

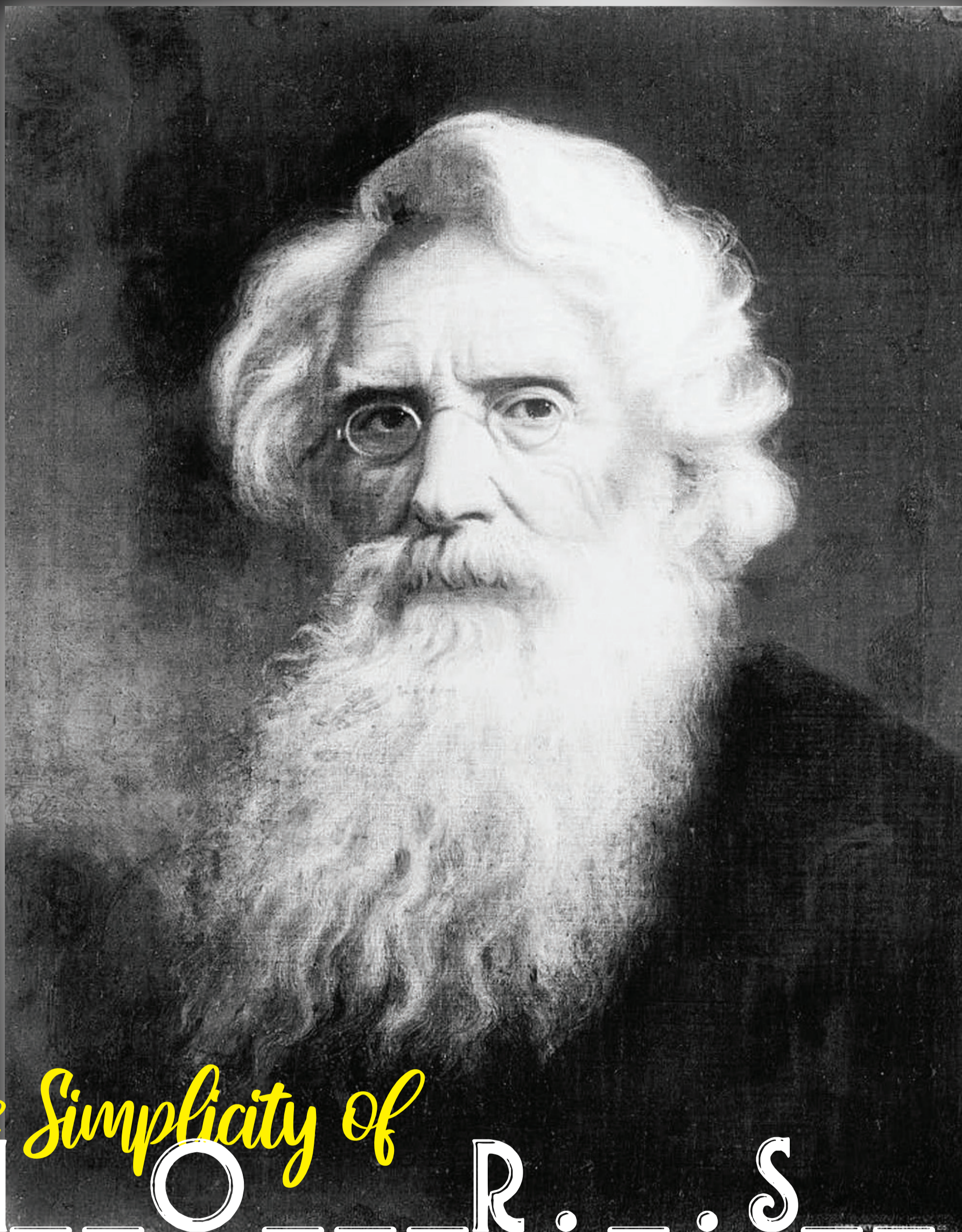


- MOVIES: ROCKETMAN
- BOOKS: THE ASH FAMILY BY MOLLY DEKTAR
- MUSIC: THE SECRET BY ALAN PARSONS
- F&B: BREW BEER WITH REVIVED ANCIENT YEASTS

times Extra

weekend Guide

Macau Daily Times | Edition 3296 | 24 May 2019



The Simplicity of

M _ _ _ R . _ . S _ _ E .

175 years ago today, Morse signaled the first time in human history that complex thoughts could be communicated at long distances almost instantaneously

DRIVE IN

Jake Coyle, AP Film Writer

EGERTON GLITTERS IN GLOSSY, CONVENTIONAL 'ROCKETMAN'

