

# times Extra

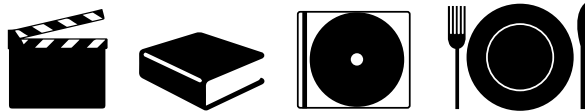
weekend Guide

Macau Daily Times | Edition 3336 | 19 Jul 2019

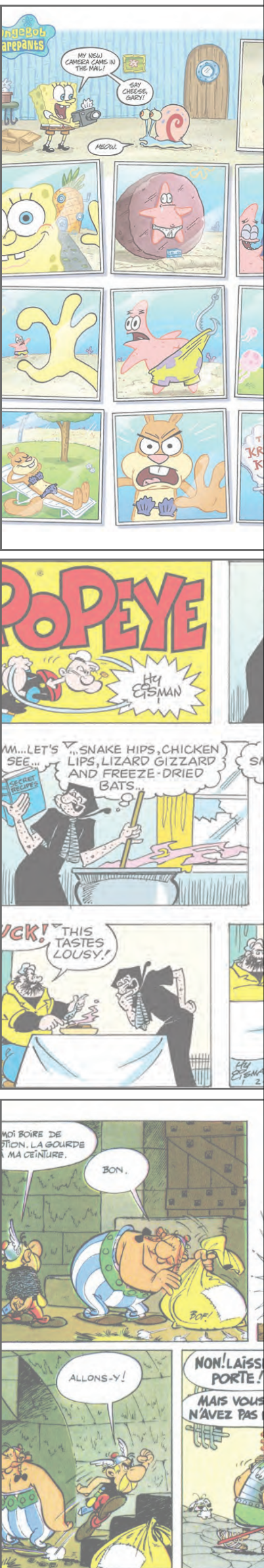
# COMIC CON

## GO HOLLYWOOD

As the 50th Comic Convention kicks off, with a big Marvel Studios panel this weekend, and Spider-Man and the Marvel Cinematic Universe dominating the box office, their founders proved to be right. But it took a while for Comic-Con to really “go Hollywood”



- MOVIES: LION KING
- BOOKS: RAISED IN CAPTIVITY BY CHUCK KLOSTERMAN
- MUSIC: KING'S MOUTH: MUSIC AND SONGS BY THE FLAMING LIPS
- FOOD: VENEZUELAN MIGRANTS TAKE AREPAS TO NEW LANDS AMID CRISIS





## DRIVE IN

Jake Coyle, AP Film Writer

## ‘LION KING’ RETURNS BUT IT’S HARDER TO FEEL THE LOVE

Life moves in a circle, “The Lion King” tells us, and, increasingly, so does studio moviemaking.

Close on the heels of “live-action” remakes of “Aladdin” and “Dumbo” and on the precipice of a reborn “The Little Mermaid,” “The Lion King” is back, too. Round and round we go. Cue Savannah sunrise. Cue “Naaants ingonyama bagithi baba!” The remakes have themselves been a mixed bag offering some combination of modern visual effects, fresh casting and narrative tweaks to catch up more dated material to the times. Don’t count on a new “Song of the South,” but much of the Disney library will soon have been outfitted with digital clothes for the Internet era.

It’s easy to greet these remakes both cynically and a little eagerly. In the case of “The Lion King,” the songs are still good, the Shakespearean story still solid. And, well, Beyoncé’s in it.

And yet Jon Favreau’s “The Lion King,” so abundant with realistic simulations of the natural world, is curiously lifeless. The most significant

overhaul to an otherwise slavishly similar retread is the digital animation rendering of everything, turning the film’s African grasslands and its animal inhabitants into a photo-realistic menagerie. The Disney worlds of cartoon and nature documentary have finally merged.

It’s an impressive leap in visual effects, which included Favreau, cinematographer Caleb Deschanel and VFX chief Rob Legato making use of virtual-reality environments. Some of the computer-generated makeovers are beautiful. Mufasa, the lion king voiced again by James Earl Jones, is wondrously regal, and his mane might be the most majestic blonde locks since Robert Redford. And the grass stalks of the pride lands shimmer in the African sunlight.

But it’s a hollow victory. By turning the elastic, dynamic hand-drawn creations of Roger Allers and Rob Minkoff’s 1994 original into realistic-looking animals, “The Lion King” has greatly narrowed its spectrum of available expressions. Largely lost are the kinds of characterization that can flow

from voice actor to animation. (Think of how closely fused Tom Hanks is with Woody in the “Toy Story” movies.) Here, most of the starry voice actors (including Donald Glover as the grown-up lion prince Simba, Beyoncé as the older lioness Nala and Chiwetel Ejiofor as the villainous Scar) feel remote from their characters. And, in many cases, so do we. It’s worth asking: Just how real do we need our talking animals? Do we need the feathered majordomo Zazu (voiced by John Oliver) to look enough like a red-billed hornbill to win the approval of avid birders? “The Lion King” may well be a pivotal stepping stone toward CGI

splendors to come, but for now, it feels like realism has been substituted for enchantment.

