

# From penny press to Snapchat



Today's grandparents may have fond memories of the "good old days," but adults have worried about their kids' fascination with technology and entertainment since the days of dime novels, radio, the first comic books and rock n' roll



- MOVIES: THE NUN
- BOOK: BONES OF BROOKLYN BY IRA GOLD
- MUSIC: KARMA FOR CHEAP BY AARON LEE TASJAN
- WINE: THE WELL OF MARY; OR, SAFE HAVEN
- F&B: BRASSERIE INTRODUCES CUISINE FROM WEST OF FRANCE

**DRIVE IN**

Jake Coyle, AP Film Writer

**IN 'THE NUN,' WHAT EVIL LURKS BENEATH A HABIT**

As frightening as the "The Nun" is, it doesn't hold a candle to today's real-life horrors in the Catholic Church.

But while a new generation of filmmakers has breathed new life into horror by embedding it with frightful and salient social commentary, the "The Conjuring" franchise — of which "The Nun" is a spinoff and the fifth installment — isn't about anything so real. It's about exhuming classic horror archetypes — creaky old houses and creepy old dolls — with (mostly) old-school effects. And what's more old school than a mean ol' nun?

Set in 1952, "The Nun" is the origin story of Valak (Bonnie Aarons), a demonic nun who first turned up in "Conjuring 2," as the pursuit of Vera Farmiga's paranormal expert. This time, our protagonist is Sister Irene (played by Vera's younger sister Taissa Farmiga), a novice who, just before her vows, is dispatched by the Vatican, along

with Father Burke (Demian Bichir), an expert in unexplained phenomena (or as he says, "miracle hunting"), to a remote Romanian abbey where a young nun has just hung herself.

The decaying, overgrown abbey and its adjoining covenant are suitably eerie. The place, handsomely crafted by production designer Jennifer Spence, has the feel of a horror-movie set, complete with a foggy cemetery, and the action that follows has the almost comforting pattern of surprises and scares that's to be expected. Entering the gothic world of "The Nun," built so sturdily on horror movie clichés, is to slide into a darkly fantastical realm that's practically cozy it's so familiar.

Crypts will turn into traps, apparitions will flicker in the mirrors and ancient Christian dogma will be used for all its sinister power. Certainly, anyone who goes anywhere at any time clutching a lantern will run into trouble.

But what distinguishes "The Nun" is its silky, sumptuous shadows. Directed by British filmmaker Corin Hardy ("The Hallows") and shot by Maxime Alexander (who was also cinematographer on the "Conjuring" spinoff "Annabelle: Creation," "The Nun" shrouds itself so much in darkness that it at times verges on becoming a nightmarish abstraction. You almost lose sense of what exactly is going on, as Sister Irene falls into a labyrinthine abyss.

The spell, of course, gets broken as the demands of plot and franchise return. And "The Nun" has little to offer beyond: Beware of spooky Romanian abbeys. But for a moment or two, it hangs suspended in a luxurious gloom, the kind that these days passes for a welcome escape.

**"The Nun," a Warner Bros. release, is rated R by the Motion Picture Association of America for terror, violence, and disturbing/bloody images. Running time: 96 minutes. ★★☆☆**

AP PHOTO



Taissa Farmiga in a scene from "The Nun"

**BOOK IT**

**RELUCTANT MOBSTER PULLED BACK IN 'BONES OF BROOKLYN'**

Howard Fenster, son of a bookkeeper for the Mafia, has been "in the life" since he was 10. But now, he and his girlfriend, Ariel, have fled, hoping to escape the Italian, Russian and Asian gangs fighting over what's left of non-gentrified Brooklyn.

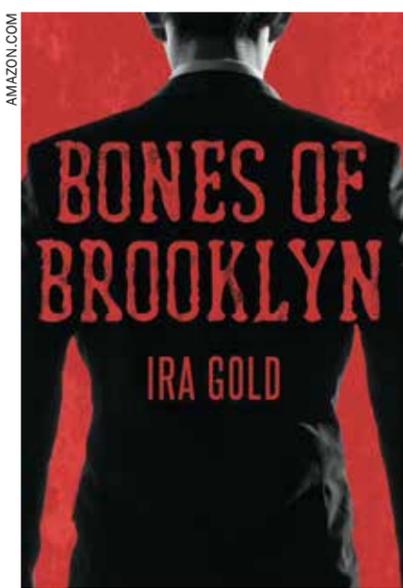
They had dreamed of faraway places, but they make it only a subway ride away to Greenwich Village before becoming paralyzed by "inertia" and post-traumatic stress from the bloodshed of "Debasements of Brooklyn," the first novel in Ira Gold's noir series.

Near the opening of "Bones of Brooklyn," Fenster's old boss, Pauli

Bones, tracks him down and orders him back. Some people need killing, and Pauli's depleted gang requires reinforcements.

Fenster wonders if one of those who needs killing is himself. After all, his attempt to disappear put his loyalty into question. Worse, it's no secret that he reads, a bizarre habit that makes him suspect in his violent world.

Fenster's fellow mobsters would be even more suspicious if they knew that he longs for a life of the mind, his thoughts swimming with the wisdom and folly of the classics from Orwell to Proust.



"Bones of Brooklyn" (Permanent Press) by Ira Gold

Nevertheless, over Ariel's initial objections, Fenster returns to Brooklyn. There, he discovers that Pauli isn't the only one who wants something from him. Rose Spoleto, widow of a mobster Fenster killed in the first novel, wants a favor. So does Alexandra Rachmaninoff, the wife of a Russian hoodlum. To name a few.

