

The background of the entire page is a repeating pattern of cartoon children playing. The children are depicted in various activities: some are running, some are holding hands, some are playing with hula hoops, some are jumping rope, and some are playing with a ball. The children are drawn in a simple, colorful, and friendly style.

times Extra

weekend Guide

Macau Daily Times | Edition 3301 | 31 May 2019

Let your children play

Just about every institution these days is looking for creative individuals. Adults who can innovate in high-quality ways and contribute to the progress of science, engineering and the arts. Creative expressions start from an early age – what should parents and teachers do?



- MOVIES: BRIGHTBURN
- BOOKS: CARI MORA BY THOMAS HARRIS
- MUSIC: 40 BY STRAY CATS
- TRAVEL: HOW TO BE A GOOD TRAVELLER IN AN AGE OF OVERTOURISM

DRIVE IN

Lindsey Bahr, AP Film Writer

**A COOL CONCEPT
LOST IN EXECUTION IN
'BRIGHTBURN'**

Brightburn is a one idea movie. What if a baby from another planet crash lands on earth and is adopted and raised by a nice childless couple living on a farm? This kid doesn't get hurt, never bleeds and, right around puberty starts to discover that he has superhuman strength too. At this point you're probably thinking that you've heard this one before, right? Sure, everyone knows about Superman. But "Brightburn" twists that hero origin story and wonders what would happen if this alien child was not a good person. This is a kind of bad seed with superhero powers and it doesn't bode well for all those around him.

It's an interesting premise, certainly, but the movie around it is wholly unexceptional and rushes through key set up that might make the audience actually care for the characters in order to get to the sadistic gore.

The film introduces Tori (Elizabeth Banks) and Kyle Breyer (David Denman) in their bedroom, surrounded by fertility books and talking about conceiving when a fiery ob-

ject crash-lands in their field. The filmmakers must assume everyone coming in knows the basic premise because it does nothing to help explain, cutting immediately to grainy home videos showing a little boy growing up surrounded by love. By this point you feel about as attached to the Breyer family as you might the family in a cereal commercial.

When the montage ends, Brandon Breyer (Jackson A. Dunn) is about to turn 12. He's a smart kid, far beyond those in his class, and he knows it. Although an outsider with his peers, the positive reinforcement he receives from his teacher, his mom and a pretty girl in his class go to his head and he starts believing he's superior to everyone. So you can only imagine what happens when a strength component and some demonic voices are added to the mix — a supervillain is born, and he is not messing around.

This kid goes from a little quirky to supremely evil and merciless in no time at all. But this is a frustrating evolution to watch, especially considering all the denial that's happening

AP PHOTO



Jackson A. Dunn plays Brandon Breyer "Brightburn"

around him. When the adults are witness to some of the disturbing behavior, they chalk it up to puberty. And Tori gets the most thankless job of all as the mother whose unconditional love and support for her son quickly becomes a full on character flaw, since the film has never really earned the audience's empathy.

"Brightburn" was conceived by Brian Gunn and Mark Gunn, the brother and cousin of "Guardians of the Galaxy"

maestro James Gunn who hopped aboard to produce with David Yarovesky, another Gunn friend, at the helm. Much is being made of James Gunn's association, naturally, because of the goodwill he's rightfully earned from the endlessly charming "Guardians" franchise. But none of that charm exists here. This is a return to the gritty, sci-fi horror he came of age with.

But there's not much to grab on to, as the situation in Bri-

ghtburn, which is the name of the town, devolves from bad to worse to entirely hopeless. And the excessive gore and carnage is deranged. The faint at heart might want to go in with an empty stomach, or a blindfold and some ear plugs for when things get really gnarly.

Perhaps I'm expecting too much from a high-concept summer horror, but I couldn't help but think of how well a film like "Hereditary" (which

was also very bleak) did in making you care about the family at the center of it. It's too bad, too, because "Brightburn" was a good idea. Unfortunately the creativity stopped there.

"Brightburn," a Sony Pictures release, is rated R by the Motion Picture Association of America for "horror violence/bloody images, and language." Running time: 90 minutes. ★★☆☆

BOOK IT

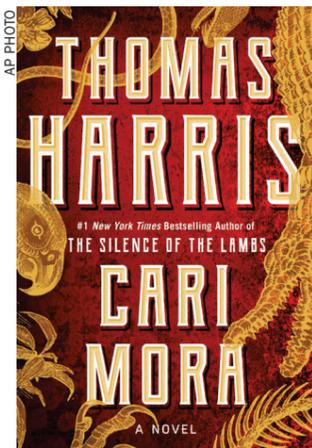
**THE CREATOR OF 'HANNIBAL'
RETURNS WITH NEW MONSTER**

In Thomas Harris' new novel, *Cari Mora* escaped a violent past and now lives in Miami. She can stay in the United States thanks to a temporary protected status, but she still fears being sent back to her native country.

She works as caretaker of the house that was once owned by drug lord Pablo Escobar. The house has a reputation of not only being haunted, but also the possibility of a treasure of USD25 million of gold hidden somewhere underneath the residence.