That doesn’t stop an army of top craft professionals and an enviable voice cast from doing their best to inject some vitality into “The Lion King.” The familiar songs by Elton John and Tim Rice are back, along with a new tune by Rice and Beyoncé, though this time, the score by Hans Zimmer, with Lebo M., feels more airy and buoyant.

Yet the degree to which this “Lion King” mimics the first is disappointing. (Jeff Nathanson gets a solo writing credit but scene-to-scene the film hues extremely close to the origi-

nal.) There’s a sound case to be made that the tale, which has been running on Broadway for more than 20 years, needs little revision.

But the few deviations taken by the filmmakers make you want more. The role of Nala has rightfully been elevated and toughened. The most rope for riffing has been extended to the new Timon and Pumba: Billy Eichner and Seth Rogen. Taking over for Nathan Lane’s meerkat and Ernie Sabella’s warthog, Eichner and Rogen make their own shtick together and they, more than anyone else, give “The Lion King” a breath of fresh air, even as they make plenty of fart jokes.

Yet that’s hardly enough to warrant a bland, unimaginative rehash like this, let alone merit Beyoncé’s imperial presence. Instead, “The Lion King” is missing something. A purpose, maybe, and a heart. The life expectancy of Disney classics has begun to feel more like a hamster wheel than a circle of life, and it’s getting harder and harder to feel the love.

“The Lion King,” a Walt Disney Co. release, is rated PG by the Motion Picture Association of America for sequences of violence and peril, and some thematic elements. Running time: 118 minutes. ★★☆☆

AP PHOTO



## BOOK IT

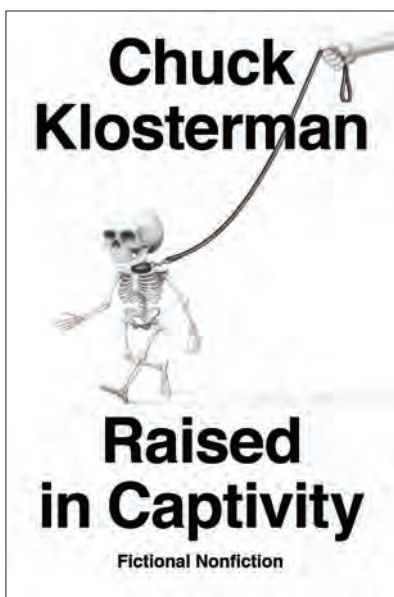
## ‘RAISED IN CAPTIVITY’ REVEALS AUTHOR’S WARPED IMAGINATION

Chuck Klosterman seems like a great hang. He’s the guy at the party who has everyone spitting out their drinks as they laugh while trying to swallow — the one who is never at a loss for words in a game of “Would You Rather?”

It’s fun to imagine the genesis of some of the stories billed as “Fictional Non-fiction” on the cover of his latest collection. Flying cross-country, perhaps, from his northwest home to visit his agent in New York: What if there was a puma in the plane’s bathroom? Podcasting with his pal Bill Simmons: Could a football team run the perfect play over and over again to win every game? At the doctor’s office getting vaccinated: Do vets get shots to protect themselves from pet diseases?

“Raised in Captivity” is like a read-only version of “The Twilight Zone,” complete with a cover graphic of a skeleton on a leash being taken for a walk. But unlike that TV show, readers don’t have to wait very long for the twist. Most of these stories suck you in right away with a perfect

AP PHOTO



“Raised in Captivity” (Penguin Press), by Chuck Klosterman

opening sentence: “I have the kind of job where I take a shower at night, after I get home.”; “It started with a question from a six-year-old, which is the only way it could have happened at all.”; “Sheila knew she wanted to murder her husband.” Five to seven minutes later, you’re laughing or looking under your bed. Then it’s on to the next one before the fizz from the first stops tingling in your brain.

Topics range from a secret government research team investigating why coin flips are no longer 50/50, to a band whose song is suddenly adopted by white nationalists as a racist anthem, to a couple considering a procedure that allows

the pain of childbirth to pass from women to men. While some of the stories seem far-fetched, nearly all feel plausible in the conspiracy-laden, technology-obsessed world we now live in.

This is Chuck Klosterman at his best. “Raised in Captivity” combines social criticism with pop culture commentary and is highly recommended.

Rob Merrill, AP

## tTUNES

## THE FLAMING LIPS’ CONCEPT ALBUM WILL BLOW YOUR MIND

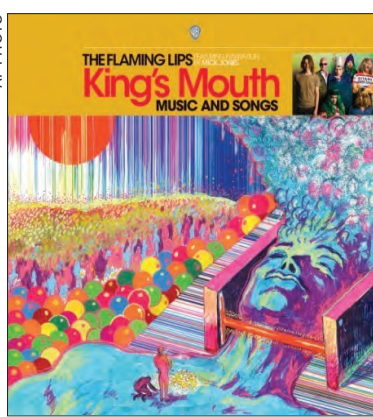
The new album by The Flaming Lips is a head trip — literally.