The result is a yarn thick with tension, violence, profanity, kinky sex and triple crosses that have Fenster, and the reader, continually wondering who is on whose side and where the next bullet will come from.

Fenster gradually discovers that he is much better at scheming and

killing than he ever realized. This alternately energizes and depresses him, but it excites Ariel.

"Eighty-five percent of life may be showing up, while a mere 15 percent consists of an ability to pull a trigger," Fenster muses. "If my lifelong ambivalence gets ripped away, what remains? It's my questioning of the value of doing anything that provides all the meaning of my life." Gold tells his fast-paced tale in a tight, quirky style that is rich with irony, black humor, colorful settings and memorable characters.

**Bruce De Silva, AP**

**TTUNES**

**ENGAGING POP POTPOURRI FROM AARON LEE TASJAN**

AP PHOTO



Aaron Lee Tasjan, "Karma for Cheap" (New West)

When performing on a cruise ship, Aaron Lee Tasjan has been known to play New York Dolls music that sends listeners fleeing for the exits. The amusing lesson: Don't try to pigeonhole this guy.

The one-time glam rocker has dabbled in Americana, and on tour does a hilarious Dylan-style talking blues. Now he's into ear candy.

"Karma for Cheap" is a 10-song pop potpourri heavy on hooks and

memorable melodies, with pounding piano and plenty of air guitar invitations. There's a slightly druggy haze to the whole thing and the album echoes classic rock, from ELO ("The Rest Is Yet to Come") and The Traveling Wilburys ("Heart Slows Down") to Elliott Smith ("Dream Dreamer") and Tom Petty ("Set You Free"). Bits of The Beatles abound.

But there's nothing stale about the material because it's so well-crafted

and joyfully performed by Tasjan and his touring band, which includes standout guitarist Brian Wright. It also helps that there's a topical bent to the lyrics, which stress the need to overcome the negativity of creepy times.

This album should improve anyone's world outlook, and it captures the considerable charms of Tasjan's live performances, even without any New York Dolls covers.

**Steven Wine, AP**

## NEWS OF THE WORLD

Barbara Ortutay, New York



Kathy and Steve Dennis pose with a photo they took of some of their grandchildren and their phones

# Parents fret through the ages from penny press to social media

When Stephen Dennis was raising his two sons in the 1980s, he never heard the phrase “screen time,” nor did he worry much about the hours his kids spent with technology. When he bought an Apple II Plus computer, he considered it an investment in their future and encouraged them to use it as much as possible. Boy, have things changed with his grandkids and their phones and their Snapchat, Instagram and Twitter. “It almost seems like an addiction,” said Dennis, a retired homebuilder who lives in Bellevue, Washington. “In the old days you had a computer and you had a TV and you had a phone but none of them were linked to the outside world but the phone. You didn’t have this omnipresence of technology.”

Today’s grandparents may have fond memories of the “good old days,” but history tells us that adults have worried about their kids’ fascination with new-fangled entertainment and technology since the days of dime novels, radio, the first comic books and rock n’ roll.

“This whole idea that we even worry about what kids are doing is pretty much a 20th century thing,” said Katie Foss, a media studies professor at

Middle Tennessee State University. But when it comes to screen time, she added, “all we are doing is reinventing the same concern we were having back in the ‘50s.”

True, the anxieties these days seem particularly acute — as, of course, they always have. Smartphones have a highly customized, 24/7 presence in our lives that feeds parental fears of antisocial behavior and stranger danger.

What hasn’t changed, though, is a general parental dread of what kids are doing out of sight. In previous generations, this often meant kids wandering around on their own or sneaking out at night to drink. These days, it might mean hiding in their bedroom, chatting with strangers online.

Less than a century ago, the radio sparked similar fears. “The radio seems to find parents more helpless than did the funnies, the automobile, the movies and other earlier invaders of the home, because it can not be locked out or the children locked in,” Sidonie Matsner Gruenberg, director of the Child Study Association of America, told *The Washington Post* in 1931. She added that the biggest worry radio gave parents was how

it interfered with other interests — conversation, music practice, group games and reading.

In the early 1930s a group of mothers from Scarsdale, New York, pushed radio broadcasters to change programs they thought were too “overstimulating, frightening and emotionally overwhelming” for kids, said Margaret Cassidy, a media historian at Adelphi University in New York who authored a chronicle of American kids and media.

Called the Scarsdale Moms, their activism led the National Association of Broadcasters to come up with a code of ethics around children’s programming in which they pledged not to portray criminals as heroes and to refrain from glorifying greed, selfishness and disrespect for authority.

Then television burst into the public consciousness with unrivaled speed. By 1955, more than half of all U.S. homes had a black and white set, according to Mitchell Stephens, a media historian at New York University. The hand-wringing started almost as quickly. A 1961 Stanford University study on 6,000 children, 2,000 parents and 100 teachers found that more than half of the kids studied watched “adult” programs such as Westerns, crime shows and shows

that featured “emotional problems.” Researchers were aghast at the TV violence present even in children’s programming.

By the end of that decade, Congress had authorized USD1 million (about \$7 million today) to study the effects of TV violence, prompting “literally thousands of projects” in subsequent years, Cassidy said.

