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- MUSIC: LSD BY LABRINTH, SIA & DIPLO
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# times Extra

weekend Guide

Macau Daily Times | Edition 3278 | 26 Apr 2019



## Heritage CONSERVATION IN FLAMES

In the wake of the fire last week that gutted Notre Dame, questions are being raised about the state of thousands of other cathedrals, palaces and village spires that have turned France — as well as Italy, Britain and Spain — into open air museums of Western civilization

DRIVE IN

Jake Coyle, AP Film Writer

**'AVENGERS: ENDGAME' IS MARVEL'S MACHINE IN HIGH GEAR**

Satisfaction is a complicated concept in Marvel Land. On the one hand, every morsel of pre-release information is obsessively poured over in feverish anticipation. But by the time the movie is coming out, a sudden hush comes over die-hard fans who, to avoid spoilers, have abandoned their phones, detached from the grid and found a quiet ditch to lay in until the coast is clear and the multiplex is open. It's an anguished dance between wanting to know everything and nothing, at once. And it never ceases. No Marvel ending (usually) lasts past the credits.

Those fans won't read this review, but "Avengers: Endgame" will, I suspect, offer them gratification and maybe a welcome moment of respite. "Endgame" not only answers the cliffhanger of its predecessor — that puny \$300 million 156-minute "appetizer" better known as "Infinity War" — but ties together the entire 22-film arc of the Marvel "cinematic universe," begun with 2008's "Iron Man."

Generous in humor, spirit and sentimentality, Anthony and Joe Russo's "Endgame" is a surprisingly full feast of blockbuster-making that, through some

time-traveling magic, looks back nostalgically at Marvel's decade of world domination. This is the Marvel machine working at high gear, in full control of its myth-making powers and uncovering more emotion in its fictional cosmos than ever before.

It was Robert Downey Jr.'s Tony Stark (Iron Man) who kicked things off for the MCU, and it's him who opens "Endgame" and most often takes center stage. Providing even the most basic of plot points in "Endgame" is a fool's errand, but it's fair to say that it takes place some time after the rapture caused by the megalomaniac boulder Thanos (Josh Brolin). Having obtained all six of the "infinity stones," he wiped away 50 percent of Earth's creatures (and superheroes) at the end of "Infinity War" with the snap of his fingers.

Rather than bask in the extra parking spaces and uncrowded check-out aisles, the survivors have spent the ensuing time in a prolonged state of mourning. The remaining superheroes are also reeling, ashamed of their defeat. One has turned angry and vengeful, another has grown a beer belly. As nauseating as the aura of momentousness around "En-



Robert Downey Jr. in a scene from "Avengers: Endgame"

dgame" has been for some, the movie — while certainly not lacking in ominous solemnity — is frequently funny, as the Russos, working from a script by Christopher Markus and Stephen McFeely, arrange their heroes in fresh pairings and unlikely contexts.

That's owed sizably to the cast, which sports a number of top-tier comic actors, chief among them Downey Jr., but there's also the thankfully prominent Paul Rudd (Ant-Man) and Avengers regulars Chris Hemsworth (Thor) and Mark Ruffalo (the Hulk). While Marvel has improved in gender parity (Brie Larson's recently launched Captain Marvel plays a small but pivotal role here) its cosmos could still use some funny ac-

tresses. Can Maya Rudolph, please, be made queen of the galaxy? But it is at least three clown cars worth of superheroes. Seldom, if ever, have more movie stars been brought together in one place; a film with this kind of collection of talent really can't help but be decent, at minimum. Among them: Chris Evans' Captain America, Scarlett Johansson's Black Widow, Don Cheadle's War Machine, Bradley Cooper's Rocket. Yet the Russos, aided by the film's ample running time, balance the characters and story lines swiftly and seamlessly.

Somewhere in this juggling act is a little bit of every tone in the Marvel universe: some of the wit of "Iron Man," a touch of the

madcap romp of "The Guardians of the Galaxy," a smidge of the cosmic saga of "Thor," and even a little of the resonance of "Black Panther." More than any of those franchises, "Endgame," at its best moments, carries the thrill of classic comic-book twists and reversals.

But the main difference is that a dose of finality has finally crept in to a universe where death is seldom visited on anyone but the bad guys. "Endgame" will likely be most remembered for its teary goodbyes. To say who would, of course, invite my own demise. But the send-offs, tender and sincere, capture something about the "Avengers" films. At their root, they are about family. Never has

that been more apparent than in the daughters, fathers, sons, mothers, sisters, brothers and spouses that populate "Endgame," making up the connections that bind this fantasy realm — one that, for all its turmoil, is far more unified than ours.

At their best, they are grand, mega-sized Hollywood spectacles. It's not a spoiler to say that "Endgame" verges more on the latter. At least I don't think so.

"Avengers: Endgame," a Walt Disney Co. release, is rated PG-13 by the Motion Picture Association of America for sequences of sci-fi violence and action, and some language. Running time: 181 minutes. ★★★★★

BOOK IT

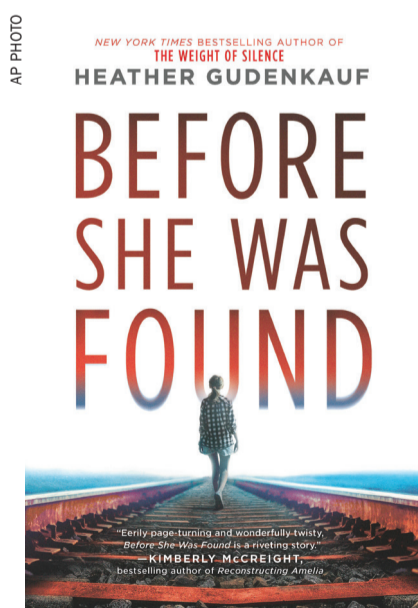
**YOUNG FRIENDS MAKE A BAD DECISION IN GUDENKAUF NOVEL**

Twelve-year-old Cora Landry starts junior high, and she lacks friends and social skills to succeed in the environment of cliques and budding puberty.