Whatever you say about Dexter Fletcher's glossy, glittering Elton John blinged-out biopic "Rocketman," a shiny sequin of a movie, it doesn't lack for sparkle. Like its flamboyant subject, it's a movie outfitted to the nines in dazzle and verve, even if it's gotten all dressed up with nowhere to go but the most conventional places. Almost slavishly sealed within the hermetic bubble of the rock biopic, "Rocketman" will, justifiably, draw plenty of comparisons to its opening act: last year's Freddie Mercury tale "Bohemian Rhapsody." They're both about larger-than-life figures, each gay icons, with a preternatural talent for hooks and spectacle. Fletcher also helped steer "Bohemian Rhapsody," subbing for the departed Bryan Singer. The two movies even share a villain in music manager John Reid (Aiden Gillen in "Bohemian Rhapsody," Richard Madden here). And Elton, like Freddie, churned out unassailable, everlasting earworms sung round the world. Favoring melody over meaning, the uplifting mu-

sic of both comes big-screen ready. Their songs were movies, in Technicolor. Just as "Bohemian Rhapsody" can glide over the origins of "Scaramouche," we need no investigations into why that dancer was so tiny. "Rocketman" deviates in its rating (R), its less hesitant depiction of its star's homosexuality and, most dramatically, in casting John's life across a fantastical musical tapestry. It's also quite definitely a better movie — although one still stuffed to the gills with clichés and heavily dependent on the sheer toe-tap-ability of its star's extensive back catalog and its lead performer. Here, that's Taron Egerton, who doesn't especially look like John or sound like John, but he gives a star-making performance built on charisma and will. Egerton gives it his all, and if there's one quality that's most essential in an Elton John movie, it's spiritedness. On the whole, this is a more-or-less true, authorized account (John is an executive producer), but one that frequently breaks free of stu-



Taron Egerton as Elton John in a scene from "Rocketman"

born things like chronology and gravity. In one scene, John — whom rock critic Robert Christgau once referred to as a "one-man zeitgeist" — himself rockets from an arena stage into the night sky and explodes as a firework. "Rocketman" has every fiber of its being committed to burnishing the legend of Sir Elton: literally an exploding star. "Where there was darkness, there is now you, Elton John," the devilish Reid tells him, shortly before John becomes

an \$87 million-a-year industry. Working from a script by Lee Hall, Fletcher zooms through John's life, finding trap doors in his past that fall into lavish song-and-dance routines. There's some "Rocket Man" on a toy piano as a toddler and a "Saturday Night's Alright for Fighting" at a carnival, for a reason that eluded me. The next song is rarely more than a few minutes away. Frequently, "Rocketman" feels like an ad for a jukebox Broadway musi-

cal. This is a movie yearning for the stage. The film works in flashbacks, jumping off from an addiction group meeting. "My name is Elton Hercules John," he introduces himself before giving a laundry list of addictions: alcohol, cocaine, shopping. The story shifts back, naturally, to John's childhood (Elton was then Reginald Dwight), where his withholding parents, and one of the snottier fathers you've seen, unwittingly mold their son into a desperate per-

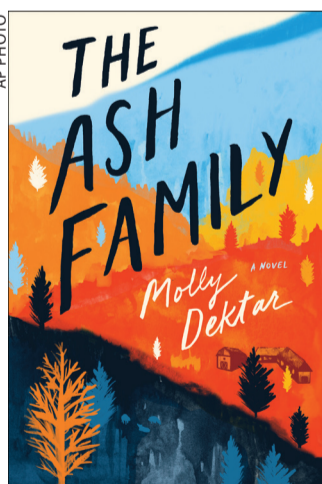
former and a bit of a clothes horse. The expected moments of breakthrough and excess follow in John's meteoric rise. The main thread throughout, at least theoretically, is his undying friendship with lyricist Bernie Taupin, a relationship that outlasts all others. There's not as much of Jamie Bell's Bernie as there should be, but if anyone takes up the slack, it's Madden, who sexily menaces the screen in every scene he's in. All of John's stage theatrics and feathered costumes, "Rocketman" suggests, are a way for John to hide from himself, from "Reginald Dwight." But any demons that John might be haunted by are given only lip service. Maybe Elton couldn't cope with reality, but "Rocketman" certainly can't. Instead, Fletcher's movie is primarily one of metamorphosis, mythically drawn. Performing "Crocodile Rock" at Los Angeles' Troubadour, his feet — and the audiences' — achieve liftoff. "Rocketman" is happiest with its feet far off the ground in a dreamy pop splendor, with headlights all along the highway.

"Rocketman," a Paramount Pictures release, is rated R by the Motion Picture Association of America for language throughout, some drug use and sexual content. Running time: 121 minutes. ★★☆☆

BOOK IT

MOLLY DEKTAR TAKES WRITERLY LOOK AT ALLURE OF CULTS

From the very first few pages of her debut novel about a cult, "The Ash Family," author Molly Dektar's substantial writing chops are abundantly clear. "The house crouched in a whirl of leaves from the biggest hickory I'd ever seen. The wind spun the leaves in the air as thick and self-contained as the liquid in a snow globe." The house and its surrounding farm in rural North Carolina become as central to the plot as the residents themselves. For reasons that aren't entirely clear, 19-year-old Berie allows herself to be taken to the farm when she gets cold feet about starting college. She ditches her scheduled flight to Virginia and, instead, heads to a bus station where she's picked up by an attractive young man and soon christened "Harmony." She's told she can stay three days or the rest of her life.