So when a man named Hans-Peter Schneider and his colleagues rent the house to make a film, she knows what they are really after.

Hans-Peter is a sociopath like another famous Harris villain, but does not come close to the nuance and sophistication of Hannibal Lecter. Lecter has elements of his personality and behavior that elevates him above being a typical antagonist, while Hans-Peter has a lye machine and weapons. They



"Cari Mora" by Thomas Harris (Grand Central)

are both monsters, but only one is truly terrifying.

The push for the treasure puts Mora in the middle of ruthless people who will do anything to achieve their goals, and to stay alive she will have to remember skills she learned in her past that she was trying to forget.

Descriptions run between vague and excessively graphic. A couple of scenes will remind readers of the brain eating scene from "Hannibal." The

writing veers between elegant and repulsive.

Readers who are fans of "Red Dragon" and "Silence of the Lambs" will be disappointed in Harris's first novel to not feature Lecter since his debut, "Black Sunday," which was released in 1975. Ultimately this book will be remembered primarily for its look at the Miami area amid carnage, greed, the plight of immigrants and survival.

Jeff Ayers, AP

TTUNES

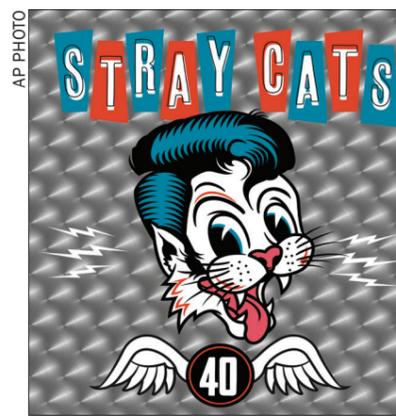
**THE STRAY CATS IN MOSTLY FINE
FORM ON 1ST ALBUM IN 26 YEARS**

After 26 years, the Stray Cats are back with a new album. And the seasoned felines are in mostly fine form.

The boys who brought rockabilly back into the mainstream in the 1980s haven't lost a spare snare. The simple, elegant rhythm section of drummer Slim Jim Phantom and bassist Lee Rocker remains, providing a solid foundation for guitarist-singer Brian Setzer. Setzer's guitar still shimmies and sways and the voice is still there, though understandably a little huskier as time marches on.

No doubt, they've got the throwback sound down on "40," named to celebrate their anniversary. Fans looking for a good time will find it, including on the lead-off "Cat Fight (Over A Dog Like Me)." Like the Cats classic "Rock This Town," there's dancing, drinking and fighting. Well, this time it's mostly fighting, and two women tussling over the affections of the narrator, the aforementioned "dog like me." The music rocks so joyously, you can deal with the tomcat-foolery.

Another highlight, "Cry Danger," offers a tight musical groove and inverts the Beatles' "Day



Stray Cats, "40" (Surfdog/BMG)

Tripper" riff. Coupled with a boppin' bass and tambourine shake, you've got an original that's a worthy callback to the 1965 hit by another rockabilly-besotted band.

So, if "40" rocks 'n' rolls, then what's lacking? Something that Setzer and Co. have also done so well: craft enduring, memorable melodies. Go back and listen to "Stray Cat Strut," which, for all its goofiness (meeee-ow!), contains one of the best bridges in all of pop music.

There's also "I Won't Stand In Your Way," a gem in both its full band and a cappella versions. One new song delivers the melodic goods: "Desperado" shines with soaring, aching musical lines from Setzer. Yet those come from his guitar, not voice, in this instrumental. That's no knock against it, but you can almost hear him singing with his guitar and wonder what it would have been like with words.

Bottom line? The Stray Cats can slink down the alley any way they choose. And this collection shows they've still got some life (lives?) left. Still, it feels like a bit of a missed melodic opportunity when you know what else this trio can do.

Jeff Karoub, AP

NEWS OF THE WORLD

Sandra Russ Case, Western Reserve University

Help your children play out a story and watch them become more creative

Children express creativity through “pretend play” – an activity that involves using imagination and make-believe. They make up stories and ideas “from scratch” and use props like blocks or sticks to represent different ideas and objects – for example, a block becomes a telephone or monster. The question is, does playing in such a way help children become more creative? And importantly, can parents and educators use play to boost creativity?

MEASURING CREATIVE PLAY

In order to study the link between pretend play and creativity, first we need to be able to measure pretend play. So, in 1990, my research program developed a measure of pretend play. This program uses a scale, the “Affect in Play Scale,” that measures imagination and “emotional expression” in pretend play stories. Emotional expression is a term used to convey, for example, when a child pretends that a puppet is having fun while going down a pretend slide. Or when a child pretends that a doll is scared while running from a monster. Children express a wide range of emotions in that way – happiness, fear, sadness, anger, affection or even frustration. The children we work with are mostly between six and 10 years of age. We videotape them – when they are playing individually with puppets and blocks – for five minutes. We then score their play for imagination, quality of the story and amount of emotion expressed in the narrative. When working with preschool children – between four and five years – we modify the program to provide more toys and more instructions.