The ever-evolving, mind-blowing alt-rockers have somehow upped their game with a concept album and accompanying art project that takes us into a giant head. Weird? Yes. Thrilling? Of course. This is the Lips, after all.

“King’s Mouth: Music and Songs” is a beautifully crafted psychedelic album that may remind you of early Genesis in its musicianship and ambition. Some songs, like the cinematic “Mother Universe” are instrumental, others have sound effects and the album is narrated by The Clash’s Mick Jones.

It traces the life of a giant king, from birth to grave, growing in complexity and abstraction through its 12 tracks, from baby to adulthood. The king dies heroically, and the townsfolk honor him by cutting off his head, dipping it

AP PHOTO



The Flaming Lips, “King’s Mouth: Music and Songs” (Warner Bros.)

in steel and celebrating his legacy by spending time in it. Does that sound strange? Yes. See above.

“Inside the king’s mouth/They entered into the hope of a future that has yet to be lived/Raining down dream upon dream/With love from above,” go the lyrics to “Mouth of the King.”

None of the dozen songs on the album are predictable, even in the same song. “The Sparrow” morphs from an industrial lullaby to a funky Nine Inch Nails-like dance tune and back again. Other standout tracks include the childhood-evoking “How Many Times” and the funky “Feedaloodum Beedle Dot.”

For anyone not able to get inside, the album will just have to do. And as far as escapist fare, finding yourself inside someone else’s head turns out to be a nice vacation in these tough times.

Mark Kennedy, AP Entertainment Writer



## NEWS OF THE WORLD

Lindsey Bahr, AP Film Writer

APPHOTO



No one expected their culture would ever become mainstream when a few hundred comic book and science fiction enthusiasts and creators gathered in the basement of a San Diego hotel 50 years ago for what would become known as the first Comic-Con.

Except Jack Kirby.

"A long time ago he said, 'One day Hollywood is going to come to Comic-Con to get its ideas,'" co-founder Mike Towry said. "That seemed pretty far-fetched to us, but Jack Kirby was pretty visionary."

As the 50th Comic-Con kicks off earlier this week, with a big Marvel Studios panel this weekend that's sure to be the hottest ticket in town, and Spider-Man and the Marvel Cinematic Universe dominating the box office, Kirby proved to be right. But it took a while for Comic-Con to really "go Hollywood."

"We were just looking to get together with our fellow comic fans and some of the people who created the comics and science fiction we enjoyed," Towry said of the early years. "Comics back then were looked down on by pretty much everyone."

Roy Thomas remembers being part of one of the first "real movie events" at Comic-Con. In the summer of 1976, the artist and two other panelists took the stage to preview an unknown sci-fi property that wouldn't hit theaters for another 10 months.

It was, of course, "Star Wars" and he was working on the promotional comics that Marvel would put out prior to release. "We had a few posters. But we didn't even have any footage," Thomas said. "All we could do was sit there and talk about it and show a poster."

## COMIC-CON at 50: Bigger than ever, but at what cost?

He remembers the PR guy, Charles Lippincott, trying to sell the posters later for \$1 apiece.

"He didn't even sell them all," Thomas laughed. "He ended up giving some of them away." Compare that to 28 years later, when Lucasfilm revealed the title for the final Star Wars prequel, "Revenge of the Sith." Germain Lussier, a staff writer for the websites iO9 and Gizmodo, remembers it being "electric." Some 7,000 screaming people jumped out of their seats and made a mad dash to the showroom floor to get one of the T-shirts available at the Star Wars booth.

The success of the original Star Wars may have a wake-up call for Hollywood.

"It made Hollywood sit up and take notice," Towry said. And, he thinks, it began the slow evolution of the convention into what it is today.

For most, the real tipping point for Comic-Con and Hollywood came in 2008 when "Twilight" descended on the Gaslamp District. The "Twihards" took fandom to a new level when they camped out overnight to secure a spot to see the panel. That had never been done on that level.

Since then, Comic-Con has been a madhouse. Nowadays, some 135,000 people descend on the San Diego Convention Center and surrounding Gaslamp District every year. There are lines everywhere for fan needs (panels, toys, autograph sessions, events) and human ones (food,

bathrooms, transportation). Tickets are hard to come by, as are hotels and parking, and everything is expensive.

There are still artists on the showroom floor and off-the-beaten path panels in the spirit of those first few years. But look around the Gaslamp District where every inch of space has been branded by a movie, TV show, tech company or corporate brand (even down to the hotel key cards and elevators), and it's clear that Comic-Con has become one big advertisement.