"The Ash Family" (Simon & Schuster), by Molly Dektar

On her third day on the farm, she decides to stay or, rather, she doesn't decide to leave and readers are plunged into Harmony's new life. She revels in the beauty of nature. She learns to start a fire, churn butter and cheese, slaughter animals. But, all the while, darker motivations within the cult leader and Bay, the man

who picked up Harmony at the bus station, linger and grow. Like other stories before it, "The Ash Family" tries to uncover the mindset of Harmony, what drew her to the obviously dysfunctional cult and what keeps her there. No new ground is tread here, so plot-driven readers may find it disappointing. But what raises this novel up several notches is the glorious writing, like Dektar's description of an impending storm, "the clouds smeared into the ground as though by a giant's thumb." Or later, when Harmony describes her hopelessness: "All my thoughts had collapsed to a pinprick. I sat in the space between what happened and what I would say about it." All in all, it's a compelling read about what motivates us as humans and the lengths to which we'll go to satisfy our needs.

Kim Curtis, AP

TTUNES

ALAN PARSONS QUOTES FROM HIS PAST ON 'THE SECRET'

Magic is one of the themes of "The Secret," Alan Parsons' latest project, and it is best represented by the instrumental opening tune, "The Sorcerer's Apprentice." Its many moods over nearly six minutes are like an orchestrated soundtrack to a '60s animated Disney film or a magician's stage act, with Steve Hackett, Nathan East and Vinnie Colaiuta helping to embellish Parsons' passion. On his first solo studio album since 2004, Parsons, without longtime collaborator Eric Woolfson (who died in 2009), is back with a familiar approach: a handful of lead vocalists, crystal, smooth sounds and pop songs with classical and progressive rock elements. Parsons recently turned 70 and won his first Grammy this year after over a dozen nominations, picking up best immersive audio album for "Eye In the Sky," 35th Anniversary Edition." His first nomination was at the 1974 Grammys for his work as an engineer on Pink Floyd's "The Dark Side of



Alan Parsons, "The Secret" (Frontiers)

the Moon," so it's no surprise then that many songs on "The Secret" have autumnal lyrics dealing with the passing of time. Parsons himself sings "As Lights Fall," which has myriad echoes of "Eye In the Sky," and it sounds autobiographical: "My sword was cast in songs of light/In sparks and waves, enchanted nights." Former Foreigner singer Lou Gramm takes lead on "Sometimes," a string-drenched highlight that sticks to the seasoned topics, "The older grow wiser/And fall in love sometimes," while Jason Mraz sings "Miracle," another song with precedents in the Alan Parsons Project discography. Some songs sag a bit, like "Years of Glory," and on "Soirée Fantastique," an otherwise charming duet between Parsons and Todd Cooper, the French pronunciation feels like a parody. Parsons didn't tour until the mid-1990s, but he is currently on an extended series of international concerts. Though he has a long list of classic tracks to choose from, adding some from "The Secret" to the set lists would be a valid path.

Pablo Gorondi, AP

NEWS OF THE WORLD

Eddie King, University of South Carolina, The Conversation

Simply elegant, Morse code marks 175 years and counting

The first message sent by Morse code's dots and dashes across a long distance traveled from Washington, D.C., to Baltimore on Friday, May 24, 1844 – 175 years ago. It signaled the first time in human history that complex thoughts could be communicated at long distances almost instantaneously. Until then, people had to have face-to-face conversations; send coded messages through drums, smoke signals and semaphore systems; or read printed words.

Thanks to Samuel F.B. Morse, communication changed rapidly, and has been changing ever faster since. He invented the electric telegraph in 1832. It took six more years for him to standardize a code for communicating over telegraph wires. In 1843, Congress gave him USD30,000 to string wires between the nation's capital and nearby Baltimore. When the line was completed, he conducted a public demonstration of long-distance communication.

Morse wasn't the only one working to develop a means of communicating over the telegraph, but his is the one that has survived. The wires, magnets and keys used in the initial demonstration have given way to smartphones' on-screen keyboards, but Morse code has remained fundamentally the same, and is still – perhaps surprisingly – relevant in the 21st century. Although I have learned, and relearned, it many times as a Boy Scout, an amateur radio operator and a pilot, I continue to admire it and strive to master it.

EASY SENDING

Morse's key insight in constructing the code was considering how frequently each letter is used in English. The most commonly used letters have shorter symbols: "E," which appears most often, is signified by a single "dot." By contrast, "Z," the least used letter in English, was signified by the much longer and more complex "dot-dot-dot (pause) dot."

In 1865, the International Telecommunications Union changed the code to account for different character frequencies in other languages. There have been other tweaks since, but "E" is still "dot," though "Z" is now "dash-dash-dot-dot."

The reference to letter frequency makes for extremely efficient communications: Simple words with common letters can be transmitted very quickly. Longer words can still be sent, but they take more time.

GOING WIRELESS

The communications system that Morse code was designed for – analogue connections

over metal wires that carried a lot of interference and needed a clear on-off type signal to be heard – has evolved significantly.

The first big change came just a few decades after Morse's demonstration. In the late 19th century, Guglielmo Marconi invented radio-telegraph equipment, which could send Morse code over radio waves, rather than wires.

The shipping industry loved this new way to communicate with ships at sea, either from ship to ship or to shore-based stations. By 1910, U.S. law required many passenger ships in U.S. waters to carry wireless sets for sending and receiving messages.

After the Titanic sank in 1912, an international agreement required some ships to assign a person to listen for radio distress signals at all times. That same agreement designated "SOS" – "dot-dot-dot dash-dash-dot dot-dot-dot" – as the international distress signal, not as an abbreviation for anything but because it was a simple pattern that was easy to remember and transmit. The Coast Guard discontinued monitoring in 1995. The requirement that ships monitor for distress signals was removed in 1999, though the U.S. Navy still teaches at least some sailors to read, send and receive Morse code.