That eventually led the American Academy of Pediatrics to adopt, in 1984, its first recommendation that parents limit their kids’ exposure to technology. The medical association argued that television sent unrealistic messages around drugs and alcohol, could lead to obesity and might fuel violence. Fifteen years later, in 1999, it issued its now-infamous edict that kids under 2 should not watch any television at all.

The spark for that decision was the British kids’ show “Teletubbies,” which featured cavorting humanoids with TVs embedded in their abdomens. But the odd TV-within-the-TV-beings conceit of the show wasn’t the problem — it was the “gibberish” the Teletubbies directed at preverbal kids whom doctors thought should be learning to speak from their parents, said Donald Shifrin, a University of Washington pediatrician and former chair of the AAP committee that pushed for the recommendation.

Video games presented a different challenge. Decades of study have failed to validate the most prevalent fear, that violent games encourage violent behavior. But from the moment the games emerged as a cultural force in the early 1980s, parents fretted about the way kids could lose themselves in games as simple and repetitive as “Pac-Man,” “Asteroids” and “Space Invaders.”

Some cities sought to restrict the spread of arcades; Mesquite, Texas, for instance, insisted that the under-17 set required parental su-

pervision. Many parents imagined the arcades where many teenagers played video games “as dens of vice, of illicit trade in drugs and sex,” Michael Z. Newman, a University of Wisconsin-Milwaukee media historian, wrote recently in *Smithsonian*. This time, some experts were more sympathetic to kids. Games could relieve anxiety and fed the age-old desire of kids to “be totally absorbed in an activity where they are out on an edge and can’t think of anything else,” Robert Millman, an addiction specialist at the New York Hospital-Cornell University Medical Center, told the *New York Times* in 1981. He cast them as benign alternatives to gambling and “glue sniffing.”

Initially, the internet — touted as an “information superhighway” that could connect kids to the world’s knowledge — got a similar pass for helping with homework and research. Yet as the internet began linking people together, often in ways that connected previously isolated people, familiar concerns soon resurfaced.

Sheila Azzara, a grandmother of 12 in Fallbrook, California, remembers learning about AOL chatrooms in the early 1990s and finding them “kind of a hostile place.” Teens with more permissive parents who came of age in the ‘90s might remember these chatrooms as places a 17-year-old girl could pretend to be a 40-year-old man (and vice versa), and talk about sex, drugs and rock n’ roll (or more mundane topics such as current events).

Azzara still didn’t worry too much about technology’s effects on her children. Cellphones weren’t in common use, and computers — if families had them — were usually set up in the living room. But she, too, worries about her grandkids.

“They don’t interact with you,” she said. “They either have their head in a screen or in a game.”



**WORLD OF BACCHUS**

Jacky I.F. Cheong

**The Well of Mary; or, Safe Haven**



**TOBERMORY 10 YEARS OLD**

Translucent citrine with shimmering golden reflex, the enchanting offers mirabelle, white pepper, toasted barley, acacia honey and salted butter. With a clear mouthfeel, the invigorating palate delivers Hami melon, turmeric, gingerbread, fleur de sel and wood smoke. Un-chillfiltered and medium-full bodied at 46.3%, the fleshy entry persists through a lively mid-palate, leading to a piquant finish.



**LEDAIG 10 YEARS OLD**

Translucent citrine with flickering golden reflex, the fragrant nose presents dried orange, cardamom, rye bread, tarry ropes and peat. With a robust mouthfeel, the vibrant palate supplies salted lemon, celery seeds, buttered toast, kippers and iodine. Un-chillfiltered and medium-full bodied at 46.3%, the potent palate continues through a pungent mid-palate, leading to a structured finish.

Covering approximately 78,000sqkm, Scotland has some 10,000km of coastline, in addition to nearly 800 islands around the perimeter of its mainland. Somewhat counter-intuitively, those islands situated in the warmer waters of the North Atlantic Gulf Stream actually enjoy a more moderate climate than much of mainland Scotland. Such favourable conditions to grow crops, mature nectars and not least dodge HM's taxmen are of course not overlooked by ambitious distillers. In scotch terms, all these islands except Islay belong to the Highland region. According to the Scotch Whisky Regulations 2009, there are but five single malt regions, namely Campbeltown, Highland, Islay, Lowland and Speyside. Island is curiously and conspicuously not on the list, as it is not so much an official region as it is a subregion of Highland. Island may possess only seven distilleries, but all without exception are characterful and formidable. So stylistically diverse are the Island single malts that they do not seem to hail from the same region, but for the maritime influence and salinity they generally embody with varying degrees of peat and smoke, although never as protruding as those from Islay. Island is proportionally the most dynamic single malt (sub)region in Scotland, with two out of its seven distilleries established within the past quarter of a century, namely Arran (est. 1995) and Abhainn Dearg (est. 2008), while more are in the pipeline. By the time it attains a critical mass of ten or more distilleries,

Island should become a distinct region unto itself, so as to differentiate its distilleries from those in coastal Highland. In a nutshell, Island is a jewel box of treasures. The Isle of Mull is said to be the prettiest of the Inner Hebrides, an archipelago off the west coast of mainland Scotland. There is but a single distillery on the Hebridean island, named after the eponymous fishing village – Tobermory. The name probably derived from Gaelic tobar mhoire, meaning “the well of Mary”, referring to the well and chapel of St. Mary in the vicinity. When the distillery was founded in 1798, it was known as Ledaig, meaning “safe haven” in Gaelic, as the bay nearby is one of the safest anchorages in the entire Hebrides. A clear majority of Scottish distilleries was established after the Excise Act of 1823, which legalised the production of whisky, but Ledaig / Tobermory is one of few exceptions. Three years prior to its establishment, the British government banned distilling across the country so as to conserve food during the War of the First Coalition, and it was during the War of the Second Coalition that the distillery was founded. It has since been closed and reopened several times. Unlike Irish distilleries, which often produce several brands within the same premises, Scottish distilleries generally adopt “one distillery, one brand” model. Ledaig / Tobermory, however, is a distillery with two brands: the peated Ledaig and unpeated Tobermory.