She eventually makes two friends named Violet and Jordyn, and the three seem at least on the surface to be inseparable.

All that changes one night during a sleepover. Cora is found bloody and barely alive on some railroad tracks. One of her friends appears to have been attacked as well, but when they both go to the hospital, the blood on Violet's clothes is Cora's.

Mistrust and questions consume the town. Why was Cora attacked? Why were the girls in such an isolated area? What actually happened? The evidence paints a scenario that is too scary to contemplate



"Before She Was Found" by Heather Gudenkauf (Park Row)

for the girls and their families.

Heather Gudenkauf takes a story that has many elements seen in other novels and gives it a fresh spin by telling the story from different perspectives and times with "Before She Was Found."

Cora describes how she became friends with Jordyn and Violet via diary entries up to that fateful night, the parents of the girls tell their side moving forward from the incident, and months later a therapist looking for answers offers

another perspective. The narrative jumps back and forth in time, forcing the reader to make personal judgments while also showing how social media and bullying can literally create a monster.

Jeff Ayers, AP

TTUNES

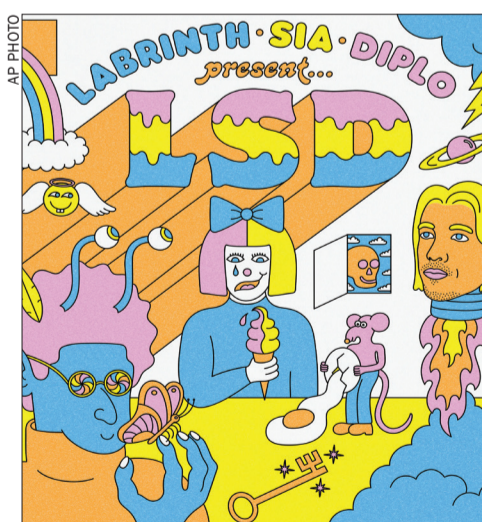
**SUPERGROUP LSD'S DEBUT BOTH TOO MUCH AND TOO LITTLE**

When solo artists combine into supergroups, the results are usually fun, if fleeting. But all too often, they have an Achilles' heel: Too many cooks in the kitchen.

That, unfortunately, is the case with LSD, the supergroup featuring Labrinth, Sia and Diplo. Their 10-track debut album has some club bangers, of course, but also a lot of filler. It may be more fun to be in this group than actually hear its output.

"Genius" is the clear highlight, a driving, over-the-top ditty with baroque touches that has Sia and Labrinth bouncing bombastic verses off each other. (It's so good that Lil Wayne shows up for his own nifty remix at the end of the album.) And "Audio" is a laid-back, late night summer synth-fest, a hazy party of a tune. Neither breaks new ground but they are absolutely great.

But even with these killer tracks, you can hear a restlessness in the mix. Many songs have too



LSD, "Labyrinth, Sia & Diplo Present LSD" (Columbia Records)

many elements or are constantly switching to another hook or riff or effect, trying too hard. Other times, they're underbaked, too spare to make an impression. Lyric-wise, the album is underwhelming. ("I'ma be the pepper to your salt" is typical.)

LSD can often sound overindulgent, particularly with the trippy and jumbled first tune "Welcome to the Wonderful World Of." Sia brashly opens the album with the line

"All eyes on me" — but it's a mess.

"Mountains" never really gets going, "Angel in Your Eyes" is irritating and "No New Friends" finds the trio haughtily closing ranks with what sounds like a playground taunt. Sia hijacks "Heaven Can Wait" but then doesn't do anything interesting with it. "It's Time" is pointless. Overall, no one seems to have stepped in and been the adult in the control room. It might be time to drop LSD if this keeps up.

Mark Kennedy, AP Entertainment Writer

## NEWS OF THE WORLD

Raf Casert, AP

# Notre Dame fire was a warning bell. But will Europe listen?

It's a thin line where the patina of age on Europe's countless monuments gives way to the onset of neglect. Like with so many loved ones, all is assumed to be fine, until suddenly it's not.

If even an iconic building like Notre Dame could not be protected from devastation, if such a potent symbol of France had to scramble for maintenance funds, that lays bare a culture of apathy that can undermine a shared history as well as the multibillion-dollar tourism industry upon which much of Europe depends.

"We are so used to our outstanding cultural heritage in Europe that we tend to forget that it needs constant care and attention," Tibor Navracscics, the European Union's top culture official, told The Associated Press.

Some say the wake-up call, not just for Europe but the whole world, rang in Paris. Snenska Quaedvlieg-Mihailovicis, head of the Europa Nostra heritage foundation, said it was "as if Notre Dame decided to set itself on fire to ring the alarm bell. As if she wanted to sacrifice herself for the cause."

Devastating fires have robbed mankind of its knowledge, art and treasures since the famed library of Alexandria in northern Egypt burned down in ancient times. Prior to Notre Dame, the last global warning came when Brazil's Museu Nacional in Rio de Janeiro, one of the most important cultural institutions in South America, burned down in September. "Unfortunately, the fire in Notre Dame is just one of many examples," said Navracscics.

Experts look at the near-endless list of fires at historical sites in Europe and wonder why officials so often don't learn before it's too late. Data on such fires is limited, because monuments are so varied. Some were accidents, others arson.