Aviators also use Morse code to identify automated navigational aids. These are radio beacons that help pilots follow routes, traveling from one transmitter to the next on aeronautical charts. They transmit their identifiers – such as "BAL" for Baltimore – in Morse code. Pilots often learn to recognize familiar-sounding patterns of beacons in areas they fly frequently.

There is a thriving community of amateur radio operators who treasure Morse code, too. Among amateur radio operators, Morse code is a cherished tradition tracing back to the earliest days of radio. Some of them may have begun in the Boy Scouts, which has made learning Morse variably optional or required over the years. The Federal Communications Commission used to require all licensed amateur radio operators to demonstrate proficiency in Morse code, but that ended in 2007. The FCC does still issue commercial licenses that require Morse proficiency, but no jobs require it anymore.

BLINKING MORSE

Because its signals are so simple – on or off, long or short – Morse code can also be used by flashing lights. Many navies around the world use blinker lights to communicate from ship to ship when they don't want to use radios or when radio equipment breaks down. The U.S. Navy is actually testing a system that would let a user type words and convert it to blinker light. A receiver would read the flashes and convert it back to text.

Skills learned in the military helped an injured man communicate with his wife across a rocky beach using only his flashlight in 2017.

OTHER MORSE MESSAGES

Perhaps the most notable modern use of Morse code was by Navy pilot Jeremiah Denton, while he was a prisoner of war in Vietnam. In 1966, about one year into a nearly eight-year imprisonment, Denton was forced by his North Vietnamese captors to participate in a video interview about his treatment. While the camera focused on his face, he blinked the Morse code symbols for "torture," confirming for the first time U.S. fears about the treatment of service members held captive in North Vietnam. Blinking Morse code is slow, but has also helped people with medical conditions that prevent them from speaking or communicating in other ways. A number of devices – including iPhones and Android smartphones – can be set up to accept Morse code input from people with limited motor skills.

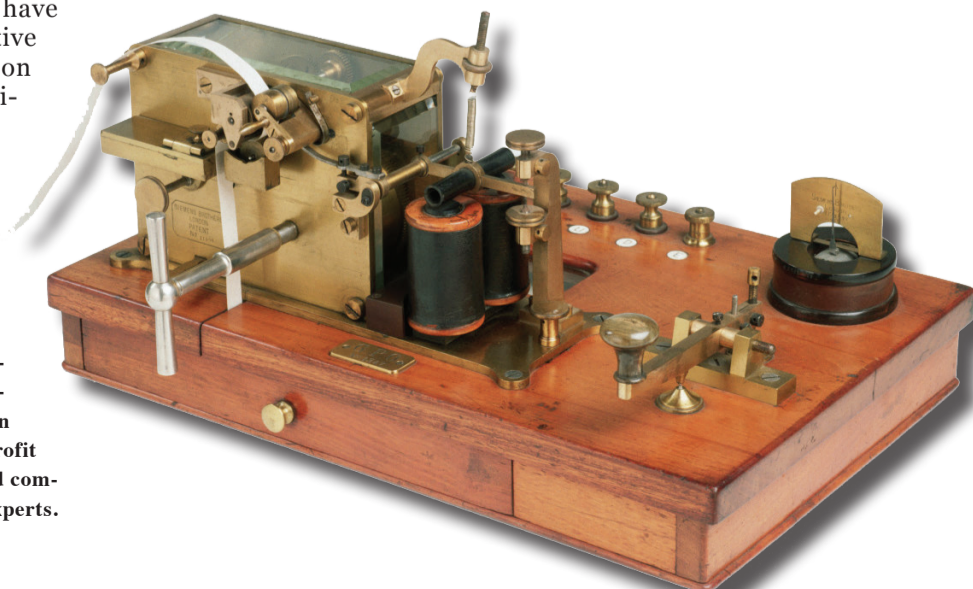
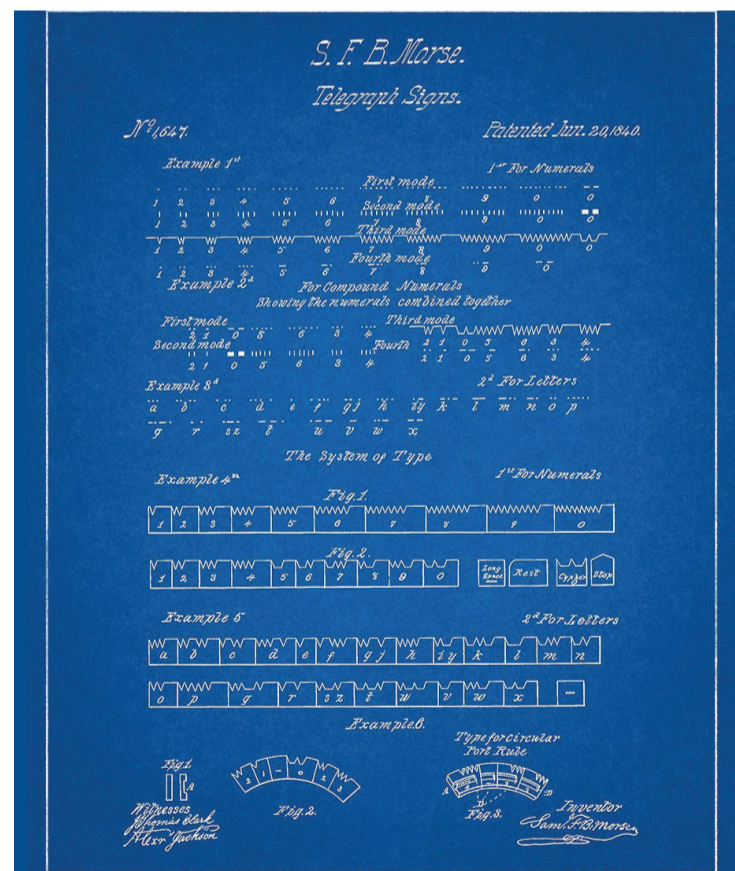
There are still many ways people can learn Morse code, and practice using it, even online. In emergency situations, it can be the only mode of communications that will get through. Beyond that, there is an art to Morse code, a rhythmic, musical fluidity to the sound. Sending and receiving it can have a soothing or meditative feeling, too, as the person focuses on the flow of individual characters, words and sentences. Overall, sometimes the simplest tool is all that's needed to accomplish the task.