PLAY AND CREATIVITY

Our research shows that the amount and quality of imagination, story-telling skills and emotion expression that children show in pretend play is associated with creative thinking abilities.

Children who demonstrate better story-telling abilities in pretend play also show better “divergent thinking.” What this means is that when children are asked to think of different uses for many different objects, such as a button or a newspaper, they are able to come up with multiple uses for each. Our research has shown

activity and other important tasks in child development? A small body of research has found that when adults played with children in a way that could help with the pretend play, even for a brief time, it increased children’s imagination and creativity. Theoretically, engaging in pretend play involves practice with abilities important

for normally developing children as well. In 2003 and 2004, we carried out a pilot study with first- and second-grade children in a high-poverty neighborhood inner-city school.

Facilitated by an adult, children played with a variety of toys and made up stories with different content themes in five 20-30 minute sessions. They could

of play skills.

We had a control group as well, where an adult was involved in helping children only with coloring and puzzles. There was no imaginative play in the control group.

BOOST IN CREATIVITY

After five weeks of the play and control sessions, the

children in the play group were found to have better imagination. What is interesting is that creativity increased on a “divergent thinking” task for children who had lower than average imagination in play when pretested.

This study is important because it demonstrated that a small group of children (four per group) who met weekly for six weeks, in a school setting, became more imaginative. And even children who were initially low in imagination in play improved on a creativity measure, compared to a control group.

The implication for school settings is that creativity can be enhanced in the classroom with group play that can be easily carried out.

WHAT PARENTS, TEACHERS CAN DO

These studies hold promise as they demonstrate that a brief play intervention can help children increase imagination and creativity through play. This intervention is easy to carry out and could be used in school settings by teacher aides or volunteers.

A large-scale study is needed to refine the intervention and gather information about how and which children can best benefit.

In my view, from what we currently know, parents and teachers can help children improve their creativity by playing with the child, enjoying play, demonstrating pretend and starting a story.

So the next time you are set to spend time with young children, come up with the beginning of a story and then let the children do as much as they can. When they get stuck, or get repetitive, engage with them and suggest what can happen next. Most important – have fun.

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that children who showed more imagination and emotion in their play are, in general, better divergent thinkers. Divergent thinking is associated with higher creative thinking abilities. Not only that, when children show creativity in pretend play, it is highly likely they are creative in other ways as well. For example, when we went back to the same children four years later, we found those children had overall superior creative abilities. Usually, none of these associations is linked with intelligence. Existing intelligence tests cannot measure the ability to engage in pretend play.

RUNNING AN INTERVENTION

So, then the next question is, can we increase pretend play skills that, in turn, increase performance on cre-

ative production such as making up a story from scratch, generating many and different ideas, recombining ideas into new combinations, expressing and recombining memories with emotional content, and problem-solving in new ways.

Research on children with developmental disabilities has shown how interventions can help increase imagination. For example, in a study with children on the autism spectrum (problems relating, imagining and expressing emotion) and children with Prader-Willi Syndrome (developmentally delayed with a strong focus on food), the support of an adult play partner increased imagination in play.

WHAT STUDIES SHOW

We observed similar results in my research with nor-

mal children. For example, make up a story about a boy going to the zoo, going to the moon, feeling sad because he lost his dog or feeling happy at a birthday party.

The adult played with the child and showed the child how to pretend. For example, the adult would say that the Lego could be a milk bottle, or that the red block could be a fire engine. The adult would suggest what could happen next in the story.

The adult modeled different expression of feelings, praised the children, encouraged different endings and prompted with questions.

Each child received the same story beginning and had the same interactions with the adult. But the intervention also had enough flexibility so adults could tailor their involvement to the individual child’s level

of play skills. Children were assessed again. Children in the play groups increased their play skills and also increased creativity and coping skills when compared to the control group. It was important to make sure that children had fun at the play sessions. Two additional studies with this play intervention at a private girls’ school showed similar boost in creativity. Children five to eight years of age were studied in groups of four. The prompts by adults were similar to the individual play session. The play facilitators were careful to stress turn-taking in developing the stories, so that one child would not dominate the play.

Children were tested before and after the intervention. Children in the play group made up stories and played with toys. The control group played with crafts and puzzles. After six weeks, chil-

TRAVELOG

Melissa Rayworth, AP

In Paris, the Louvre Museum closed for a day this week because workers said the crowds were too big to handle. In the Himalayas, climbers at Mount Everest are concerned that the peak has gotten too crowded, contributing to the highest death toll in years. In cities and destinations around the world, from Barcelona to Bali, “overtourism” has become a year-round problem. When fields of wildflowers in Lake Elsinore, California, were overrun this spring by tourists seeking the perfect photo, the city tweeted bluntly about the impact of traffic jams and trampled hillsides: “We know it has been miserable and has caused unnecessary hardships for our entire community.” Last summer, it was a sunflower field outside of Toronto that got trampled after becoming Instagram-famous. A mashup of discount airlines, inexpensive Airbnb rooms and social media shares have brought the blessing