"There are no exact statistics," said Didier Rykner of France's La Tribune de l'Art, but added that France sees "several fires every year in historic buildings, which is already way too much."

A 2015 study by the German engineering giant Siemens showed that Scotland had about 10 damaging fires a year, while England



lost at least a dozen listed buildings a year. Germany has seen 70 such buildings destroyed since 2000.

"Every year, there's lightning or something else that destroys a tower or a roof," Juan Antonio Herráez, who is in charge of preventive conservation at Spain's Cultural Heritage institute, told the AP.

In 1985, the tower of Luxembourg's main cathedral caught fire and burned down. In 2004, a fire in the Duchess Anna Amalia library in Weimar, Germany, caused an estimated 80 million euros in damage. In Italy, the historic La Fenice opera house in Venice was destroyed by fire in 1996, and a year later, that happened at Turin's Sindone Chapel of the Holy Shroud. And all too often, fires happen during restoration work.

The Glasgow School of Art's Mackintosh Building was gutted by fire last year for the second time in four years as it neared the end of a multimillion-pound (dollar) restoration project.

In Spain, the Gran Teatre del Liceu — Barcelona's opera house — was destroyed almost entirely in 1994 by a fire caused by spark that fell on a curtain during routine repair work.

Experts say what's lacking is the constant attention and regular maintenance that could help avoid the need for major restoration work, but that costs money. The problem has been exacerbated by the austerity budgets many European nations adopted after the 2008 financial crisis and during Europe's subsequent debt crisis.

After austerity cuts, Rykner said, "you need some drastic restorations that either you don't do, or you do them badly or cheaply. And it can lead to fires."

Herráez wants officials to shift their focus to prevention instead of only reacting to building disasters.

"Reparation or restoration should be seen as the failure in conservation," he said. "We would be spending money in maintenance but we will be minimizing potential future damages."

Navracscics echoed that thought.

"We should never forget that there's also a cost to non-action, a lack of maintenance or a lack of prevention," he said.

The problem is that prevention is practically invisible but grand restorations can be a boon for the politicians cutting the ribbons.

The fire at Notre Dame had barely been doused when two of France's richest men, rival billionaires, stepped up with flashy, competing donations of hundreds of millions of euros to rebuild the Paris cathedral. Notre Dame donations now stand at over 1 billion euros (USD1.12 billion) — or about three years of France's national restoration budget.

This massive outpouring of donations grates on those who have begged for years for a few thousand euros to restore a local but valuable monument.

"You have seen that, now, the money is not the problem," said Quaedvlieg-Mihailovicis. "There is a lesson. Could we not invest smaller amounts, and not just for the biggest and the most iconic monuments?"

The EU itself has allotted 4.7 billion euros (USD5.28 billion) for restorations in the 2014-2020 financial budget on top of what individual nations do.

As state funding dries up, governments are increasingly looking for private donors to renovate major monuments. In Italy in recent years, Tod's luxury shoes sponsored the Colosseum face-lift, while the Fendi fashion house helped the Trevi Fountain in Rome and Diesel backed improvements for the Rialto bridge in Venice.

"We do need to invest more, but this is a shared responsibility for governments, businesses and citizens across Europe," said Navracscics.

Nations will reap the benefits of such spending for years to come. Tourism in Britain and France alone amounts to about 7% of their Gross Domestic Product, good for around 150 billion euros and 170 billion euros (around \$170 billion and \$190 billion) a year.

Some say world-renowned monuments like Notre Dame are the driving force behind such tourism and deserve more respect.

"Cultural heritage is a gold mine. You cannot exploit it and then just leave the mine and go to another one. It is something you really have to cherish," said Quaedvlieg-Mihailovicis.

**TRAVELOG**

Elena Becatoros, Steni Valla, AP

**GREECE OPENS SHIPWRECK SITES TO DIVERS AS UNDERWATER MUSEUMS**

Near the northern Greek island of Alonissos lies a remarkable ancient shipwreck: the remains of a massive cargo ship that changed archaeologists' understanding of shipbuilding in antiquity. Now this spectacular find is to become the first ancient shipwreck to be made accessible to the public in Greece, including to recreational divers. Greece's rich underwater heritage has long been hidden from view, off-limits to all but a select few, mainly archaeologists. Scuba diving was banned throughout the country except in a few specific locations until 2005, for fear that divers might loot the countless antiquities that still lie scattered on the country's seabed. Ancient shipwrecks and even many more recent ones are still off-limits. Now that seems to be

gradually changing, with a new project to create underwater museums. Divers will be able to tour certain shipwrecks and non-divers will experience the sites through virtual reality in information centers on land. The first of these sites is the Peristera shipwreck, named for the uninhabited Greek island opposite Alonissos where it was discovered in the early 1990s. The cargo ship was laden with thousands of amphoras, or vases, probably containing wine, when it sank in the late 5th century B.C. All that survives is the cargo, the exposed parts of the wooden ship having long since rotted away. But the sight is spectacular. Thousands of ancient vases, the vast majority intact, lie in layers. Fish, sponges and other sea crea-



AP PHOTO

An archaeologist dives next ancient amphoras from a 5th Century B.C. shipwreck

tures have made the amphoras their home, adding color and life to the site. In some places, the cargo towers above divers as they pass along the perimeter of the wreck. "It is very impressive. Even I, who have been working for years in underwater archae-

ology, the first time I dived on this wreck I was truly impressed," said Dimitris Kourkoumelis, the lead archaeologist on the project preparing the site for visitors. "It's different to see amphoras [...] individually in a museum and different to see them in such concentration."