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International Morse Code

- The length of a dot is one unit.
- A dash is three units.
- The space between parts of the same letter is one unit.
- The space between letters is three units.
- The space between words is seven units.

A	• —	U	• • —
B	• • • —	V	• • • —
C	• — • —	W	• — • —
D	• — • •	X	• — • —
E	•	Y	• — • —
F	• • — •	Z	• — • •
G	• — — •		
H	• • • •	1	• — — — —
I	• •	2	• • — — —
J	• — — —	3	• • • — —
K	• — • —	4	• • • • —
L	• — • •	5	• • • • •
M	• — — —	6	• — • • •
N	• • —	7	• — • • •
O	• — — —	8	• — — • •
P	• • — •	9	• — — — •
Q	• — • —	0	• — — — —
R	• • — •		
S	• • • •		
T	• — —		



FOOD AND BEVERAGE

Ilan Ben Zion, AP

Israeli researchers raised a glass this week to celebrate a long-brewing project of making beer and mead using yeasts extracted from ancient clay vessels —some over 5,000 years old. Archaeologists and microbiologists from the Israel Antiquities Authority and four Israeli universities teamed up to study yeast colonies found in microscopic pores in pottery fragments. The shards were found at Egyptian, Philistine and Judean archaeological sites in Israel spanning from 3,000 BC to the 4th century BC. The scientists are touting the brews made from “resurrected” yeasts as an important step in experimental archaeology, a field that seeks to reconstruct the past in order to better understand the flavor of the ancient world. “What we discovered was that yeast can actually survive for a very, very long

time without food,” said Hebrew University microbiologist Michael Klutstein. “Today we are able to salvage all these living organisms that live inside the nanopores and to revive them and study their properties.” Beer was a staple of the daily diet for the people of ancient Egypt and Mesopotamia. Early Egyptian texts refer to a variety of different brews, including “iron beer,” “friend’s beer,” and “beer of the protector.” The yeast samples came from nearly two dozen ceramic vessels found in excavations around the country, including a salvage dig in central Tel Aviv, a Persian-era palace in southern Jerusalem and ‘En Besor, a 5,000-year-old Egyptian brewery near Israel’s border with the Gaza Strip. Other researchers of ancient beers, such as University of Pennsylvania archaeologist Patrick

ISRAELI SCIENTISTS BREW BEER WITH REVIVED

APPHOTO



McGovern, have concocted drinks based on ancient recipes and residue analysis of ceramics. But the Israeli scientists say this is the first time fermented drinks have been made from revived ancient yeasts. Aren Maeir, a Bar

Ilan University archaeologist, excavates at Tel es-Safi, the biblical city of Gath, where ancient Philistine beer pots yielded yeasts used to brew a beer offered to journalists. He likened the revival of long-dormant yeast to the resur-

rection of ancient beasts fictionalized in “Jurassic Park,” but only to a point. “In Jurassic Park, the dinosaurs eat the scientists,” he said. “Here, the scientists drink the dinosaurs.” “It opens up a whole new field of the possibility that

perhaps other microorganisms survived as well, and you can identify foods such as cheese, wine, pickles,” opening a portal into tasting cultures of the past, he said. For this initial experiment, the team paired up with a Je-

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Sunday: 17:00 - 22:00

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Rossio
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ANCIENT YEASTS



Jerusalem craft brewer to make a basic modern-style ale using yeast extracted from the pots. The ale had a thick white head, with a caramel color and a distinctly funky nose. The mead, made using yeast extracted from a vessel found in

the ruins of a palace near Jerusalem that contained honey wine roughly 2,400 years ago, was champagne bubbly and dry, with a hint of green apple. The beer incorporates modern ingredients, like hops, that were not avail-

able in the ancient Middle East — but it's the revived yeast that provides much of the flavor. "We tried to recreate some of the old flavors that people in this area were consuming hundreds and thousands of years ago," said

Shmuel Naky, a craft brewer from the Jerusalem Beer Center, who helped produce the beer and mead. Yeasts, he said, "have a very crucial impact on flavor." Naky described the beer as "spicy, and somewhat fruity, and it's very complex in

flavor," all attributes produced by the ancient yeast. Genome sequencing of the yeast colonies extracted from the pots showed that the ancient strain of yeast was different from the yeast used in beer-making today, but similar

to those still used to make traditional Zimbabwean beer and Ethiopian tej, a type of honey wine. The researchers said their next aim is to pair the resurrected yeasts with ancient beer recipes to better reproduce drinks from antiquity.