4 WAYS TO BE A GOOD TRAVELER IN THE AGE OF OVERTOURISM



of tourist dollars and the growing curse of noisy crowds and even dangerous conditions to places once known for off-the-beaten-path charm or idyllic silence. “Tourists are trampling the very attraction they’ve come to witness,” says Joel Deichmann, a global

studies professor at Bentley University in Massachusetts. Some communities have begun pushing back with regulations and public service announcements telling tourists to behave. How do you visit these places without doing harm? Four tips from experts:

1. REMEMBER, IT’S NOT ALL ABOUT YOU. Venturing far from home and experiencing an unfamiliar culture can be transformative, bringing a sense of freedom and even hedonism. But don’t forget: This is already someone’s culture, someone’s home. So beyond simply

choosing a hotel, really research the place you want to visit. What kind of behavior is appropriate there? What are the environmental policies? If you’re booking through a travel service, ask them for guidance. “This isn’t Disney,” says Rachel Dodds, founder of the consulting firm

Sustaining Tourism. Pavia Rosati, founder of the travel service Fathom and co-author of the book “Travel Anywhere” (Hardie Grant, 2019) reminds travelers going to exotic destinations: “You are not here to just add something foreign to your collection.” It might seem logical

RESTAURANTS

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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



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

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

SHANGHAI

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

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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

巴黎人
— BRASSERIE —
法式餐廳

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

GLOBAL

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Grand Lapa, Macau
T: 87933871
Mon - Thurs
06:30 - 15:00 / 6:00 - 22:00
Fri - Sunday
06:30 - 22:00

MEZZA9 MACAU
Level 3, Grand Hyatt Macau
Opening Hours
Dinner: 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



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

ABA BAR

ABA BAR
5pm - 12midnight
T: 8802 2319
Grande Praça, MGM MACAU

COPA STEAKHOUSE
3/F, Sands Macao Hotel
OPENING HOURS:
Cocktails: 4:30 pm - 12:00 am
Dinner: 5:30 pm - 11:00 pm
Tel: +853 8983 8222



PASTRY BAR
10am - 8pm
T: 8802 2324
Level 1, MGM MACAU



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



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



to put on a tank top and shorts in Thailand's 100-degree heat. But if you're going to visit Buddhist temples, it's considered disrespectful. "Err on the side of conservative dressing," Rosati says. Deichmann, who frequently travels abroad with his students, ad-

vises them to be sensitive and take cues from local residents. For example, he says, on a subway or bus in European cities, locals are usually reading or sitting quietly. Follow their lead: Avoid loud conversations or getting up to snap photos. The same goes for

late-night partying: If you're at an all-inclusive resort on a few hundred acres of gated lands, party as you wish. But if you're staying in an Airbnb apartment, realize that the person on the other side of the wall might need to put their baby to sleep or get up for work early.

2. PUT PICTURE-TAKING IN PERSPECTIVE

With phone cameras, we've become accustomed to taking pictures constantly. But taking photos of people, their children and their homes can be invasive. Also, respect the physical environment. It may seem obvious, but don't walk on the wildflowers to get the best photo. And consider the risks: At Kaaterskill Falls in New York's Catskill Mountains, four tourist deaths in recent years have been attributed to attempts to take dramatic selfies. You'll probably enjoy your experiences more fully if you spend less time snapping photos, says University of Denver assistant professor Gia Nardini, co-author of a study on the subject. And showing restraint can help protect the place you're enjoying from overtourism. "If you take that picture," Dodds asks, "will 1,000 people arrive the next day to

take that same picture?"

3. GIVE BACK

When Rosati was planning a cruise along the Amazon River, she knew she'd be stopping in villages where children needed basics like pencils, crayons and paper. So "one-third of my suitcase was school supplies," she says. Once there, she gave them away and filled the space in her suitcase with local crafts. Consider spending money in the local economy rather than at international hotel chains, and seek out locally owned restaurants and bars. To help the environment, use public transportation as much as possible. "You're going to have a better experience" too, says Dodds. Finally, take your packaging with you when you leave a place. And never buy gifts made from endangered animals or other illegal materials.

4. SAY HELLO

"My dad used to say you need to learn to

say, 'How can I get a cup of coffee' in the local language," says Dodds, author of a new book, "Overtourism: Issues, Realities and Solutions" (De Gruyter Oldenbourg, 2019). Even in places where many locals speak English, learning a few words in their language — please, thank you, yes, no — will earn you good will and a more authentic experience. Also, be patient and respectful of those trying to manage the crowds. At the Louvre, union representatives had complained that renovation work around the Mona Lisa led to organizational problems, long lines and harassment of staff by tourists. They said staff numbers have diminished over the past decade even as the number of visitors rose 20%. Amid the excitement of even bucket list-level travel, Deichmann says, keep in mind: "What if this were your village?"