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

**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  
11:30am - 24:00



**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: 5:30 - 11:00



**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**  
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



**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 RIO 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

**R BAR**  
Level 1, Hard Rock 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**  
Macao 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

**KITCHENWISE**

Lynzy Valles, MDT

**BRASSERIE INTRODUCES  
CUISINE FROM WEST  
OF FRANCE**

The Parisian Macao's signature Brasserie restaurant has launched a regional French set menu, A Journey to the West and Loire Valley, made available until October 31.

Bringing an authentic taste of the west of France and Loire Valley, the new four-course set menu is priced at MOP480 per person and includes an appetiser, soup, main course and dessert. Highlights include two classic French beef dishes using superb Charolais beef, prized for its quality and flavour.

French beef tartar with foie gras terrine is crafted with chilled Charolais beef artfully blended with shallots, cornichon, egg yolk and herbs, accompanied by homemade duck foie gras terrine and fig compote, while braised French beef with potato and white wine from Saumur uses Charolais beef chuck, marinated overnight with Saumur white wine, garlic, herbs and spices, then slow-baked until tender.

Other standout dishes include black mussel soup with white wine, cream, saffron and croutons, and traditional Paris-Brest with pâte à choux, hazelnut mousse, roasted hazelnuts and feuillantine.

In a media gathering early this week, Brasserie executive french Chef Daniel Brolese remarked, "We had

in mind to create a menu based on this region [...] so we incorporated the beef into this menu."

"The reason why we chose the secondary cut is to get everybody know that it's not only tenderloin and ribeye cut but also other cuts that we can use and make them delicious without using the cut that everybody knows," the chef added.

As part of A Journey to the West and Loire Valley, guests can also pair dishes with a unique selection of wines from the Loire Valley, available both by the glass and bottle.

A gourmand's paradise, the west of France includes Brittany, whose seafood is renowned worldwide for its quality, and Normandy, famed for its apples, cider, Calvados and cattle, which in turn produce some of the country's best beef, cream, butter and cheese. Meanwhile the Loire Valley is rich in cheese and seafood such as oysters, shrimp, fish and more.

In support of the first French Beef Festival, taking place in 20 Hong Kong and Macau restaurants from September 21, Chef Daniel Brolese has also incorporated some classic beef dishes for this menu.

"In line with French Beef Festival, we decided to incorporate beef instead of having a separate menu and it fits in the Loire Valley region," the chef added.



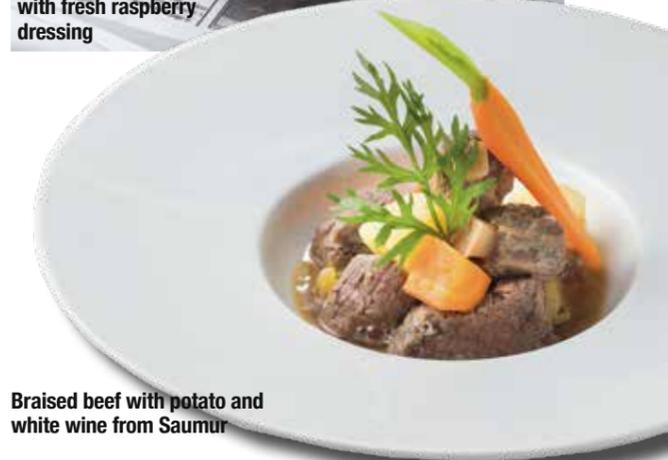
French beef tartar with foie gras terrine, mixed salad with walnut dressing



6 shucked oysters with fresh raspberry dressing



Vol-au-vent of escargots in mushroom sauce



Braised beef with potato and white wine from Saumur



Black mussel soup with white wine, cream, saffron and crouton



Butter poached Boston lobster on slow cooked savoy cabbage fish quenelle and mushroom cream sauce

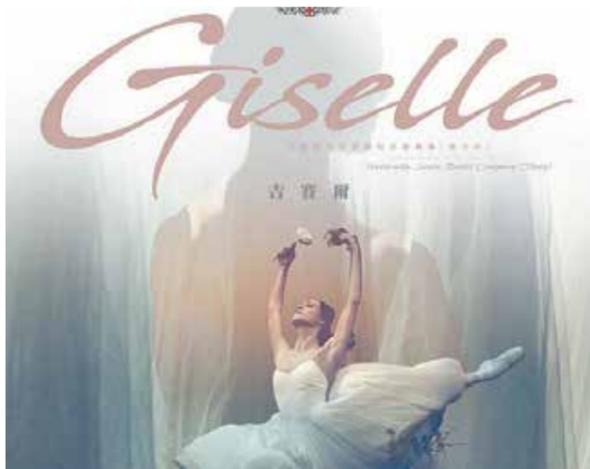


Pâte à choux, hazelnut mousse, roasted hazelnuts, feuillantine

Selected cheeses from the west region



**WHAT'S ON**



**TODAY (SEPT 7)**  
GISELLE

Italy's Teatro alla Scala Ballet Company brings to town the romantic 19th century ballet Giselle. It tells the story of a young peasant girl who dies of grief when she discovers her sweetheart is betrothed to someone else. Having joined a ghostly army of maidens that haunts the forests, Giselle will carry out the ultimate act of love and forgiveness, saving her beloved from the vindictive spirits, before disappearing with the first rays of dawn. The performance lasts for more than two hours, with a 30-minute intermission.

