet



CELEBRATE LE GOURMAY AT LE BUFFET

Until 31 May
Shop 3100, Level 1, The Parisian Macao

Le Buffet will offer a "La Touraine" menu, featuring French dishes and a special Loire Valley wine selection. Highlights include a seafood bar, a carving station for beef rib eye, red wine chicken stew from Chinon, cod Tourangel style, and an extensive dessert buffet. Prices starting from MOP248* per adult for lunch and MOP428* for dinner.

Times: 11am-3pm (Lunch) | 6pm-10pm (Dinner)
Reservations: +853 8111 9250 or lebuffet.reservation@sands.com.mo

*Subject to 10% service charge



COTAI WATER JET 2019 BIRTHDAY CELEBRATION PROMOTION

Until 31 December 2019

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

Black-out Periods: 7-9 June, 29 June to 1 July,
14-15 September, 5-7 October and 21-26 December of 2019.
Further details: www.cotaiwaterjet.com



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By Laurie Triefeldt

WORLD OF WONDER

Exploring the realms of history, science, nature and technology

EGYPTIAN PHARAOSHS



Images and statues of Ramses II can be found in many locations all around Egypt.



King Tutankhamen
(c. 1341 – c. 1323 B.C.)

Tutankhamen came to the throne when he was 10 years old and ruled Egypt until his death at about age 20. He is famous for his amazing and largely intact tomb, discovered in 1922 by Howard Carter. Artifacts from his tomb have toured museums around the world. In February 2010, the results of DNA tests confirmed that he was the son of the mummy found in the tomb KV55, believed by some to be Ikhnaton. There are many theories about how Tut died. He may have died of a disease, been in an accident or been murdered.

Throughout its long history, ancient Egypt was ruled by hundreds of kings called “Pharaohs.” This page highlights some of these powerful rulers.

What’s in a name?

The word **Pharaoh** (pronounced FAIR oh) is derived from the Egyptian words *per-aa*, which mean “great house.” The ancient Egyptians did not refer to their king as a Pharaoh until after the 18th Dynasty (1550–1292 B.C.).

The king actually had several titles. Three titles proclaim him as the god Horus, protected by **Nekhbet** (the vulture goddess) and **Wadjet** (the cobra goddess). He was also known as “the king of Upper and Lower Egypt” along with the name he took when becoming king. “The Son of Re,” followed by his personal name, was another title.

God in human form

The Egyptians believed that their Pharaoh was the human form of the sky god **Horus** as well as the son of the sun god **Re**.

The role of a king was complicated. Not only was he a god on Earth, but as high priest he was also responsible for maintaining the balance of life and fighting the forces of chaos. And while the king was born with absolute power to rule, he often relied on chief ministers (viziers) to help him govern.

All in the family

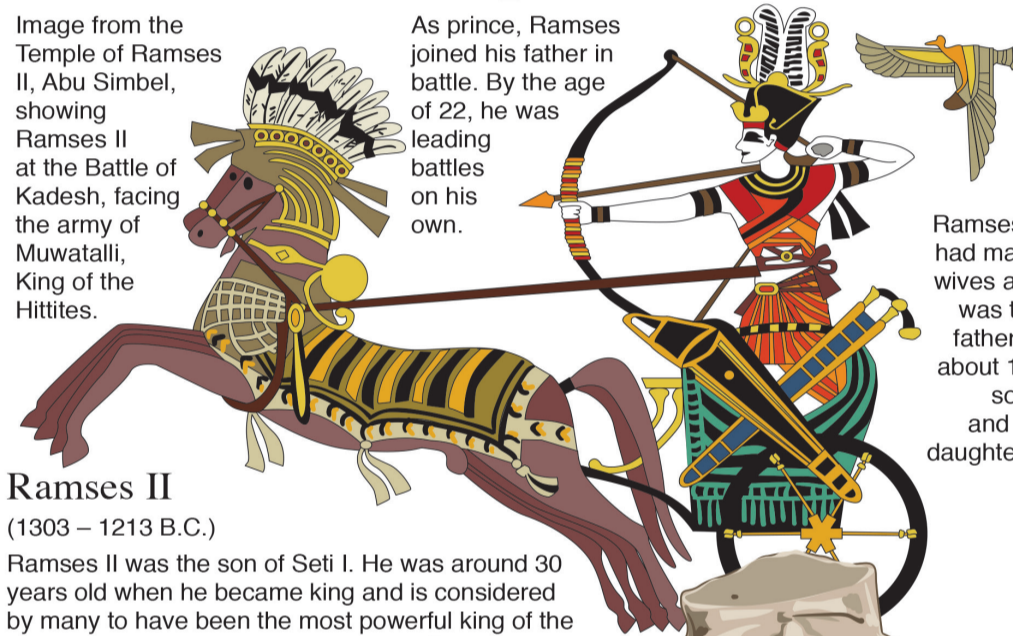
Egyptian kings were not elected; they were born. The position was inherited and passed to the king’s eldest son. If the king did not have any sons, the position could go to the eldest daughter. Egyptian kings would sometimes marry their sisters in order to keep the god’s bloodline pure. It was not uncommon for a king to have many wives.

