With a little help from my friends

WOODSTOCK LIVES

They helicoptered over crowds into the Woodstock festival and hiked in past abandoned cars. They danced at dawn on a muddy hillside and dodged drenching rain. They barely slept, phoned Mom to say they were OK and marveled at their sheer numbers. They let behind sodden socks and sleeping bags, but gained an enduring sense of community.

Fifty years later, memories of the anarchic weekend of Aug. 15-18, 1969, remains sharp among people who were in the crowd and on the stage for the historic festival. Here are their recollections of the Woodstock festival.

Woodstock was staged 80 miles northwest of New York City on a bucolic hillside owned by dairy farmer Max Yasgur. It was a great spot for peaceful vibes, but miserable for handling the hordes coming in by car.

Rock photographer Henry Diltz got to the site early during the setup: “All these hippie carpenters were sawing and hammering, building this huge plywood deck right at the bottom of this big, green hillside. It was like being on an aircraft carrier. The green alfalfa was waving in the breeze ... It was all wonderful. It was like summer camp ... And then suddenly one day there were people sitting up there on the hillside and at first I thought, ‘What the hell are they doing up there?’ and then ‘Oh yeah, right, I forgot. There’s going to be a concert.’”

Ilene Marder, an 18-year-old traveling up from the Bronx: “People were abandoning their cars — not on the side of the road, but ON the road ... I was very responsible then, ‘You can’t just leave your car in the middle of the road!’ But everyone did ... There was an immediate sense that something was happening that never happened before.”

Singer Nancy Nevin’s band, Sweetwater, was supposed to open Woodstock, but they got caught in traffic: “We got out of the car and kind of glared at each other. And there was no one in charge. You have to remember that everything about Woodstock being chaos is the truth ... Some guy was running around with a t-shirt and walkie-talkie, and he looked like he knew what he was doing. We talked to that guy and he said, ‘Well, I’m going to ask for helicopters.’”

CONTINUED ON X3
The enduring story of Woodstock is that more than 400,000 people jammed into an area of about a square mile without a disaster. Nancy Nevin first saw the crowd from a helicopter: “If you even look like a crowd. It looked like a carpet. It didn’t even look like multi-colored as far as you can see. And Alex (Del Zoppo, Sweetwater’s keyboardist) says to the pilot, ‘What are those crops, man?’ And he laughed and said, ‘The aren’t crops, dude, those are people.’”

Kevin Rhenen was an 18-year-old from the Hudson River who smile-facing and feeling this overwhelming feeling of comfort. He can’t describe it except to say that the hillside was just like a waterfall of love... It’s like I’m not alone. There are other people out there that think like me, dress like me, look like me and live like me.”

Henry Diltz: “Late the afternoon I thought, ‘You know, I’m going to walk through that crowd to the top of the hill and turn around and take a photo looking over the crowd down the hill at the stage.’ And so I did that and it took me quite a while to get up there, and by then it was just getting dark and I’m looking down and taking a photo, and I look up and I hear... ‘Ladies and gentlemen, Crosby, Stills & Nash.’ And I go, ‘Oh s---! There’s my friends, and I’m way up here!”

It took me half the set to get back through the whole crowd and get back up on stage.”

David Crosby of Crosby, Stills & Nash: “I saw people tear a sandwich and share it. Being nice to each other, gave us hope. There is the significant thing. For a minute, we were hopeful. For a minute we were not facing the Vietnam War. For a minute, we were not facing the Kennedy. For a minute, Dr. King’s death wasn’t hanging over us. For a minute, we were behaving like decent human beings.”

Annette Nanes, who drove to the festival with a college friend: “You know what they call good vibes? It was an incredible experience with all these people and we were very peaceful and just listening to great music. Everyone was really friendly and helpful.”

Country Joe McDonald, performer: “I never saw a fight. At one point from the stage, I saw the crowd kind of separate... and two guys were circling each other waving their fists like they were going to fight about something. And then somebody handed them a joint and they each took a puff off the joint and then they kind of laughed and hugged each other and then they sat back down.”

RAINBOWS ALL OVER YOUR BLUES

Little went as planned. Fences went down. It became a free concert. The show ran late. Food was scarce. It rained. It was an incredible experience with all these people and we were very peaceful and just listening to great music. Everyone was really friendly and helpful.”

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memories 50 years later

DANCE TO THE MUSIC
More than 50 acts performed, and a few had career-defining moments. Because the concert ran into Monday morning, many missed Jimi Hendrix’s iconic set. Country Joe McDonald performed an impromptu solo set that was tepidly received — until he led a now-famous foul-mouthed cheer: “I walked off stage and nobody even noticed that I left. And I went over to (tour manager) Bill (Belmont) and I asked him if he thought it would be OK if I did the cheer and ‘Fixin’ to Die Rag,’ the song about Vietnam, because I was saving it for that evening to play about Vietnam, because I was...

What you do? And I thought, ‘Hey, he’s right.’ So I walked out there and yelled, ‘Give me an F!’ And they stopped talking to each other and they looked at me and yelled ‘F!’”