TIME: 8pm (September 7)  
2:30pm & 8pm (September 8)  
2:30pm (September 9)

VENUE: Grand Auditorium, Macau Cultural Centre  
ADMISSION: MOP150, MOP200, MOP280, MOP380  
ORGANIZER: Macau Cultural Centre  
ENQUIRIES: (853) 2870 0699  
www.ccm.gov.mo  
TICKETING SERVICE: (853) 2855 5555  
www.macauticket.com



**TOMORROW (SEPT 8)**  
29TH MACAU INTERNATIONAL FIREWORKS  
DISPLAY CONTEST

Ten pyrotechnic teams from around the world are joining the 29th Macau International Fireworks Display Contest, with fireworks accompanied by laser light projections and music in the waterfront area in front of Macau Tower. Other popular viewing points to take in the display are Kun lam Ecumenical Centre, Macau Science Center, the shoreline in Taipa, the top of Penha Hill and Anim'Arte NAM VAN, by the lakeside at Nam Van. The firework displays are being shown live on public television broadcaster TDM, while the soundtrack of each show can be heard on Radio Macau's Chinese Channel (FM100.7) during the performance. A Fireworks Carnival is to be held next to the Macau Tower on each display night, bringing together delicacies, music, dance performances and games.

TIME: 9pm & 9:40 (September 8, 15, 24 & October 3)  
ADMISSION: Free  
ORGANIZER: Macau Government Tourism Office  
ENQUIRIES: (853) 2833 3000  
fireworks.Macautourism.gov.mo



THE WORLD AND I

Listen to their stories and view the world through their perspectives. Even if we speak the same language, everyone has one's own unique worldview, which make up a city's collective worldview. This performance is a collective work by eight special needs performers that create a worldview map by sharing their own stories and perspectives. This performance is part of the "Community Arts Projects Support Programme" sponsored by the Cultural Affairs Bureau. It is collaboration between Comuna de Pedra and Association of Parents of the People with Intellectual Disabilities of Macau. From workshops to rehearsals and finally to the performance, participants have been preparing for a year. The stage is a platform to let public see the special needs community and understand their stories.

TIME: 8pm (September 8)  
4pm & 8pm (September 9)  
VENUE: Auditorio do Conservatorio de Macau  
ADMISSION: MOP100  
ORGANIZER: Comuna de Pedra  
TICKETING SERVICE: (853) 2855 5555  
www.macauticket.com



**SUNDAY (SEPT 9)**  
STAR OF MACAU NATIONAL MUSIC "JOY·MUSIC –  
LEE'S SOLO PIANO AND GUZHENG RECITAL"

The concert will be performed by Lee Wan-Hoi, rising star of Macau's music scene. She will be sharing the blossoming of many years of professional study and personal love of guzheng and piano. The recital includes "Jardins sous la Pluie (Gardens in the Rain)", "Ballade no. 1 in G minor op. 23", "Argentinian Dance No. 1, 2 & 3", "Lotus Ballad", "Western Theme Fancy", "Regret in Lin'an" and other well-known pieces. This will be a musical extravaganza full of color and charm.

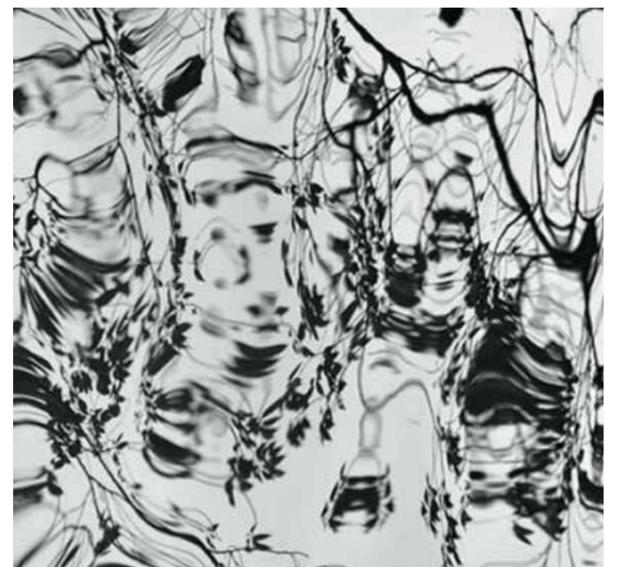
TIME: 8pm  
VENUE: Macau Cultural Centre  
ADMISSION: MOP100  
ORGANIZER: Macau Musical Art Research Association  
TICKETING SERVICE: (853) 2855 5555  
www.macauticket.com



**MONDAY (SEPT 10)**  
3RD LANTERN FESTIVAL

The 3rd Lantern Festival is being held at the promenade outside One Central Macau and Wynn Macau, and at Anim'Arte NAM VAN, to celebrate the Mid-Autumn Festival. The first segment includes 10 rabbit lantern-inspired installations, designed by Macanese architect and artist Carlos Marreiros, and several works of butterfly-themed floral art. The exhibits at Anim'Arte NAM VAN are produced by local design company Meeet, and include light projections.