南苑
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by SQUARE EIGHT

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24hrs
T: 8802 2389
Level 1, MGM MACAU

ITALIAN

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Praia de Cheoc Van, Coloane,
next to swimming pool
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PORTOFINO
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Dinner 18:00 - 23:00
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Wednesday (Lunch)

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The Venetian Macao
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975 Avenida da Praia Grande
T: 2871 4000
12:30 - 15:00 / 19:00 - 23:00

FERNANDO'S
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T: 2888 2264
12:00 - 21:30

THAI

NAAM
THAI RESTAURANT

NAAM
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956-1110 Avenida da Amizade, The Resort
T: 8793 4818
12:00 - 14:30 / 18:30 - 22:30
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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

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Level 1, The Countdown Hotel
Opening Hours
Sun to Thu:
11:00 - 23:00
Fri & Sat:
11:00 - 24:00

THE ST. REGIS BAR

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



D2
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 31)
FAM: PERFORMING ARTS GALA

Performing Arts Gala will hit Iao Hon Garden again, presenting wonderful performances for three consecutive nights: a Sino-Luso fusion of Portuguese songs accompanied by Chinese instruments, namely erhu and yangqin, will amaze audience with a unique charm; aerial silk, dance and juggling are combined to stage a love story set on the rice fields; cute, large puppets will lead you into a mysterious forest; and do not miss out the rich array of entertaining performances, including ethnic dances performed by dancers from the Philippines and Congjiang, foot drill performance, theatre and orchestral performance.

TIME: 6:30pm (May 31-June 2)
VENUE: Iao Hon Garden
ADMISSION: Free
ORGANIZER: Cultural Affairs Bureau
ENQUIRIES: (853) 2836 6866
www.icm.gov.mo/fam
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



TOMORROW (JUN 1)
FAM CLOSING PERFORMANCE: THE SOUL OF MACAU - MACAU ARTS FESTIVAL AND FOSHAN CANTONESE OPERA TROUPE (FOSHAN)

Cantonese opera The Soul of Macau is adapted by national first class playwright Li Xinhua from a namesake Beijing Opera work written by a Macau writer, and presented by the Cultural Affairs Bureau of the Macau Special Administrative Region Government and produced by the Foshan Cantonese Opera Troupe. Chu Chan Wa, Macau's well-known Cantonese opera performer good at playing wenwusheng (scholar and warrior), and Li Shuqin, Director of the Foshan Cantonese Opera Troupe and famous Cantonese opera performer, will play the leads. This production reflects the in-depth cultural co-operation in the Guangdong-Hong Kong-Macau Greater Bay Area.

TIME: 8pm
VENUE: Macau Cultural Centre Grand Auditorium
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



FAM: KALÉIDOSCOPE - HIU KOK THEATRE ASSOCIATION

Kaléidoscope, different from narrative theatre, presents interconnected life moments on stage through music, lighting, space and performers' breathing rhythms. With visualised scene changes, "dreamers" wander between the real and virtual worlds. A light and shadow game prompts audiences to reflect on their own experiences while evoking resonance. A joint production by Hiu Kok Theatre Association and The Funny Old Tree Theatre Ensemble from Macau, Performosa Theatre from Taiwan, ACX Productions and Eutopia Theatre from Malaysia, Kaléidoscope is directed by Shaghayegh Beheshti, a core member of world-renowned Théâtre du Soleil, and collaborated with performers from different parts of Asia. They spent three years on the creation, attempting to put freely flowing fragmental memories into a kaleidoscope, and present the transient moments in life with light, shadow and hope.

TIME: 8pm (June 1 & 2)
VENUE: Macau Cultural Centre
ADMISSION: MOP140, MOP180
ORGANIZER: Cultural Affairs Bureau
ENQUIRIES: (853) 2836 6866
www.icm.gov.mo/fam
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



SUNDAY (JUN 2)
YH-FAMILY CONCERT

YH Entertainment is a leading entertainment group involved in Chinese television show and movie production, artist management and training, music production, publishing and more. To mark its 10th anniversary, YH Entertainment will bring its top stars, including Han Geng, Shawn, Owodog, Elvis Wang, Yibo Wang, Wenhan Li, Yixuan Zhou, Kim Sungjoo, Yu Yang, Cheng Xiao, NEXT, YHBOYS, EVERGLOW, Ahn Hyeongseop X Lee Euiwoong, One Center and D5 to perform for their Macau fans.

TIME: 7:30pm
VENUE: Cotai Arena
ADMISSION: MOP480, MOP880, MOP1380, MOP1880
ORGANIZER: The Venetian Macao
ENQUIRIES: (853) 2882 8818
www.cotaiticketing.com
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



MONDAY (JUN 3)
GRACE KELLY: FROM HOLLYWOOD TO MONACO - ARTISTS' TRIBUTES

Co-organized by the Galaxy Entertainment Group Foundation and Grimaldi Forum of Monaco, the exhibition traces the story of legendary movie star Grace Kelly (1929-1982), and showcases how artists were inspired to create their works with her as their muse: Andy Warhol, with his pop art image of Grace Kelly; Alfred Hitchcock, directing his series of films starring Grace Kelly; and famous photographers, sculptors, jewellers and fashion houses, depicting her signature style - the "Grace Kelly Look". On loan from the collections of the Prince's Palace of Monaco, the exhibits include photographs and moving images of Grace Kelly, her Oscar award, wedding gown, the eponymous Kelly bag, designer jewellery, and a rare portrait print by Andy Warhol.