The wreck still holds mysteries. Only a small part has been excavated, and experts have yet to determine how or why it sank, or what other treasures it might have carried beneath the estimated 4,000 amphoras in its hold. There are indications a fire had broken

out on board, but it's unclear whether that contributed to its sinking. "Was it a piracy act? Was it overloaded?" said Elpida Hadjidaki, the first archaeologist to excavate the site. These questions remain unanswered. The Peristera wreck is the largest ship of

**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**

**寶雅座**  
**AUX BEAUX ARTS**

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

**巴黎人**  
— BKAJSEKIE —  
法式餐廳

**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

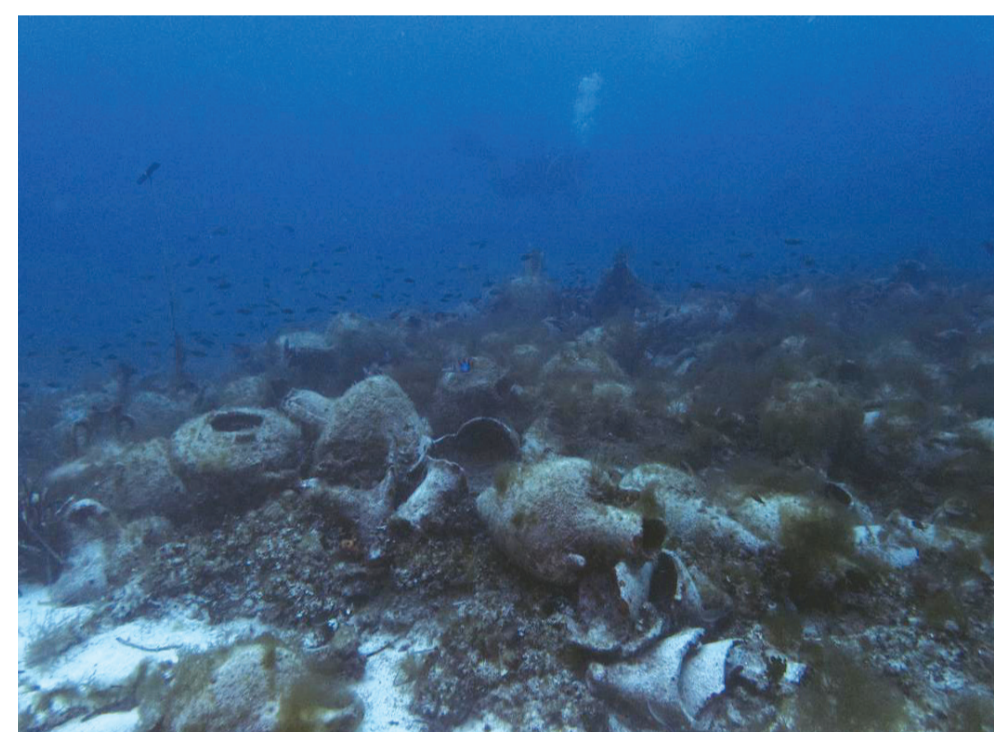


**NORTH BY SQUARE EIGHT**  
11am - 1am  
T: 8802 2388  
Level 1, MGM MACAU

its time to have been found and its discovery was of major significance to historians. "Up to then, we thought that large ships that were carrying 1,500 amphoras and were up to 70 tons, they were built by the Romans in the 1st century B.C.," Hadjidaki explained. "Well, now we have a ship that was not built in the 1st century B.C., it was built in the 5th century B.C., it carried 4,000 amphoras and God knows what else and it's 126 tons." Hadjidaki said she is thrilled the wreck is being opened to visitors. "It's fantastic. Twenty-five years ago, I was the first person that proposed that and people were jumping at me, they thought I was crazy," she said. "Why should we keep it to ourselves? We have to give knowledge to people." The first test for guided tours of the wreck, which lies at a depth of about 22-28 me-

ters (72-92 feet), was carried out last week-end with small groups of recreational and professional divers. A thorough briefing, complete with historical information and the rules of the dive, preceded the short boat ride from the tiny harbor of Steni Valla on Alonissos to the site. On the wreck itself, explanatory signs have been suspended along the perimeter. The initial feedback has been positive. "It was an amazing opportunity [...] to dive at last on an ancient wreck," said Kostas Menemenoglou, a 39-year-old recreational diver from the central town of Volos. "It was a fantastic experience. It's really like diving into history." Three other shipwrecks in the Pagasitic Gulf in central Greece are also included in the project, which is part of a European Commission-funded BlueMed program, which plans

to expand the project to Italy and Croatia. More test dives will be held this summer and next year, with hopes of fully opening the sites to recreational diving in early 2021. "Accessible archaeological sites are one of the most interesting projects — not just a Greek project but a worldwide project," said Kourkoumelis, who noted it has taken a long time to get to the point of allowing visitors to access an ancient wreck. "It took years. And that's logical, because underwater ancient sites and particularly ancient shipwrecks are exposed [...] and fragile," he said, noting it was crucial to properly set up the project and the dive conditions, making sure the sites are protected before they can be opened to the public. "All the conditions must be ensured so that these sites remain safe in the future and for future generations," he added.



Ancient amphoras lie at the bottom of the sea from a 5th Century B.C. shipwreck



**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 Level 1, 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**

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

**ASIAN PACIFIC**



**GOLDEN PEACOCK**  
Casino Level 1, 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**



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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**  
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 (APR 26)**

7TH MACAO INTERNATIONAL TRAVEL (INDUSTRY) EXPO

The Macao International Travel (Industry) Expo aims to promote exchanges between tourism industry professionals. It is part of the efforts by the Macau SAR Government to boost Macau's participation in the "21st Century Maritime Silk Road" national initiative and in the development plan for a city cluster in the Guangdong-Hong Kong-Macau Greater Bay Area. The Expo also helps further to position Macau as a "Commercial and Trade Co-operation Service Platform between China and Portuguese-speaking Countries" and as a "World Centre of Tourism and Leisure".