TIME: All day  
VENUE: Promenade outside of One Central Macau and Wynn Macau (September 1 to October 15)  
Anim'Arte Nam Van (September 1 to October 2)  
ADMISSION: Free  
ORGANIZERS: One Central Macau and Wynn Macau  
ENQUIRIES: (853) 8896 0779  
www.miba.org.mo



**TUESDAY (SEPT 11)**  
BEGINNING ANEW: WORKS BY VONG SEK KUAN

Marking a career spanning almost half a century, veteran local photographer Vong Sek Kuan presents this solo exhibition at 1844 Macau Photography Art Space. The showcase includes 14 black and white abstract photos, all under the theme "Beginning Anew". The latter is a motto taken from an interpretation of the Chinese classic "Book of Changes", arguing the world follows a perpetual cycle, from end to beginning. In the works exhibited, Vong Sek Kuan seeks to capture on still images how the world is in constant transformation.

TIME: 11am-1pm & 2pm-6pm (closed on Sundays)  
VENUE: 1844 Macau Photography Art Space  
ADMISSION: Free  
ORGANIZER: 1844 Macau Photography Art Space  
ENQUIRIES: (853) 6311 1390  
www.1844macau.com



**WEDNESDAY (SEPT 12)**  
EXHIBITION OF NEW WORKS IN MAM  
COLLECTION

This exhibition features eight vertical scrolls depicting flowers, plants and fruits, produced by painter Zhao Mingshan, who died in the 1960s. The artist is considered one of the clearest exponents in Macau of the Lingnan school of painting, and a disciple of Situ Qi, a renowned Lingnan school painter of flowers. Zhao Mingshan left few works, meaning his paintings are only rarely to be found in public or private collections. In 2015, relatives of Zhao Mingshan expressed willingness to donate to the Macau Museum of Art (MAM) the eight works now on exhibition.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)  
UNTIL: October 26, 2018  
VENUE: Macau Museum of Art  
ADMISSION: Free  
ENQUIRIES: (853) 8791 9814  
ORGANIZER: Macau Museum of Art  
www.mam.gov.mo



**THURSDAY (SEPT 13)**  
BEYOND THE SCENERY: EXHIBITION  
COMMEMORATING THE 300TH ANNIVERSARY OF  
THE PASSING OF WU LI

The Macau Museum of Art has collaborated with the Palace Museum and the Shanghai Museum to put together this showcase. The exhibition features 84 pieces of works by Chinese landscape painter Wu Li, as well as some works by his mentors and friends. Wu Li spent three years in Macau in order to receive religious training from the Catholic Church. While in Macau – and before becoming one of the first Chinese to be ordained a Jesuit priest – he continued to practice his painting, with 1681 being his most productive year.

TIME: 10am-7pm (last admission 6:30pm; closed on Mondays)  
UNTIL: November 11, 2018  
Venue: Macau Museum of Art  
ADMISSION: Free  
ORGANIZER: Macau Museum of Art  
ENQUIRIES: (853) 8791 9814  
www.mam.gov.mo

# Sands WEEKEND



**LA PARISIENNE CABARET FRANÇAIS**  
Until 16 September  
The Parisian Theatre, The Parisian Macao

La Parisienne Cabaret Français blends illusion, dance, acrobatics and comedy in true Parisian style to delight viewers of all ages. The show uses state of the art audio and visual technology to take viewers on an immersive tour of Paris via the Eiffel Tower, Arc De Triomphe and Notre Dame Cathedral before heading to Macao. An international cast of 38 death-defying stunt performers, illusionists, world champion skaters and dancers will take the audience on an amazing 65-minute journey.

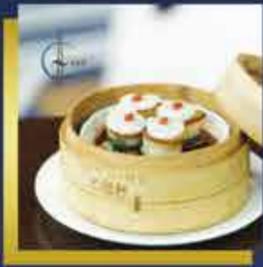
Time: Weekday shows at 8pm, no shows on Monday  
Saturday show at 8pm  
Sunday show at 5pm  
Tickets: From MOP188, call reservations +853 2882 8818  
cotaiticketing.com



**BRUNCH EXTRAVAGANZA**  
Every Saturday  
Portofino – Shop 3109, 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: 11am – 1pm & 1:30pm – 3:30pm  
Tickets: From Adult MOP438\* | From Child MOP218\*  
Reservations: +853 8118 9950 or portofino.reservations@sands.com.mo  
\*Subject to 10% service charge.



**LA CHINE – VIBRANT AND CHIC**  
Level 6, Eiffel Tower, The Parisian Macao

Located within the Eiffel Tower, La Chine offers a vibrant and chic dining experience, with an amazing view of Cotai Strip. Guests can experience French-influenced Chinese dishes in a genuine French atmosphere. Come and indulge yourself and your family with our new seasonal menus as well our dim sum dishes.