"You could feel it when Hollywood really started figuring out that this was a major publicity opportunity and targeting it," said film critic Drew McWeeny, who started attending in the early 1990s. "For me that was the end of it."

For McWeeny, the intense focus on movie trailers and tidbits teased by those involved in the major panels at Comic-Con, "reflects the problem with overall culture beautifully: Our conversation about films happens 99% before they come out and 1% after they come out. The film is almost inconsequential. Our cultural conversation is about marketing."

For others, Comic-Con holds value in that filmmakers get face time with fans. "It" director Andy Muschietti is returning this year with some cast and new footage from "It: Chapter Two," which Warner Bros. and New Line will premiere at its Wednesday night ScareDiego event.

"It's huge. You're really getting in contact with the fans, even for a brief moment," Muschietti said. "The fans have the opportunity to meet the cast there that they love so much and get an autograph. I think it's great."

Lately, it's become a bit of a mixed bag with just how involved Hollywood movie studios, which can fluctuate based on what there is to promote. Marvel Studios has sat out before, and this year Warner Bros. is not bringing any of its DC properties.

"I suspect a lot of studios realized that having movies at San Diego Comic-Con costs a lot of money and I don't know if it's worth all that money in the end," said Perri Nemiroff, a senior producer for Collider.com and host of the YouTube series

Movie Talk. She also noted that studios like Disney have their own brand-specific conventions like D23 and Star Wars Celebration.

"I do think to some degree it's rolling back," McWeeny said. "The best thing that can happen is Hollywood just gets bored of it and it becomes something that is really for fans again."

Plus there's just the hassle of getting and being there. And perhaps "missing out" is no longer a fear: Fans can see most of the footage online soon afterward.

"It's become so huge now, it's almost like Yogi Berra said: 'Nobody goes there anymore, it's too crowded,'" Thomas said. "That's why I stay away. I do like it, but I just feel like maybe it's better to stick with my memories."

APPHOTO



An aerial view of the San Diego Convention Center, the site of Comic-Con International in San Diego



## VENEZUELAN MIGRANTS TAKE AREPAS TO NEW LANDS AMID CRISIS

Venezuelans like to jest that their beloved arepas are so widely consumed that babies come out of the womb with the corn flatbreads already in hand. Now, as millions flee their homeland's turmoil, they are taking Venezuela's most ubiquitous dish with them. Humble street stalls and sit-down restaurants serving arepas are popping up throughout the streets of Colombia's capital and in cities around the world, where many are finding the white corn flour patties an ideal means for gaining their footing in a foreign nation. Others are exchanging traditional fillings for local flavors in a nod to their adopted countries. "For us, the arepa represents Venezuela," says Alejandra Castro, who opened an arepa business in Buenos Aires, Argentina over a year ago. "It's our culture, our daily bread. What one misses and longs for the most is an arepa."

The arepa's surge on the world stage comes as its consumption steadily declines back home amid a punishing financial crisis worse than the U.S. Great Depression, leading an estimated 4 million people to flee. Migrants throughout the world have long brought their culinary traditions with them in something of an antidote for nostalgia. Cubans fleeing Fidel Castro's revolution in the 1960s cooked classics like ropa vieja and picadillo in their small apartments in Miami's Little Havana. In some cases, traditional recipes are kept more alive abroad than back home. More often than not, however, migrants slowly fuse the flavors of the country they left behind with the one they now call home. Chinese and Japanese migrants profoundly altered Peruvian cuisine, creating a delicate hybrid with Incan and European influences that has garnered worldwide acclaim. The

influence of Lebanese arrivals cooking shawarma in Mexico led to the creation of tacos "al pastor" with spit-roasted pork. Jeffrey Pilcher, a history professor at the University of Toronto, said migrants are often forced to reconcile a longing for the authentic taste of home with the need to make a living and offer more local flavors. "So there are all manners of adaptations people make to balance those two, kind of contradicting desires," he said. Venezuelans in Bogotá are now serving up arepas with Colombian flavors like local chorizo and red beans. In Lima, they are stuffing the patties with lomo saltado, a Peruvian marinated, stir-fried beef. And in Argentina, one business adds in a dash of chimichurri sauce. Migrant Edgar Rodríguez became one of the earliest ambassadors of the food when he fled to Spain over a decade ago

APPHOTO



and opened up an arepa restaurant. He now has several fusion items on the menu including Spanish staples like serrano ham. "As they say in Venezuela, 'The arepa can withstand anything,'" he said. The story of the arepa begins before the arrival of Spanish colonizers, when indigenous chefs in Colombia and Venezuela ground white corn into round patties and baked them on clay griddles. Today, Colombian arepas are relatively wide and flat, while the Venezuelan

ones are smaller, fuller and stuffed with fillings in the same style as pita bread. In both countries, they are a dietary staple. When Venezuela was one of Latin America's most prosperous countries, the poor and the wealthy would typically eat two or three arepas a day. In the 1990s, the country's production of white corn flour rose to 800,000 tons a year, said Carlos Paparoni, an opposition lawmaker who tracks the country's agrarian crisis. But last year, production dipped to a paltry 140,000 tons, he said.