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Setting: Refined, Inviting
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Friday: 12:00 - 01:00
Saturday: 14:00 - 01:00
Sunday: 14:00 - 00:00

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Friday to Saturday: 18:00 - 02:00
Sunday: 18:00 - 24:00

WHAT'S ON



TODAY (MAY 24)

FAM: KARL VALENTIN KABARETT - TEATRO DO ELÉCTRICO (PORTUGAL)

Sometimes called the “Charlie Chaplin of Germany”, Karl Valentin was one of the leading comedians in Germany in the early 20th century. Karl Valentin Kabarett crosses several short pieces written by him with popular German songs from the early 20th century, sung live in German by 11 actors and a lyric singer, accompanied by a ten-musician orchestra. Karl Valentin Kabarett shows the “constant inferiority complexity” of Karl Valentin’s characters. Director Ricardo Neves-Neves, founder of Teatro do Eléctrico, will bring to Macau a theatrical performance featuring music, dance and drama. The irony of the text by Karl Valentin plus the joy on stage guarantee laughter from start to finish.

TIME: 8pm
 VENUE: Sands Theatre
 ADMISSION: MOP150, MOP200
 ORGANIZER: Cultural Affairs Bureau
 ENQUIRIES: (853) 2836 6866
 www.icm.gov.mo/fam
 TICKETING SERVICE: (853) 2855 5555
 www.macauticket.com



TOMORROW (MAY 25)

ENSEMBLE OURANOS – WOODWIND QUINTET RECITAL

This year’s version of Le French May Arts Festival - in common with previous editions - includes a brief Macau stopover. Ensemble Ouranos, founded in 2014 by five young soloists from the Paris Conservatory, has seen its reputation rise within Europe’s chamber music scene. The ensemble recorded its first album last year, featuring works by Dvorak, Ligeti, and Nielsen. The French group is now bringing its Woodwind Quintet Recital to Macau. The performance lasts for one hour and 45 minutes, with an intermission.

TIME: 8pm
 VENUE: Dom Pedro V Theatre
 ADMISSION: MOP120
 ENQUIRIES: (852) 3678 0150
 ORGANIZER: Le French May
 www.frenchmay.com



FAM: MOTION-COMPAGNIE ZHRBAT (FRANCE)

Nine top-notch hip hop dancers animate life stories under hypnotic scrolling light. Dance floor grows and shrinks wherein the BBoys and BGirls explode into cinematic montages of powerful solos and combative groups. The renowned Roubaix-based choreographer Brahim Bouchelaghem magically blends street dance spirit with contemporary sensibility in Motion, allowing time, movement and meaning unfold themselves in the most dynamic, contemplative sense. An electrifying hip hop dance manifesto where journeys of life and poetic aspirations collide. Founded in 2007, Compagnie Zahrbat is one of the most exciting dance companies that endeavours to challenge the boundaries between hip hop and contemporary dance, under the direction of Brahim Bouchelaghem. Compagnie Zahrbat has toured extensively in France, Russia, Ukraine, Algeria and Mainland China with their multinational creations.

TIME: 8pm (May 25 & 26)
 VENUE: Macau Cultural Centre
 ADMISSION: MOP150, MOP200
 ORGANIZER: Cultural Affairs Bureau
 ENQUIRIES: (853) 2836 6866
 www.icm.gov.mo/fam
 TICKETING SERVICE: (853) 2855 5555
 www.macauticket.com



SUNDAY (MAY 26)

FAM: MR. MA AND SON - BJAMC DRAMA (BEIJING)

Mr. Ma, who dreams to be a Mandarin, has gone to London with his son to take over the antique shop left by his deceased brother, hence reluctantly becoming a modest merchant. The father and son lodge at the home of Mrs. Wedderburn. As time breeds love, a bitter-sweet, satirical love story unfolds. Old school Chinese values meeting Western ideologies, Mr. Ma and Son reflects on the exchange and collision between Chinese and Western cultures, with tinges of Beijing-style wit and English humour. Mr. Ma and Son, adapted from Lao She’s namesake classic novel, is a unique Beijing-style drama presented by famous Chinese playwright, director and actor Fang Xu, with Shu Yi and Shu Ji, children of Lao She, as literature consultants, and famous performing artist Siqin Gaowa as art consultant. Apart from continuing the witty and humorous flairs as of Lao She’s original work, this production, which is performed by an all-male cast, adds new elements to pay tribute to the classic work in a new dimension.