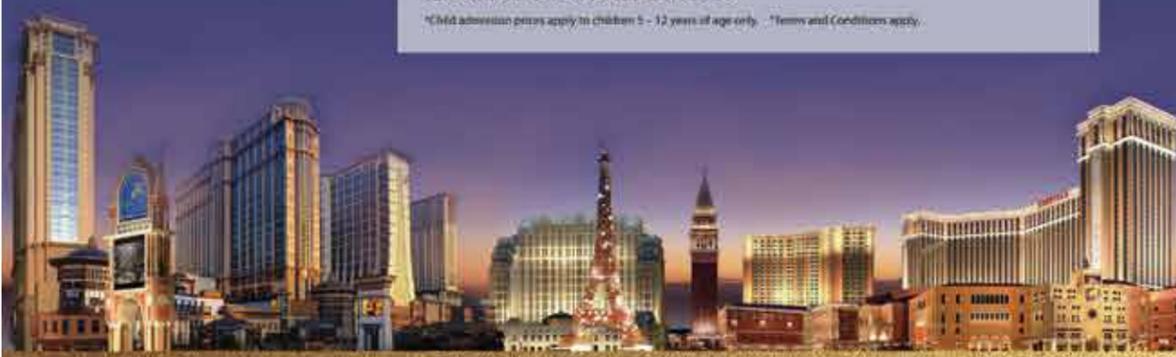
Time: 11am – 3pm | 6pm – 11pm  
Reservations: +853 8111 9210 or lachine.reservation@sands.com.mo



**THOMAS FRIENDSHIP PARTY WITH THE LITTLE BIG CLUB ALL STARS**  
Until 30 September  
Urumqi Ballroom, Level 4, Sands Cotai Central

Don't miss the ultimate fun kids' party! Kids are transported to The Little Big Club character stories by the immersive room décor, see their dreams come to life. Dress up in fabulous colourful costumes with Mike the Knight and Angelina Ballerina. No party is complete without an awesome and delicious array of snacks prepared just for you.

Time: 3:30pm - 5:00pm daily  
Admission: MOP100\*(Adult) | MOP80\*(Child)  
Tel: +853 8113 7915 / +853 8113 7916  
\*Child admission prices apply to children 5 – 12 years of age only. \*Terms and Conditions apply.



澳門金沙度假區  
**Sands**  
RESORTS MACAO









# World of Wonder

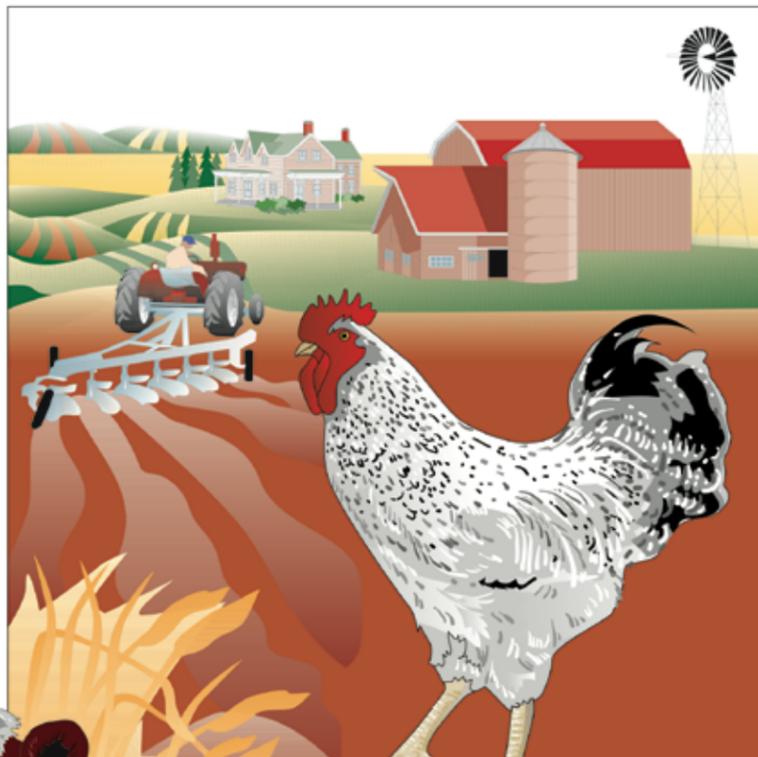
EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY

By Laurie Triefeldt

# FARMING

## Feeding the world

More than 10,000 years ago, people in the Middle East and Southwest Asia learned to cultivate wild grasses to produce edible seeds and grain. These first farmers also domesticated herd animals such as cattle, goats and sheep. This meant people no longer needed to be hunter-gatherers and could settle in permanent homes. Centuries later, European explorers brought home new plants such as potatoes and tomatoes, and crops became more diverse. Today, with modern air transport, farmers can send their fresh produce almost anywhere in the world.



### Tools and machines

The earliest tools for breaking soil and preparing it for planting were probably large sticks or deer antlers. Then plows were invented. First made of wood and later of iron, the earliest plows were pulled or pushed by people.



The ancient Egyptians cut grain by hand, using sharp blade called a scythe.

There was little change in farming techniques for thousands of years. However, over the past 300 years, many new machines have been invented for planting, sowing and harvesting.

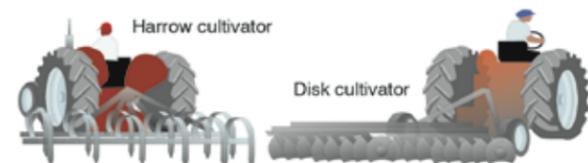
As people began to domesticate animals, they started to harness horses and oxen to plows. This let them prepare more land each day. Although today we say an **acre** is 43,560 square feet, in earlier times it represented the amount of land a single ox could plow in one day. Today, tractors are often used to pull plows and other farm equipment.

### Approximate time needed to plow an acre of land



This tractor can plow 20 times as much land in the same time as the early hand plow.