Empresas Polar, Venezuela's largest private food supplier, said in its most recent financial report that it received just over half of the required amount of raw corn product needed to maintain production levels of its gold standard corn flour. The government itself provides boxes of subsidized food which now include Mexican corn flour used for tortillas that tends to result in unrecognizable arepas. Venezuelans apt to find humor even amid crisis have taken to social media to share sometimes

### 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



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

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

#### SHANGHAI

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

#### FRENCH



**AUX BEAUX ARTS**  
Monday - Friday  
6pm - 12midnight  
Saturday - Sunday  
11am - 12midnight  
T: 8802 2319  
Grande Praça, MGM MACAU



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

#### GLOBAL

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

**MEZZA9 MACAU**  
Level 3, Grand Hyatt Macau  
Opening Hours  
Dinner: 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**  
7am - 11pm  
T: 8802 2372  
Grande Praça, MGM MACAU



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



APPHOTO



comical creations with the Mexican flour. One woman tried making tacos filled with Venezuelan favorites like black beans and plantains and ended up with a plate of beige-colored tortillas with crispy edges and a rubbery consistency. Another person made a lackluster cake. More recently, the so-called CLAP boxes to Venezuela's poor came with actual kernels of corn instead of corn flour, sparking a wave of outrage. "The regime wants us to sit back and watch the destruction of our coun-

try with popcorn," one angry recipient opined on Twitter. The first migrants to flee the Venezuela's shortages found it hard to track down white corn flour in distant lands like Spain and Argentina. But these days, new arepa restaurants abroad are opening monthly and shipping in pallets of Venezuelan ingredients, often produced in the U.S. and other countries. "It's the unexpected and even 'tasty' culinary counterpart of a humanitarian tragedy," Venezuelan journalist Vanessa Rolfini wrote recently.

Not everyone, however, is finding their new takes on the arepa to be easily accepted. Jorge Udelman tried putting Mexican ingredients like cochinita pibil, a slow-roasted pork, in arepas. Customers said they liked his food but already had restaurants they'd going to for decades to get traditional flavors. "I can't compete with three generations of a family making the same recipes," he said. "It's not in my DNA." Today, he sticks to traditional Venezuelan recipes at his arepa restau-

rant in Mexico City. Such experiences are somewhat reflective of the hurdles that Venezuelans are encountering as they try to integrate into new cultures. "There is certainly no guarantee that the acceptance of the food is going to lead to positive feelings around the migrants themselves," Pilcher said. But Gerson Briceño is one of the migrant success stories. The former head of a publicity company in Venezuela fled to Colombia after his wife and

young daughter were briefly kidnapped at gunpoint. He first started a cellphone business, but opened an arepa stand outside a mall in December 2017 when he found himself wanting to pay tribute to his cherished homeland. Today, Arepas Café has eight locations around Bogotá. "I always missed the flavor of home," he said. He said he takes pride in seeing Colombians become repeat customers and order classics like the reina pepiada with chicken salad and avocado. But he's also created

two new arepas filled with Colombian flavors. One is stuffed with cheese and sausage, while the other features most of the ingredients in a typical bandeja paisa, a dish common in Medellin that includes an egg, red beans, steak, crispy fried pork skin and a plantain. Colombia Martha Patricia Chaparro and her daughter recently gave it a try, marveling at the unorthodox invention. "I don't think it would have ever occurred to us," she said, "to put a bandeja paisa in an arepa!"

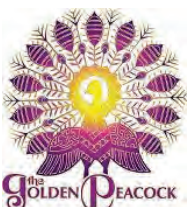
  
**南苑**  
SOUTH BY SQUARE EIGHT  
24hrs  
T: 8802 2389  
Level 1, MGM MACAU

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

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

  
**FW GRILL & SEAFOOD MARKET**  
Tel: (853) 8799 6338  
Email: riogrill\_and\_seafoodmarket@fishermanswharf.com.mo  
Location: Cape Town, Macau Fisherman's Wharf

**JAPANESE**  
**SHINJI BY KANESAKA**  
Level 1, Crown Towers  
Lunch 12:00 - 15:00  
Dinner 18:00 - 23:00  
Closed on  
Tuesday (Lunch and Dinner)  
Wednesday (Lunch)