TIME: 9am-6pm (April 26; only open to trade visitors)

10am-8pm (Apr 27 & 28; open to the public)

VENUE: Hall D-E, Cotai Expo, Venetian Macao

ADMISSION: Free

ENQUIRIES: (853) 2870 3707

ORGANIZER: Macau Government Tourism Office

WEBSITE: [www.cmitc.com](http://www.cmitc.com)



**THE FATHER**

Hong Kong Repertory Theatre brings to Macau the touching and darkly-humorous world of *The Father*, a play that has been performed in New York, London, Sydney and beyond. The drama was written by award-winning French playwright Florian Zeller, and tells the story of an 80-year old man with Alzheimer's disease who gradually loses touch with reality. As he struggles for cognitive survival, his daughter is torn between family duty and a new boyfriend's love. The production has the company's artistic director Fredric Mao in the leading role, and is performed in Cantonese with English surtitles. The play lasts for about one hour and 40 minutes, with no intermission.

TIME: 8pm (April 26 & 27)  
3pm (April 28)

VENUE: Small Auditorium, Macau Cultural Centre

ADMISSION: MOP250

ORGANIZER: Hong Kong Repertory Theatre

ENQUIRIES: (853) 2870 0699

TICKETING SERVICE: (853) 2855 5555

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



**TOMORROW (APR 27)**

KOJIKI & THE UNIVERSE

Kitaro, a Japanese composer of electronic and instrumental music, is bringing his new show to Macau as the first stop. "Kojiki & The Universe" is based on the Japanese myth of Kojiki, closely related to the concept of the evolution of the universe. The performance was devised by Kitaro in collaboration with an astronomy professor, and has images gleaned thanks to modern film editing techniques. Kitaro won a Grammy Award in 1999 for Best New Age Album for "Thinking of You" and holds a record 16 nominations in the same category.

TIME: 8pm-10pm

VENUE: Broadway Macau

ADMISSION: MOP180, MOP480, MOP680, MOP880, MOP1280

ENQUIRES: (853) 8883 3383

ORGANIZER: JP Entertainment Pte Ltd

[www.broadwaymacau.com.mo](http://www.broadwaymacau.com.mo)



**SUNDAY (APR 28)**

TOUKEN RANBU: THE MUSICAL

Touken Ranbu: The Musical, starts its first Asia tour, with stops in cities including Shanghai, Bangkok, and Macau. It has played to more than 36 sold-out venues in Japan over the past two years. Despite the fact the video game which inspired this show - as well as three anime series - is only available for sale in Japan, the popularity of its storyline has grown throughout Asia. The popular Japanese 2.5-dimension musical features the character Kashuu Kiyomitsu, played by Japanese actor and singer Sato Ryuji.

TIME: 1pm & 7:30pm

VENUE: Parisian Theatre, Parisian Macao

ADMISSION: MOP680, MOP1180

ORGANIZER: The Parisian Macao

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

TICKETING SERVICE: (853) 2855 5555

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



**MONDAY (APR 29)**

SEE SAW ZINE?

Taipa Village Cultural Association has invited three artists from Hong Kong-based collective Zine Coop, namely Forrest Lau, Beatrix Pang, and Rane Ng, to exhibit its extensive collection of 'zines' and other printed materials such as broadsheets, and documents produced by Risograph - a 1980s brand of Japanese duplicating machine - to a Macau audience. "See Saw Zine?" is also aimed at prompting collaboration with local associations and creative groups regarding independent publishing, workshops and 'zine' making. The term "zine" is short for "fan magazine," i.e., a hand-made, low-cost publication that can feature all manner of topics, and can include text, sketches, images, diagrams, photos and illustrations.

TIME: 12pm-8pm (closed on Tuesdays)

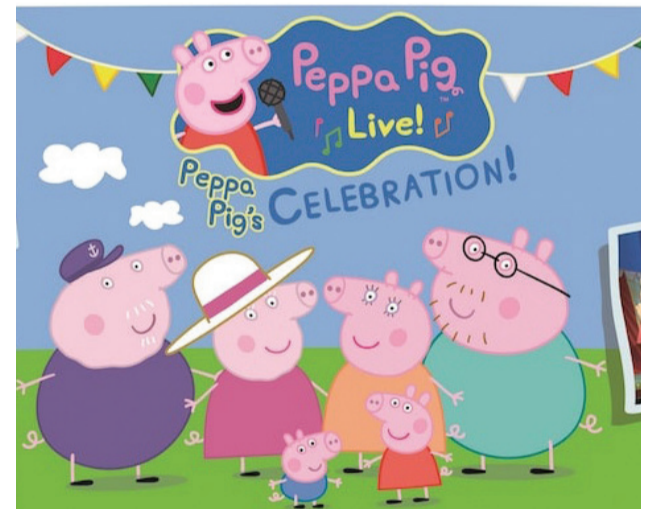
UNTIL: July 12, 2019

VENUE: Taipa Village Art Space

ADMISSION: Free

ENQUIRIES: (853) 2857 6212

ORGANIZER: Taipa Village Cultural Association  
[taipavillagemacau.org.mo](http://taipavillagemacau.org.mo)



**TUESDAY (APR 30)**

PEPPA PIG LIVE – PEPPA PIG'S CELEBRATION 2019

Since making its United Kingdom debut in 2004, the children's animated series Peppa Pig has gained fans all over the world. The long-running show has also outgrown the small screen and branched into cinema and theatre. Now the live musical show Peppa Pig's Celebration is coming to Macau, bringing lots of new songs - and giant bouncing balls. The performance lasts for one hour and 25 minutes, including a 20-minute interval.