TIME: 8pm (May 25 & 26)
 VENUE: Macau Cultural Centre
 ADMISSION: MOP120, MOP180, MOP250, MOP300
 ORGANIZER: Cultural Affairs Bureau
 ENQUIRIES: (853) 2836 6866
 www.icm.gov.mo/fam
 TICKETING SERVICE: (853) 2855 5555
 www.macauticket.com



MONDAY (MAY 27)

STAMPS AROUND THE WORLD - LIECHTENSTEIN, KINGDOM OF STAMPS

The Communications Museum is holding Macau’s first exhibition dedicated to the postage stamps of a single issuing country, in this case the tiny European principality of Liechtenstein. The display is divided into five collections, starting with “Princely Treasures”, stamps that commemorate some of the finest works of art in that country. Another collection, “Chinese Signs of the Zodiac”, began in 2012 with the “Dragon” stamp, which was named in one appraisal as “Most Beautiful Stamp in the World” that year.

TIME: 9am-5:30pm (closed on public holidays)
 UNTIL: August 31, 2019
 VENUE: Temporary Gallery, Communications Museum
 ADMISSION: MOP10
 ENQUIRIES: (853) 2871 8063
 ORGANIZERS: Liechtenstein National Museum; Philately Liechtenstein
 www.cmm.gov.mo



TUESDAY (MAY 28)

FIVB WOMEN’S VOLLEYBALL NATIONS LEAGUE - MACAU 2019

The best volleyball players in the world are back in town as Macau once again holds a preliminary round of the FIVB Volleyball Women’s Nations League. The event is the sport’s top annual competition for the women’s game, and the Macau round is now in its second year. The national teams of China, Belgium, Korea and Thailand make up one of the pools of the second competition week, fighting to be among the six teams to make it to the finals.

TIME: 3:30pm & 7:30pm (May 28)
 4:30pm & 7:30pm (May 29 & 30)
 VENUE: Macau Forum
 ADMISSION: MOP150 (one-day ticket); MOP315 (three-day ticket)
 ORGANIZERS: Sports Bureau of Macau SAR; Volleyball Association of Macau, China
 ENQUIRIES: (853) 2823 6363
 www.macaovnl.com



WEDNESDAY (MAY 29)

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 30)

EXHIBITION OF NEW WORKS IN MAM COLLECTION - KO LAI CHIT

The original Macau Museum of Art (MAM) holdings were basically from the former Luís de Camões Museum, with collections of Shiwán Ceramics, Lingnan (Guangdong) Calligraphy and Paintings, Historical Paintings and Macau Modern and Contemporary Artworks. Along its 20 years' development, MAM has enriched its collection through different ways such as exhibitions, commissions, acquisitions and donations, while broadening artistic genres, such as the photography collection reflecting Macau's urban transformation, as well as documentaries from the exhibition series Inward Gazes: Documentaries of Chinese Performance Art. Besides, new works have also been enriching the original collection series.

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

UNTIL: November 10, 2019

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/fam

Sands WEEKEND



LE FRENCH GOURMAY AT BRASSERIE

Until 31 May
Shop 3312, Level 3, The Parisian Macao

Brasserie presents a Loire Valley four-course set menu, with wine-pairing options, showcasing Executive French Chef Daniel Brolesé's authentic dishes from the region. Menu highlights include warm white asparagus and Vendée cured ham, sautéed black mussels in white wine, butter and parsley, slow-braised challans duck leg in Muscadet white wine with green peas, and a selection of cheeses from the Loire Valley.

Times: 11am - 2:30pm | 6pm - 11pm

Price per person: MOP 498*

Reservations: +853 8111 9200 or brasserie.reservation@sands.com.mo

*Subject to 10% service charge



CRYSTAL JADE LA MIAN XIAO LONG BAO AT SANDS COTAI CENTRAL

Shop 1026, Level 1, Sands Cotai Central

Crystal Jade La Mian Xiao Long Bao has opened at Sands Cotai Central bringing a contemporary twist to classic Beijing, Szechuan and Shanghai cuisine, showcasing La Mian noodle dishes and Xiao Long Bao dumplings.

Time: 11am - 11pm

Reservations: +853 8113 8998 or crystaljade.reservation@sands.com.mo



THE SUPPER CLUB MUSIC EVENINGS AT BRASSERIE

Until 31 May
Shop 3312, Level 3, The Parisian Macao

For a true taste of timeless Parisian cafe culture, the Supper Club, held every Friday and Saturday throughout May from 8:30-10pm will charm and entertain with live singing and accordion playing featuring a classic French repertoire.

Reservations: +853 8111 9200 or brasserie.reservation@sands.com.mo



SHOP, SAIL AND SAVE UP TO 50% ON COTAI WATER JET TICKETS

Shoppers who spend MOP250 or above in a single transaction in any shop at Sands Shoppes can enjoy discounted Cotai Water Jet full fare adult ticket, both Cotai Class and Cotai First, on the same day as the date of the transaction. Spend MOP250-499 for a 15% discount on Cotai Class and 30% discount for Cotai First; spend MOP500-999 for a 30% discount on both classes and MOP1,000 or above for a 50% discount on Cotai Class and Cotai First.

Further details: www.cotaiwaterjet.com/ferry-promotion/2019-retail-new.html



澳門金沙度假區

Sands
RESORTS MACAO





The red cross symbol is based on the Swiss flag and is not intended to represent any religious affiliation. However, in many Islamic countries, the cross was a reminder of epic religious wars, and the symbol drew wartime fire instead of preventing it.

A red crescent is used in most countries where the religion is primarily Islam. Israel's service uses a red Star of David.