TIME: 10am-10pm (Sundays to Thursdays)
10am-12am (Fridays to Saturdays)
UNTIL: August 28, 2019
VENUE: Galaxy Macau™ Integrated Resort
ADMISSION: Free
ORGANIZERS: Secretariat for Social Affairs and Culture Government of the Macau Special Administrative Region; Cultural Affairs Bureau; Macau Government Tourism Office; Education and Youth Affairs Bureau; Higher Education Bureau; Galaxy Entertainment Group;
ENQUIRIES: (853) 8399 6699
www.artmacao.mo



TUESDAY (JUN 4)
REMINISCENCES OF THE SILK ROAD - EXHIBITION OF CULTURAL RELICS OF THE WESTERN XIA DYNASTY

Macau Museum in collaboration with the Ninxia Hui Autonomous Region Museum, jointly organize a special exhibition "Reminiscences of the Silk Road - Exhibition of Cultural Relics of the Western Xia Dynasty". This thematic exhibition of the Western Xia relics primarily showcases the archaeological finds about the Western Xia. A fine selection of 150 pieces (sets) of relic, some rare items make their first appearances outside the Ninxia Hui Autonomous Region.

TIME: 10am-6pm (No admission after 5:30pm; closed on Mondays)
EXHIBITION PERIOD: June 4 to July 1, 2019
VENUE: Macau Museum
ADMISSION: Free
ENQUIRIES: (853)8399 6699
www.afamacau.com



WEDNESDAY (JUN 5)
LITTLE KID IN THE FORBIDDEN CITY

A little kid is taking the day to visit her grandfather who works as a relic restorer at the Forbidden City. They haven't seen each other in a long time, so when grandpa's birthday comes, the young girl decides to surprise him, popping by with a beautiful cake. Delighted to see his granddaughter, the old man has his own surprise too, a cool mini-set of tools and a large magnifying glass! When the little one uses the big lens, she is suddenly taken into a strange, wonderful world... The Little Kid in the Forbidden City is a children's theatre brought by the Beijing Poly company to celebrate the beauty of our past. Taking the gaze of a young girl, the show tells us about the importance of history and tradition, inspiring children to protect heritage and treasure our roots. The performance features a recorded soundtrack by Cai Guoqing, a well-known singer, and his son. Written in tandem with a team of historians, this lively adventure ensures children will make the most of collective memories.

TIME: 8pm (June 5 & 6)
VENUE: Macau Cultural Centre
ADMISSION: MOP100, MOP140, MOP180
ORGANIZER: Macau Cultural Centre
ENQUIRIES: (853) 2870 0699
www.ccm.gov.mo
TICKETING SERVICE: (853) 2855 5555
www.macauticket.com



THURSDAY (JUN 6)
REALITY AND THE 'REAL' - WORKS BY NG MAN WAI

This exhibition is further developed by this theme as well. "If the artwork replicates objects like a mirror, can it be art?" Man Wai raised such a question for herself. Therefore, Man Wai hopes to faithfully copy and reproduce objects in a regular, strict, and objective way of expression. At the same time, in the choice of the imitated objects, the artist is committed to choosing the most ordinary and most accessible things in life, such as eggs, peanuts, walnuts, stones and so on. Selecting these objects for "copying", her purpose is not to have the symbolic meaning of the object itself, causing the association of the audience. But rather, the definition of art depends on the audience, and artistic creation and appreciation become a symbiotic process. It is when the forged "reality" and the real objects are placed in front of the audience at the same time, and are successfully hidden among themselves. Ordinary objects exacerbate the audience's interest in discovering art in what they are gazing at. At this point the "replica" is defined as a work of art.

TIME: 10am-7pm (Mondays to Fridays; closed on Saturdays, Sundays and Public Holidays)
EXHIBITION PERIOD: June 1 to October 6, 2019
VENUE: Macau Museum
ADMISSION: MOP15
ORGANIZER: Macau Museum
ENQUIRIES: (853) 2836 6064
www.afamacau.com

Sands WEEKEND



SAVOUR AL FRESCO DINING AT THE PARISIAN GOURMET FESTIVAL

Until 30 June
Level 7, Eiffel Tower, The Parisian Macao

Due to popular demand, we're extending the Parisian Gourmet Festival until June 30. 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



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



BRUNCH EXTRAVAGANZA AT PORTOFINO

Every Saturday
Shop 1039, Level 1, The Venetian Macao

It's your weekend and you deserve to treat yourself and the whole family to a fun-filled SATURDAY. Join us at Portofino for an unforgettable BRUNCH extravaganza and indulge in amazing Italian and Mediterranean dishes with the best selection of fresh seafood, live cooking stations, and the famous Venetian entertainment.