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

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

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

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

**BARS & PUBS**

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

**THE BAR AT THE COUNTDOWN**  
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



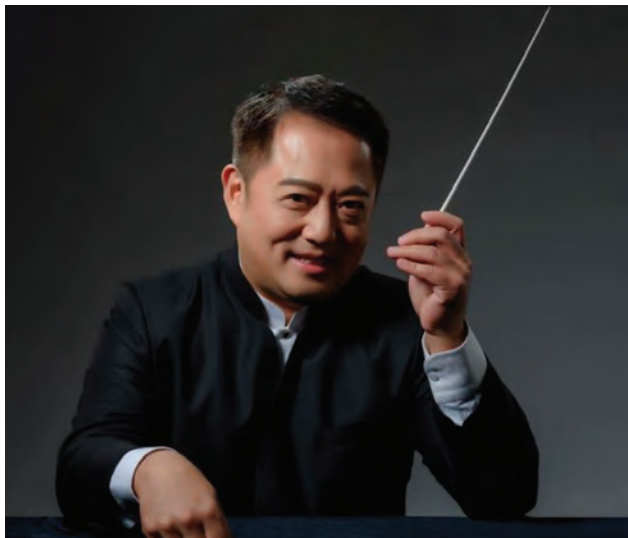
**D2**  
Macau Fisherman's Wharf  
Edf. New Orleans III  
Macau

**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 (JUL 19)**

**SALUTE TO RICHARD STRAUSS – 70 YEARS ACROSS TIME AND SPACE**

The great German composer and conductor Richard Strauss had an artistic career spanning 70 years. He not only lived through the latter part of German Romanticism, but also witnessed and shaped the radical changes in Western musical composition in the first half of the 20th century. Now the Macau Orchestra is hosting a night featuring music from the beginning and end of his career: “Serenade Op.7,” written when Strauss was 16; and “Concerto for Orchestra,” composed when he was 81; demonstrating how his approach to writing music developed. The performance, led by conductor Lu Jia lasts for approximately one hour, with no interval.

TIME: 8pm

VENUE: Dom Pedro V Theatre

ADMISSION: Admission with free ticket (tickets distributed at performance venue one hour prior to the performance)

MACAU: Macau Orchestra

ENQUIRIES: (853) 2853 0782

WEBSITE: [www.om-macau.org](http://www.om-macau.org)



**TOMORROW (JUL 20)**

**LEAVING HOME WITH YOUTHFUL DREAM. NO REGRET VERSION**

Singer and songwriter Lo Ta-You is bringing to Macau his world tour featuring the latest version of an earlier concert performed in Taipei in 2017. Lo is taking to the stage with a new band and fresh elements injected into the collection of hits he has amassed over the past 40 years, including “Lukang, the Little Town”, “Orphan of Asia”, “Tomorrow Will Be Better,” and Hong Kong-related songs like “Pearl of the Orient” and “Queen’s Road East”.

TIME: 8pm

VENUE: Cotai Arena, Venetian Macao

ADMISSION: MOP380, MOP680, MOP980, MOP1280, MOP1680

ORGANIZER: The Venetian Macao

ENQUIRIES: (853) 2882 8818

[www.venetianmacao.com](http://www.venetianmacao.com)

TICKETING SERVICE: (853) 2855 5555

[www.macaupoint.com](http://www.macaupoint.com)



**SUNDAY (JUL 21)**

**INTERNATIONAL YOUTH MUSIC FESTIVAL 2019 “ONE BELT, ONE ROAD – MUSIC THROUGHOUT MACAU”**

To celebrate the 70th anniversary of the founding of the People’s Republic of China and the 40th anniversary of the establishment of diplomatic ties between China and Portugal, music will be the element of communication of this event with the invitation of youth orchestras from Portugal and regions and countries along the Belt and Road, who will collaborate with local youth orchestras to present spectacular diversified performances. These performances will promote exchange among the different groups of youths, providing opportunities for them to learn and show their artistic abilities, and establishing a platform for friendship, in order to achieve cultural integration.

INDOOR PERFORMANCES

TIME: 8pm-10pm (July 20 & 21, 2019)

VENUE: Grand Auditorium, Macau Cultural Centre

ADMISSION: Free tickets can be obtained at the Education and Youth Affairs Bureau facilities (online registration required)

ORGANIZER: Education and Youth Affairs Bureau

ENQUIRIES: (853) 8397 2685

[portal.dsej.gov.mo](http://portal.dsej.gov.mo)



**MONDAY (JUL 22)**

**INTERNATIONAL YOUTH DANCE FESTIVAL 2019**

To celebrate the 70th anniversary of the founding of the People’s Republic of China and the 20th anniversary of Macau’s handover to China, the International Youth Dance Festival 2019 “Marvellous Dance for the 20th Anniversary of Macau’s Handover to China” has invited young people from regions and countries along the Belt and Road to perform in Macau. This event gives the Macau youth a chance to learn the cultural characteristics of each region and country, promoting exchange among the different groups of youths, promoting opportunities for them to learn and show their artistic abilities, and establishing a platform for friendship, in order to achieve cultural integration.