Symbols of kingship

During a king’s coronation (a ritual of becoming king), he was given many objects that symbolized kingship. He was presented with a **double crown** that represented Upper and Lower Egypt. He also inherited a **crook** (which represented government) and a **flail** (symbol of the gods Osiris and Min). Other symbols of kingship included a **scepter** (symbol of power), a **false beard** and a **nemes** (striped headcloth sometimes called a sphinx headdress).

Image from the Temple of Ramses II, Abu Simbel, showing Ramses II at the Battle of Kadesh, facing the army of Muwatalli, King of the Hittites.

As prince, Ramses joined his father in battle. By the age of 22, he was leading battles on his own.



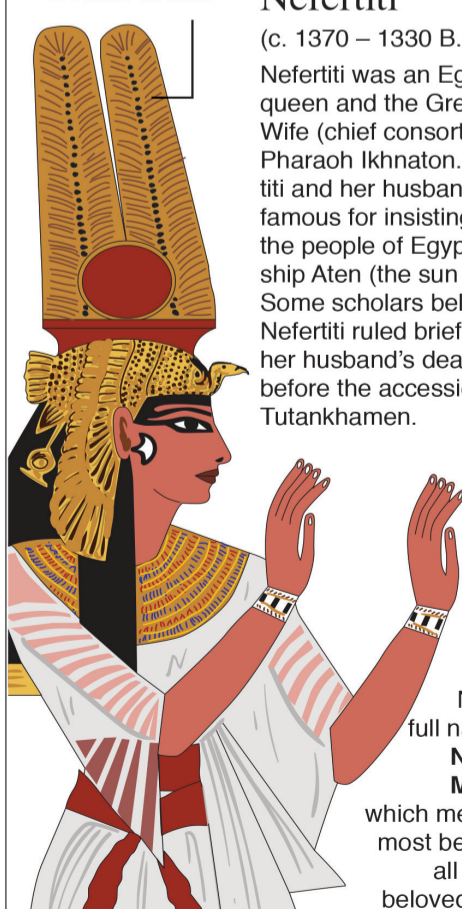
Ramses II had many wives and was the father of about 111 sons and 51 daughters.

Ramses II

(1303 – 1213 B.C.)

Ramses II was the son of Seti I. He was around 30 years old when he became king and is considered by many to have been the most powerful king of the ancient Egyptian empire. Ramses the Great was the third Pharaoh of the 19th Dynasty. His 67-year reign was the second longest in Egyptian history. In addition to his many military campaigns, he is famous for the cities, temples, monuments and statuary he had built.

Double crown



Nefertiti

(c. 1370 – 1330 B.C.)

Nefertiti was an Egyptian queen and the Great Royal Wife (chief consort) of the Pharaoh Ikhnaton. Nefertiti and her husband are famous for insisting that the people of Egypt worship Aten (the sun god). Some scholars believe that Nefertiti ruled briefly after her husband’s death and before the accession of Tutankhamen.

Queen Nefertiti’s full name was **Nefertari-Meri-Mut**, which means “the most beautiful of all the land, beloved of Mut.”



Flail

Crook

Ikhnaton

(c. 1353 – 1336 B.C.)

Known as Amenhotep IV before his conversion to the religion of Aten, Ikhnaton ruled for 17 years and was the father of Tutankhamen (by a lesser wife named Lady Kiya). Ikhnaton tried to change Egypt’s traditional religious rites, but most people did not accept Aten. After Ikhnaton’s death, his monuments were dismantled, his statues destroyed and his name excluded from the king lists.

Cleopatra VII

(c. 69–30 B.C.)

The last true Egyptian Pharaoh, Cleopatra VII has gone down in history as a legendary icon of beauty and charm. However, some records suggest that Cleopatra may not have been the great beauty and irresistible temptress she is sometimes described as. We do know that Cleopatra was an intelligent, multilingual, well-educated ruler and an astute politician. Her empire included Egypt, Cyprus, part of modern-day Libya and other Middle East territories, and she fought passionately to keep her realm intact.

Like all Pharaohs, Cleopatra was thought to be a god by her people.



Cleopatra often identified with the goddesses Isis and Aphrodite.

SOURCES: World Book Encyclopedia, World Book Inc.; Encyclopedia Americana, <https://discoveringegypt.com>; <https://www.ancient.eu>; <https://www.ancient-egypt-online.com>; <https://www.ducksters.com>

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