Time: 11:30am - 3:30pm
Price: Adult from MOP488* | Child from MOP245*
Reservations: +853 8118 9950 or portofino.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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WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

Kublai Khan

This Mongolian general and statesman was the founder of the Yuan Dynasty of China in the 13th century. He united China and was overlord of several Mongol dominions, including southern Russia and Persia (present-day Iran).



Nomadic Mongolians have traditionally kept eagles as pets and hunted with them.

Early days

Kublai Khan was the grandson of the first great Mongol emperor, **Genghis Khan**. His father was Tolui, the youngest of Genghis Khan's favorite four sons.

Little is known about Kublai's childhood, but he and his brothers were taught the art of warfare at a young age. As the grandson of Genghis Khan, Kublai was given a small area of northern China to rule.

When Kublai was in his 30s, his older brother Mongke became Khan of the Mongol Empire. Mongke gave Kublai the job of conquering southern China and the Song Dynasty. Kublai was given full civil and military responsibility for the affairs of China.

Rise to Power

When Mongke died, civil war broke out, and Kublai fought his brother Ariq for four years before Kublai gained the throne. Kublai then decided to complete his conquest of southern China and the Song Dynasty. His armies used catapults to hurl rocks at the cities, but it took five years for Kublai to completely conquer the Song Dynasty and unite China under one rule.

Unification of China

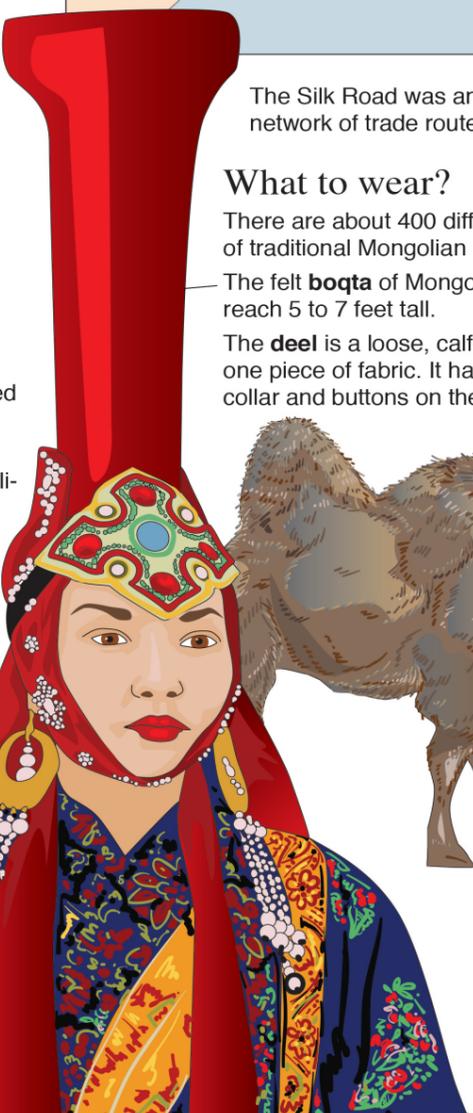
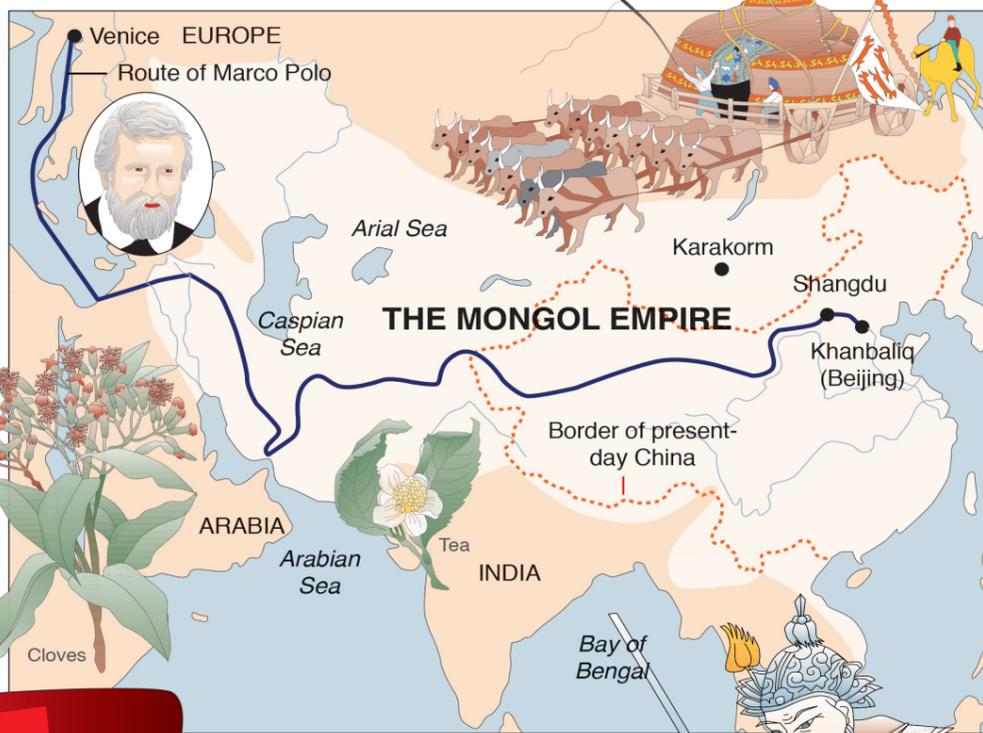
In 1279, all of China came under Mongol rule for the first time.