Plows break the soil into large chunks. These need to be broken into smaller chunks by a tool called a disk cultivator or harrow cultivator in order for crops to grow well.



Harvesting machines used to reap grains such as wheat and corn are called combines. A wheat combine cuts the wheat with a rotating blade similar to a push mower. The wheat falls onto a conveyor belt, where the kernels are separated from the straw. The kernels are then stored in a bin, and the straw is returned to the ground.

Many modern farmers use machines that disk, plant and fertilize all in one step. This no-till technique allows them to immediately plant over a field that has been freshly harvested. The combination of plowing and disking saves both time and money. It also helps conserve the soil.

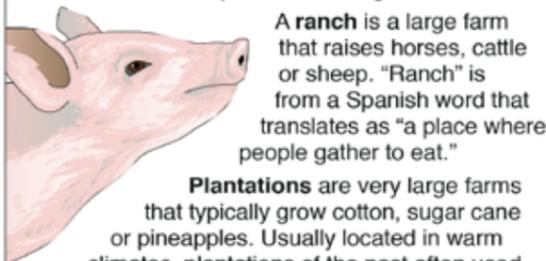


### Variety

Many farms specialize in one kind of crop or livestock.

Farms that only grow crops are called **arable farms**.

**Pastoral** or **livestock farms** use their fields for grazing animals. **Mixed farms** combine arable and pastoral farming.



A **ranch** is a large farm that raises horses, cattle or sheep. "Ranch" is from a Spanish word that translates as "a place where people gather to eat."

**Plantations** are very large farms that typically grow cotton, sugar cane or pineapples. Usually located in warm climates, plantations of the past often used slaves as laborers.

**Dairy farms** specialize in milk products. They use sterilized machines to milk the cows.

A **poultry farm** may raise chickens, ducks, turkeys or geese. There are even poultry farms that breed emus or ostriches.

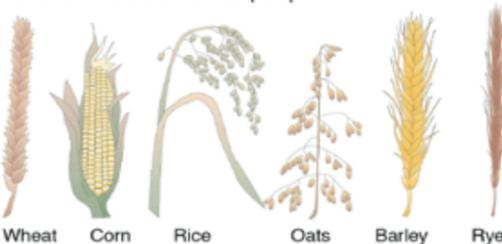
Farmers who keep just a small plot of land and a few animals to meet their own needs are called **subsistence farmers**.

Farms with fruit trees that grow crops such as apples, peaches and cherries are called **orchards**.

Some farmers breed exotic animals for their wool, fur or skin, such as llamas, mink, bison and crocodiles.

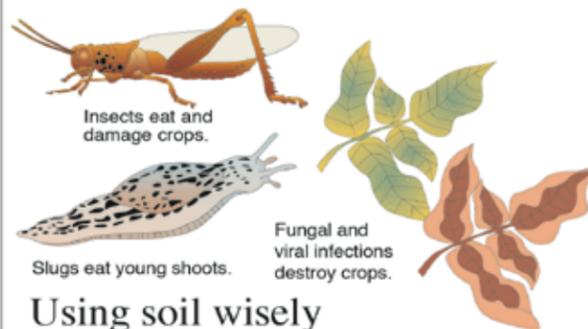
### Cereal crops

The most important foods grown are cereal crops. These are grains like wheat, corn, rice, barley, millet and oats. Corn and barley are grown almost everywhere, but farmers usually plant crops that grow well in their particular soil and climate. Grains feed animals as well as people.



### Pests

Pests destroy more than a third of the world's food supply. To fight pests, many farmers use chemical-based **pesticides** on their crops. Some farmers and consumers believe such compounds are harmful to humans and the environment, and they prefer to combat these problems organically. Farmer-friendly insects that eat pests are one organic solution; growing genetically modified plants that resist disease is another.



Insects eat and damage crops.

Slugs eat young shoots.

Fungal and viral infections destroy crops.

### Using soil wisely

Soil is made up of fine rock particles and decayed grass and wood. **Loam** is a type of soil that is very good for farming because it contains many useful minerals that help plants grow strong. To improve the soil, farmers often enrich it with fertilizers containing **nitrogen**. Fertilizers can be organic, such as manure, or made up of a combination of chemicals. In response to the growing demand for organic food, many farmers are choosing not to use chemical pesticides or fertilizers on their soil.

**Soil erosion** takes place when topsoil is worn away by water and wind. Farmers try to prevent erosion by planting grass to hold down the soil in unworked fields.

Land that lies **fallow**, meaning not plowed and worked is less likely to erode. For this reason, farmers often leave a field unplanted for a year or rotate crops to give the land a rest.

### Irrigation

To grow, crops need water. Without rain, plants will shrivel and die, and orchards will produce little or no fruit. Farmers use **irrigation** to overcome this problem. They dig shallow ditches or bring water in through movable pipes and hoses. This kind of irrigation requires a major source of water such as a well, lake or creek.

### Feast or famine

Poor soil, erosion, pests, droughts, storms and floods can all cause crop failure and famine, where people and animals go hungry. Many countries are susceptible to famine because they lack the soil or climate to grow plentiful crops. Others, like the U.S. and Canada, grow more food than their populations need.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://historylink101.com>; <http://archaeology.about.com>; <http://inventors.about.com>; Growing Food by D.J. Edwards; Farming the Land by Jerry Bushey; Farming and Industry by Patience Coster; Farm Machinery by R.J. Stephen