TIME: 5pm

DATE: April 30 & May 1, 2019

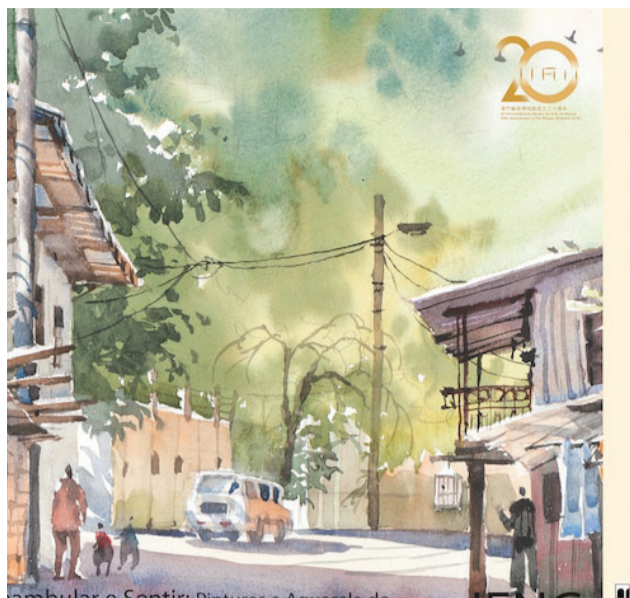
VENUE: Broadway Theatre, Broadway Macau

ADMISSION: MOP288, MOP388, MOP488, MOP588, MOP688

ORGANIZER: Broadway Macau

Enquires: (853) 8883 3383

[www.broadwaymacau.com.mo](http://www.broadwaymacau.com.mo)



**WEDNESDAY (MAY 1)**  
STROLLING AND FEELING: WATERCOLOUR  
PAINTINGS OF LAI LENG

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

TIME: 10am-7pm (no admittance after 6:30pm; closed on Mondays)  
UNTIL: June 16, 2019  
VENUE: Macau Museum of Art  
ADMISSION: Free  
ORGANIZER: Macau Museum of Art  
Enquiries: (853) 8791 9814  
www.mam.gov.mo



**THURSDAY (MAY 2)**  
ONENESS: CALLIGRAPHY BY PROFESSOR JAO  
TSUNG-I

To commemorate the first anniversary of the death of renowned sinologist Jao Tsung-I, the Cultural Affairs Bureau is hosting "Oneness: Calligraphy by Professor Jao Tsung-I". The exhibition showcases 15 sets of calligraphy work by Jao Tsung-I, and enables visitors to glimpse the complexity, beauty and spiritual quality of Chinese calligraphy.

TIME: 10am-6pm (No admission after 5:30pm, closed on Mondays)  
UNTIL: September 30, 2019  
VENUE: Jao Tsung-I Academy  
ADMISSION: Free  
ORGANIZER: Cultural Affairs Bureau  
Enquiry: (853) 8598 6718

# Sands WEEKEND



**SANDS MACAO ANNIVERSARY EXCLUSIVE  
MOP15\* DINING OFFERS**

Until 30 April 2019  
Sands Macao

Enjoy special anniversary offers for just MOP15\* at selected restaurants from now till 30 April! Enjoy this fabulous dining offer to celebrate 15 years since Sands Macao's opening. Book now for infinite flavours.

For more details visit [www.sandsmacao.com](http://www.sandsmacao.com) or call +853 8983 8222

\*Subject to 10% service charge.



**CRYSTAL JADE LA MIAN XIAO LONG BAO  
AT SANDS COTAI CENTRAL**

Shop 1026, Level 1, Sands Cotai Central

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

Time: 11am - 11pm  
Reservations: +853 8113 8998 or [crystaljade.reservation@sands.com.mo](mailto:crystaljade.reservation@sands.com.mo)



**CHIADO - THE TRUE FLAVOURS OF PORTUGAL**

Shop 2206, Level 2, Sands Cotai Central

Welcome to Chiado, Sands Resorts Macao latest flagship restaurant, inspired by Portugal's hottest celebrity chef, Henrique Sá Pessoa unleashes the intense, bold flavours of classic Portuguese cuisine on the Cotai Strip.

Time: 12pm - 3pm | 6pm - 11pm  
Reservations: +853 8113 8988 or [chiado.reservation@sands.com.mo](mailto:chiado.reservation@sands.com.mo)



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

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

Further details: [www.cotaiwaterjet.com/ferry-promotion/2019-retail-new.html](http://www.cotaiwaterjet.com/ferry-promotion/2019-retail-new.html)



澳門金沙度假區

**Sands**  
RESORTS MACAO



By Laurie Triefeldt

# WORLD OF WONDER

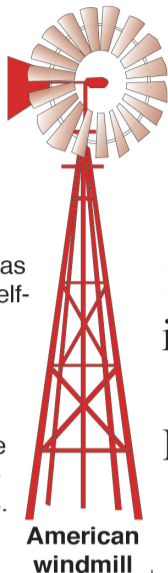
Exploring the realms of history, science, nature and technology

# WINDMILLS

Windmills played an important role in American expansion into the Great Plains and Midwest.

The Mid-American Windmill Museum in Kendallville, Indiana, has 53 vintage American self-regulating water pump windmills on display.

Simply constructed of wood or metal, these windmills were a staple of the American home-stead in the late 1800s.