PARADE

TIME: 5:30pm-7pm (July 20)

ROUTE AND PERFORMANCE SPOTS: Ruins of St. Paul’s, St. Dominic’s Square and Senado Square

OUTDOOR PERFORMANCES

TIME: 7:30pm-9pm (July 22)

8pm-9:30pm (July 23)

VENUE: Anim’Arte Nam Van

ADMISSION: Free

INDOOR PERFORMANCES

Time: 8pm-9:30pm (July 24)

8pm-10pm (July 25)

VENUE: Macau Forum

ADMISSION: Free tickets can be obtained at the Education and Youth Affairs Bureau facilities (online registration required)

ENQUIRIES: (853) 8397 2685

ORGANIZER: Education and Youth Affairs Bureau  
[portal.dsej.gov.mo](http://portal.dsej.gov.mo)



**TUESDAY (JUL 23)**

**LYRIC POETRY – WORKS OF ARTISTS IN MACAU AND PORTUGAL FROM THE MAM COLLECTION**

Since the 1980s, with Macau’s economy undergoing rapid development, local and Portuguese artists in Macau have also embarked on a poetic journey of exchange. Through major exhibitions held on a regular basis coupled with fruitful exchanges, Macau contemporary art has developed steadily, from exploration and experimentation to innovation and maturity. This time, taking on the curatorial theme “lyric poetry”, the exhibition showcases more than 90 outstanding works in MAM collection, from oils, acrylics, and watercolour paintings, to mixed-media paintings, sculptures and installations that fully reflect the creative outcomes of contemporary artists, besides revealing rich Chinese and Portuguese cultural connotations. The 60 artists featured include local Chinese and Macanese artists, as well as Portuguese artists who have settled or exhibited in Macau.

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

UNTIL: November 4, 2019

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Macau Museum of Art

ENQUIRIES: (853) 8791 9814

[www.mam.gov.mo](http://www.mam.gov.mo)





## WEDNESDAY (JUL 24)

### ANHUI STYLE

Anhui Orchestra was formed in 2010 to promote classical music, both Chinese and Western. In under a decade its high reputation has spread beyond the Mainland, with the group performing in Hong Kong, South Korea and Canada. Now they are coming to town as special guests of the Macau Cheong Hong Orchestra for “Anhui Style”, a night dedicated to traditional Chinese music. The performance lasts for about one hour and a half, including a 15-minute half-time break.

TIME: 8pm

VENUE: Grand Auditorium, Macau Cultural Centre  
ADMISSION: Free admission with tickets distributed two weeks prior to the performance at Avenida do Almirante Lacerda, No.163-165, Edf. Industrial Hopewell, 10th floor; limit of six tickets per customer

ENQUIRIES: (853) 2858 1150

ORGANIZER: Macau Cheong Hong Music Club  
[www.cheonghong.org.mo](http://www.cheonghong.org.mo)



## THURSDAY (JUL 25)

### LITTLE MAX

Over the course of a decade, Spanish troupe Arena en los Bolsillos (or “Sand in the Pockets”, in English) has won awards in Spain and abroad. The children’s theatre company now comes to Macau, inviting toddlers and those a little older, to take a peek at the world of “Little Max”, a place where industrial and everyday objects are transformed by the power of imagination and storytelling and the use of puppetry. The performance lasts for about 45 minutes.

TIME: 7:30pm (July 25)

3pm, 5pm & 7:30pm (July 26)

11am, 3pm & 5pm (July 27 & 28)

VENUE: Small Auditorium, Macau Cultural Centre  
ADMISSION: MOP180

ORGANIZER: Macau Cultural Centre

ENQUIRIES: (853) 2870 0699

[www.ccm.gov.mo](http://www.ccm.gov.mo)

TICKETING SERVICE: (853) 2855 5555

[www.macauticket.com](http://www.macauticket.com)

# Sands WEEKEND



## ALL THAT'S GOLD DOES GLITTER – AN EXHIBITION OF GLAMOROUS CERAMICS

Until 9 October

The Venetian Macao; The Parisian Macao; Four Seasons Hotel Macao; Sands Macao and The Macao Museum of Art

This Art Macao exhibition runs at multiple Sands China properties until 9 October and features over 90 ceramic masterpieces curated by internationally renowned artist Caroline Cheng from outstanding contemporary ceramic artists from 13 different countries and regions. It is the largest and highest-level ceramic art exhibition in the Greater Bay Area in 2019.



## 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](mailto:portofino.reservation@sands.com.mo)

\*Subject to 10% service charge.



## PARISIAN PRIVÉ STYLING SUITE

Shop 310d, Level3, Shoppes at Parisian

The Parisian Privé Styling Suite, a new and unique service exclusive to Shoppes at Parisian, is an intimate, bespoke space where you can enjoy personalised styling consultation with our Fashion Stylist for the latest looks, trends and fashion tips, as well as make-up and gift recommendations for special occasions. Whether you need a wardrobe update, plan a shopping spree or are just looking for a special gift, our Styling service is designed to meet the needs of each and every individual.