Early days

In 1859, **Jean-Henri Dunant** from Switzerland was touring Italy when he witnessed the horrible aftermath of a battle near the small town of Solferino. Some 40,000 men lay dead or wounded. Moved by the suffering of the soldiers who had been abandoned on the field, Dunant organized a group of volunteers from the village to help the wounded. The experience haunted Dunant, and in 1862 he wrote a pamphlet called "Un Souvenir de Solferino" ("A Memory of Solferino"). Dunant's pamphlet asked, "Would it not be possible to found and organize in all civilized countries permanent societies of volunteers who, in time of war, would give help to the wounded without regard for their nationality?"

In 1863, Dunant and four other members of the Geneva Society for Public Welfare founded the International Committee for the Relief to the Wounded, which became the **International Committee of the Red Cross (ICRC)** in 1876.

To this day, the ICRC acts as a neutral organization that protects victims of armed conflict. The ICRC, now a part of the International Red Cross and Red Crescent Movement, visits prisoners of war and inspects conditions in POW camps, delivers relief parcels, exchanges messages, provides food and medicine to those in need, and promotes international humanitarian law.

Geneva Conventions

The first **Geneva Convention** (1864) is a treaty that established laws, guidelines and provisions for the treatment and care of wounded or sick military personnel. New provisions were added in subsequent amendments. These treaties provide a legal foundation for humanitarian work around the world.

Clara Barton
1821–1912



WORLD OF WONDER

Exploring the realms of history, science, nature and technology

The International Red Cross and Red Crescent Movement

This large network of national and international societies is united by the goal to relieve suffering in times of war, peace or crisis — for all peoples.

Founders of the International Committee of the Red Cross



Jean-Henri Dunant
1828–1910



Guillaume Henri Dufour
1787–1875



Gustave Moynier
1826–1910



Louis Appia
1818–1898



Théodore Maunoir
1806–1869



George Ryerson
1855–1925

Dunant was a social activist, the founder of the Red Cross and the first recipient of the **Nobel Peace Prize**. The 1864 Geneva Convention was based on Dunant's ideas.

The American Red Cross

Clara Barton was the founder of the **American Red Cross**. Barton experienced the horrors of war during the Civil War and was a dedicated nurse. After providing relief work in Europe, she returned to the United States and began working to create an American Red Cross (accomplished in 1881).

The Canadian Red Cross

During the Northwest Rebellion of 1885, army doctor **George Ryerson** used two strips of red fabric to make a cross on a wagon transporting wounded people. In 1896, he organized the Canadian branch of the British Red Cross.

Variety

Not everyone has the same kind of blood. Blood cells contain proteins called **antigens**. Blood types are determined by the presence of antigens.

There are two basic antigens, A and B. A person with the A antigen has type A blood. A person with the B antigen has type B. If the person has both A and B, he or she has type AB blood. If a person has neither the A nor B antigen, he or she has type O.

Rh factors make the blood even more individual. People who have Rh antigens are Rh positive. People who do not have Rh antigens are Rh negative.

Young at heart

The Red Cross has many courses designed for the young volunteer. Basic first aid, baby-sitting and life management skills are some of the classes offered by community chapters. Young volunteers may also be called upon to participate in safety and disaster training.

Helping hands

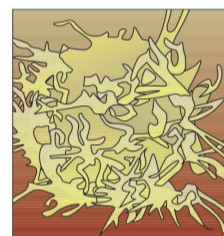
Red Cross Red Crescent teams are found around the world. Volunteers are trained to respond to a variety of emergencies. War, drought, famine, earthquakes, fires and disease are some of the disasters they deal with. As part of the world's largest humanitarian network, they also help communities prepare for future disasters and ensure that children receive important vaccines.



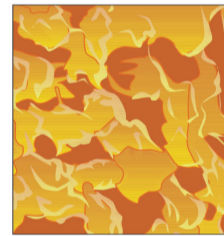
This 1933 poster art was painted by N.C. Wyeth during the height of the Depression. During the Great Depression, the American Red Cross helped distribute 85 million bushels of wheat to nearly 6 million families suffering from a prolonged drought.



Red blood cells (RBCs) carry oxygen from the lungs to body tissues. The body has more red blood cells than any other type of cell.



White blood cells (WBCs) help fight infection. If the body is fighting an infection, it might increase production of white blood cells.



Platelets are tiny, oval-shaped cells that help stop bleeding by causing blood to clot. Platelets live about nine days before being replaced.

Under the microscope

Blood contains several components, including red blood cells, white blood cells, plasma and platelets. Blood banks test and separate the blood into components for use in hospitals. Red blood cells carry oxygen and remove carbon dioxide. White blood cells fight infection. Plasma is a yellow-brown liquid that surrounds blood cells and platelets. Platelets help form blood clots.

Blood saves lives

The American Red Cross collects and distributes nearly half of the blood in the United States. As a general rule, a person who donates blood must be at least 17 years old, weigh more than 110 pounds and be in good health in order to give blood.

One donation (unit) of blood can help save as many as three lives. Every two seconds, someone in the United States needs blood, but only 5 percent of the eligible U.S. population donates blood in any given year. Healthy donors are the only source of blood. There are currently no substitutes that can carry oxygen the way real blood does.

SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.redcross.org>; <https://www.icrc.org>; <https://www.history.com>

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