Kublai Khan named his dynasty **Yuan**, which means "origin of the universe." The Yuan dynasty lasted from 1279 to 1368.

His capital, **Khanbaliq** (present-day **Beijing**), became a cosmopolitan and wealthy city.

Kublai Khan had a huge walled palace built in the center of the capital. He also built a southern palace in the city of Xanadu which is where he met the Italian explorer **Marco Polo**.

Kublai worked to build up the infrastructure of China by building roads and canals, establishing fresh trade routes, and bringing in new ideas from foreign countries.



The Silk Road was an ancient network of trade routes.

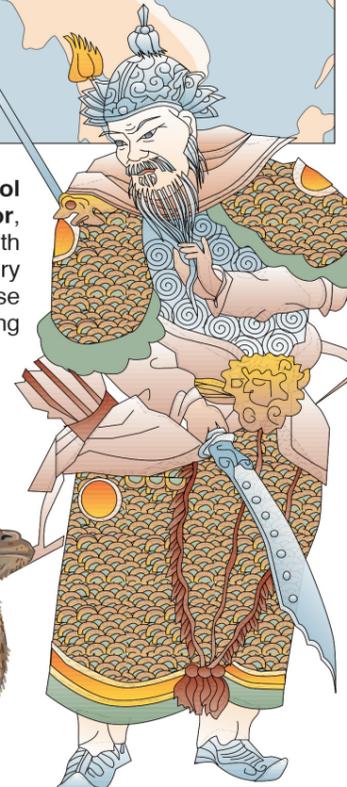
What to wear?

There are about 400 different styles of traditional Mongolian hats.

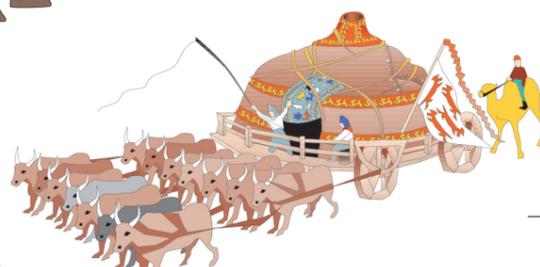
The felt **boqta** of Mongolian queens could reach 5 to 7 feet tall.

The **deel** is a loose, calf-length tunic made of one piece of fabric. It has long sleeves, a high collar and buttons on the shoulder.

Mongol warrior, from a 13th century Chinese drawing



The **bactrian camel** has two humps and is native to Mongolia. This camel has a high tolerance for cold, drought and high altitudes and has been used as a pack animal for thousands of years.



Kublai Khan
1215–1294

Mongol society

Governing China, with its complex political and cultural history, was no small task. Kublai Khan divided China into a four-caste system.

On top were the **Mongols**, a privileged military caste of a few hundred thousand.

Next were the **Semu**, a caste of the Yuan Dynasty in China, along with Central-Asian nomadic and Asian allies. From this privileged class came the higher officials and wealthy merchants. It was not uncommon for Kublai to appoint foreigners, such as Venetian explorer Marco Polo, to important positions over Chinese officials.

After that were the **Han** from the Northern Chinese dynasty, and last were the southerners of the former Song Dynasty.

The laws were different for the different classes, with the laws for the Mongols being the most lenient and the laws for the Chinese being very harsh.

Progressive ideas

Kublai encouraged agriculture and discouraged nomadic herding. He stored grain in case of future famines. Marco Polo reported that Kublai fed 30,000 poor people every day in the capital.

Kublai organized the farmers into groups called **she**. Each she was composed of 50 families. They were encouraged to do self-help projects like planting trees, working on irrigation and flood control, stocking rivers and lakes with fish, and promoting silk production.

Did you know?

Kublai was tolerant of foreign religions such as Islam and Buddhism.

Trade along the Silk Road reached its peak during the Yuan Dynasty.

Samuel Taylor Coleridge wrote a poem called "Kubla Khan" in 1797.

In the end

Kublai died in 1294. He had become overweight and was sickly for years. His grandson Temur succeeded him as the Mongol Great Khan and Yuan emperor, but the empire was already falling apart.

A **ger**, also known as a **yurt**, is a portable, round tent still used by some people in Mongolia.

SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.history.com>; <https://www.britannica.com>; <https://www.ducksters.com>; <http://mongolschinaandthesilkroad.blogspot.com>