American windmill

## Catch the wind

People have been making wind work for them for thousands of years. The ancient Egyptians used sailboats 5,000 years ago. The Chinese began flying kites about 2,000 years ago. And archaeologists in Sri Lanka have discovered what they think are wind furnaces from around A.D. 700.

The first windmills were made in Persia (now Iran) around A.D. 600. They were used for grinding grain and pumping water. Windmills arrived in Europe around the 12th century.

## The basics

Windmills work by catching the kinetic energy of the wind. This causes the blades or sails to turn, which also spins the shaft, wheels and gears. The mechanism can be attached to a pump, grinding stone or electric generator.

## Pros and cons

Windmills have the advantage of being able to produce unlimited supplies of energy without creating pollution. However, windmills cannot function without wind, and too much wind can also cause problems. Wind power can be more expensive than conventional energy. Wind turbines are also a potential hazard to birds that fly into them. Many people who live close to windmills complain about the sunlight being choppy due to blade rotation.

## Historical role

In the 1600s, thousands of windmills helped drain the Netherlands to make land to build on.

In Europe, windmills were often placed on castle towers. In the 17th century, a fortified stone windmill served as both mill and watchtower at Fort Senneville (near what is now Montreal).

The development of the wind pump made farming in the dry western regions of North America possible.

Windmills assisted railroad expansion on a global scale by pumping water needed by the steam locomotives of the day.

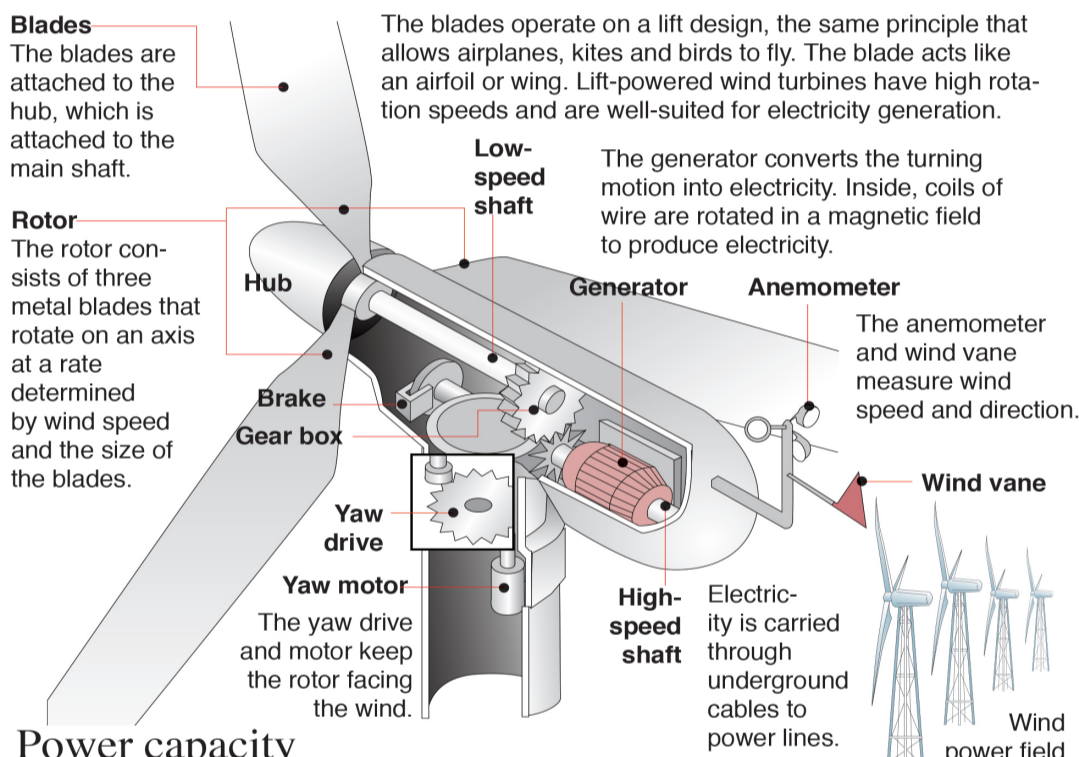
In the 12th century, Europeans brought windmill technology to the Middle East.

Historically, windmills have played a powerful role in industry and farming. In the early 18th century, tens of thousands of windmills dotted the landscape of Europe. Today, windmills are still found in rural areas, and wind turbines are producing clean energy.

## How a wind turbine works

The first automatic wind turbine was invented in 1888 in Cleveland by Charles F. Brush. Wind turbines have improved over the years, but the fundamentals are the still same.

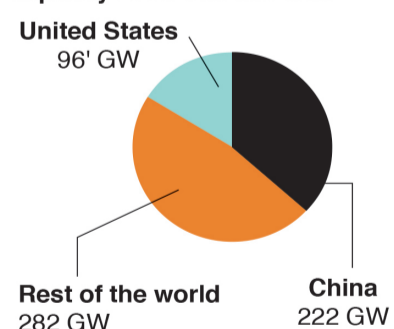
The wind turbine's giant blades capture the wind and turn a shaft that generates electricity. (Fossil-fueled power plants use steam or combustion gases to turn electricity-producing rotors.)