Time: 12pm to 8pm Daily (Closed on Tuesdays)

Reservations: +853 8111 2733 or [info.stylingsuite@sands.com.mo](mailto:info.stylingsuite@sands.com.mo)



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澳門巴黎人

**Holiday Inn**  
MACAO • HOLIDAY INN  
澳門假日酒店

**CONRAD**  
MACAO, COTAI CENTRAL  
澳門金沙中心康萊德酒店

**Sheraton Grand**  
MACAO, COTAI CENTRAL  
澳門喜來登金沙城中心大酒店





**Black-figure neck amphora**  
Late sixth century B.C., ceramic

## Mysterious

Historians continue to debate where the Etruscans came from before they settled in **Northern Italy**. Archaeologists have theorized that the Etruscans arrived by sea and were from **Asia Minor**. But it is possible that their culture developed from an indigenous people of Italy called the **Villanovans**.

## In a name

The Etruscans called themselves the **Rasena** or **Rasna**. They were known as the **Tyrsenoi** or **Tyrrhenoi** by the Greeks and as the **Tusci** or **Etrusci** by the Romans.

## When and where



The Etruscan civilization thrived from about 900 B.C. to about 200 B.C. They lived in a land called Etruria (present day Tuscany, Umbria and Latium), which lay between the Apennine Mountains and the Tyrrhenian Sea. Eventually, they spread north across the Apennines and the Arno River into the Po Valley. They also moved south across the Tiber River into Latium and Campania. One village they conquered was called **Latins**, which would someday become the city of Rome.

# WORLD OF WONDER

Exploring the realms of history, science, nature and technology

# The Etruscans

The Etruscans (ih-TRUHS-kuhns) were an ancient and mysterious people who settled on the Italian peninsula around 800 B.C. The Etruscan civilization is remembered for its strong influence on the culture and art of early Rome.

**Bronze helmet**  
used as a lid on an  
ash urn.



**Tomb painting of men dancing**

Much of what we know about the Etruscans is from the hundreds of burial tombs that have been excavated. The walls of the tombs are decorated with elaborate paintings that depict a variety of rites.

## Daily life

The Etruscans lived in fortified city-states, usually on a hill. Their cities had sophisticated sewer systems, and homes were built around an open courtyard. The Etruscan military was a force to be reckoned with. Their powerful military was used to conquer and control surrounding peoples. Dominated populations were forced to work the land while the Etruscans focused on commerce and industry.

## Government

Etruria (the land of the Etruscans) was divided into 12 **city-states**. A king or magistrate ruled each city. The cities were united into a federation or league. The league was not strong enough to prevent the cities from fighting each other, which eventually contributed to their downfall.

Maritime trade, agriculture and mining were the backbone of the thriving Etruscan economy.

## Beliefs

The Etruscans worshipped many gods and goddesses, and many of their legendary heroes, such as Hercules, were adopted from the Greeks and renamed. The Etruscans built temples to their gods, where offerings were made. The main gods were **Tin**, ruler of the universe; **Uni** (Tin's wife), the protector of cities and births; and **Menrva**, the healer.

The Etruscans foretold the future by observing signs, such as lightning and birds flying.

## The arts

Etruscan sculpture was carved in a variety of stone, terra cotta and metal. Sculptures were usually used for religious purposes and were painted.

The Etruscans also made beautiful pottery. One style strongly resembles the Greek pottery of the time, but the images are more fluid. Black pottery with molded decorations is called **bucchero** (BOO-ker-oh).

The jewelry of the Etruscans is still admired for its beauty and technical artistry. Gold, bronze and silver were utilized. They had mastered the art of **filigree** (fine wire) and **granulation** (tiny gold granules).



Hundreds of **ceramic vessels** have been found in Etruscan tombs.

**Gold and glass Etruscan necklace**  
The Metropolitan Museum of Art

**Tomb**

## A brief timeline

**800 B.C.:** Beginning of the Etruscan civilization in Italy.

**700 — 580:** Major Etruscan cities such as Cerveteri (Cisra), Chiusi (Clevsin), Populonia (Puplona), Tarquinia (Tarchuna), Veii (Vei), Vetulonia (Vetluna), and Vulci (Velch) are established.

**616 — 579:** Rome is ruled by its first, legendary Etruscan king, Lucius Tarquinius Priscus.

**500:** Etruscan power is at its zenith.

**580 — 325:** Rome begins to take an interest in Etruscan holdings.

**325 — 90:** The Etruscan Decline is marked by the expansion of Rome. The Etruscans are absorbed into Roman culture.



SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.ancient.eu>; <https://www.thoughtco.com>; The Metropolitan Museum of Art; [www.historyforkids.net](http://www.historyforkids.net); [www.socialstudiesforkids.com](http://www.socialstudiesforkids.com)

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