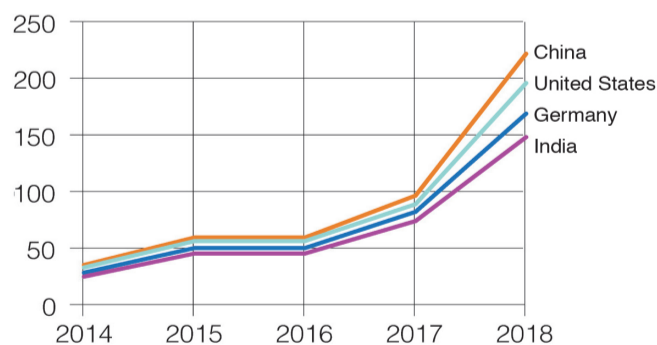
## Power capacity

In 2018, 53.9 gigawatts of power was added to the overall capacity of all wind turbines worldwide. China has the largest wind power market, and in 2018 it became the first country with a wind power capacity of more than 200 gigawatts. A watt is a measure of power, and there are 1 billion watts in 1 gigawatt (GW).

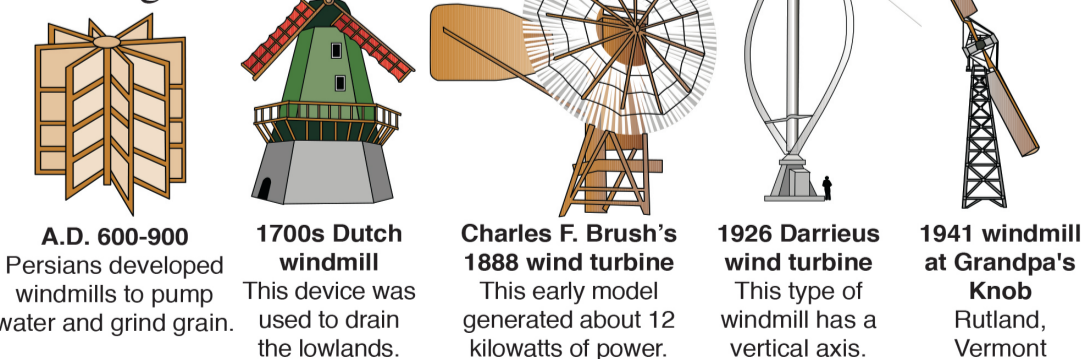
### Global cumulative wind power capacity 2018 was 600 GW.



### Cumulative wind power capacity by top 4 countries 2014 - 2018



## Looking back



**A.D. 600-900**  
Persians developed windmills to pump water and grind grain.

**1700s Dutch windmill**  
This device was used to drain the lowlands.

**Charles F. Brush's 1888 wind turbine**  
This early model generated about 12 kilowatts of power.

**1926 Darrieus wind turbine**  
This type of windmill has a vertical axis.

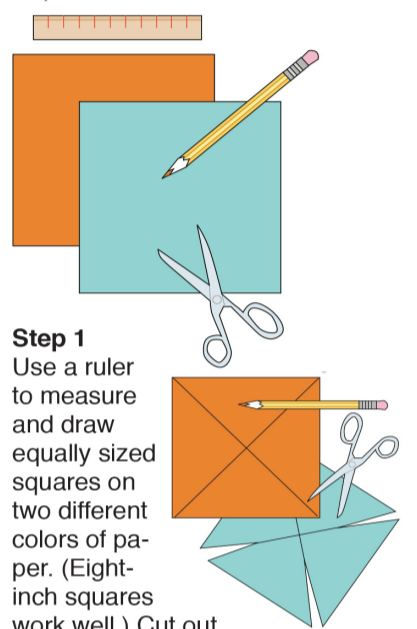
**1941 windmill at Grandpa's Knob**  
Rutland, Vermont

## Make a pinwheel

Pinwheels are a lot like the early European windmills of the 14th century. Like the windmill or wind turbine, the pinwheel rotates when air (wind) flows around it.

### Materials needed

- Ruler • Scissors • Pencil or pen
- Pushpin or straight pins with large heads • Small beads
- Colorful construction paper
- tape (optional)
- Pencils with erasers on the end or pieces of wooden dowel

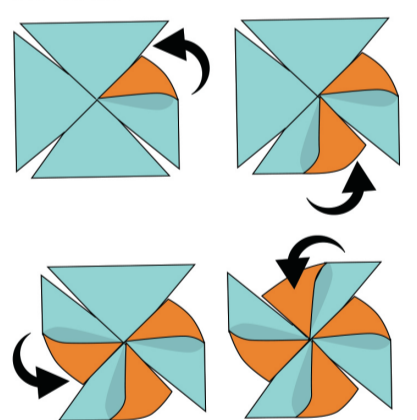


### Step 1

Use a ruler to measure and draw equally sized squares on two different colors of paper. (Eight-inch squares work well.) Cut out the squares.

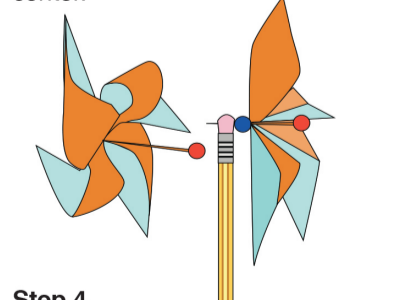
### Step 2

Use the ruler to draw two diagonal lines across each square (so that they cross in the middle). Cut 2/3 of the way on each line, toward the center.



### Step 3

With two squares on top of each other, gently bend a corner of one quarter into the center. Hold or tape into place. Continue bending alternating corners until you have four corners lightly folded into the center.



### Step 4

Push a pin through all four corners. Slip a small bead onto the pin before pushing the pin into the eraser of a pencil or dowel. Blow on your pinwheel (or take it outside in the wind) to make it spin. Note: Be careful of the pinpoint when assembling and disassembling.

SOURCES: World Book Encyclopedia, World Book Inc.; Encyclopedia Americana, World Wind Energy Association; Energy Information Administration; <http://www.thirdplanetwind.com>; U.S. Dept. of Energy