Ted Neumann: “It was just one (act) after another. Just talking to each other in the field and saying, ‘Well, it can’t get any better than that.’ And then the next thing seemed even better ... When Jef- ferson Airplane came on, it was sunrise, essentially, and hearing Grace Slick say, ‘Good morning people!’ John Fogerty waited a while with Creedence Clearwater Revival to go on after the Grateful Dead, who finished around midnight: ‘It was just pitch black. I couldn’t see anything except a couple rows of...”

When he played the Star-Spangled Banner ... I remember my first thought was, ‘Why is he playing that? That’s the song of the government that we hate for trying to send us off to war ... That’s their song. No, wait a minute. That’s our song. He’s reclaiming it for us.’ ... In that quiet of the dawn, it went out from these huge speakers and it echoed against the bare hillside because many people had left. It just reverberated in the air. It was so riveting and so amazing every- one was standing there with their mouths open.”

I’M GOING HOME
The people who left behind a trampled, littered hillside knew they had been through a once-in-a-lifetime experience.

Bene Marder: “I do remember looking out upon the sea of sleep- ing bags in the mud. It’s all I could see — it fell like to the horizon. I’m sure it wasn’t. You just saw these hulking shapes in the mud and you knew that they were sleep- ing bags or collapsed tents. There were shoes. There were socks. There were water coolers, every kind of article of clothing. But mostly sleeping bags or blankets.”

Annette Nanes: “I went to work on Monday and I was working in a very prim and proper office. And they knew that I went to a concert and they had heard about you know this whole Woodstock thing over the weekend. They said to me, ‘Annette, YOU were at Wood- stock?’ They were incredulous. I said ‘Yeah.’ And I went back to my work in my little skirt.”

Marty Miller on his uncle Max Yanger, who died in 1975: “It changed him in many respects. He became more reflective and because he became more known, people would reach out to him ... to reunite families, kids that had run away, things like that. He spent his life doing a lot of that.”

Jorma Kaukonen: “I’ve got a 13-year-old daughter and I took her to the museum of Woodstock last year. And we looked at all the stuff and she found it appalling that we went out dressed like that. But aside from that, I will never see an audience that big, as a per- former, as long as I live.”

Kevin Rhoden: “I found a mean- ing. I knew everything was gonna be all right no matter what I did or where I was going to go. It wasn’t just my long hair or the clothes that I wore. It was something in my soul that I connected with, or my soul that I connected with other people. It’s a memory that I have and the older I get, things fade out but that feeling inside me has not left me.”

BOOK IT

Author Timothy C. Winegard traces mosquito through history

Since the dawn of humankind, mosquitoes have been a part of our life. This book takes you on a journey through time, from the first discovery of the mosquito to the present day. It’s a fascinating look at the role of the mosquito in our history, and how they have evolved over time.

The mosquito’s role in human history is explored through various historical events and how they affected the way we live. The book is a great resource for those interested in the history of mosquitoes and their impact on human life.

iTUNES

Good guitar can’t save Jesse Dayton’s ‘Mixtape’

Seasoned music-industry pro Jesse Dayton is out with his 12th studio album, “Mixtape Volume 1,” a bawdy collection of ho-hum country, masquerading as edgy outlaw stuff. Dayton is certainly a capable character, having paid his dues at small venues in east Texas before climbing the ranks and shu- ring the stages with punk and country music luminaries. But the growly guitar work on “Mixtape Volume 1” is the album’s saving grace. Blended with Day- ton’s country-punk ethos, it’s a welcome quali- ty bit in an otherwise forgettable album. Maybe this is a passable padding of Dayton’s career resume, but it won’t move the Nashville needle.

Ron Harris, AP
To protect the masterpieces at the Uffizi Gallery, the Florence museum's director climbed a ladder and hurled an employee's bicycle down at a sheet of glass specially made to keep prized pieces such as Botticelli's "Spring" and "Birth of Venus" safe from vandals.

The nearly invisible barriers had an added bonus, the diligent museum-goers strolled behind him. "We see sometimes they touch the glass with their noses," Schmidt, a German art historian who in 2015 became the first foreign to lead the Uffizi, said as museum-goers stalked behind him. "We see that every morning, because every morning it's being cleaned (and) we have several nose marks on the glass."

Under the dynamic direction of Schmidt, the Uffizi has seen renewal, rave reviews and soaring revenues. Rooms were reworked to better show off important pieces by Renaissance artists Botticelli, Raphael, Michelangelo and Leonardo da Vinci. A video of Schmidt inviting Ed Sheeran, The Cure, Eddie Vedder and their fans to drop by during a rock music festival put a different light on the collection, part of a push to broaden its audience.

But is the Uffizi's own renaissance — and similarly fruitful periods at other Italian museums — coming to an end?

The populist government that took office in Italy last year and rising nationalist sentiment are rolling the country's state-run museums. Reforms enacted in 2014 by a liberal-leaning government granted many of the venerable bodies sometimes fusty institutions considerable autonomy. What's been described as a cultural counter-reformation threatens to again centralize the approval of expenditures and to put decision-making authority back in the hands of the bureaucracy in Rome. The 2014 revisions also allowed non-Italians and candidates from outside the heavily bureaucratic state system to apply for directorships at 20 leading museums, a change intended to give merit precedence over nationality and civil service status. Schmidt wouldn't have been in position to carry out his vision for the Uffizi without it.

But he and at least two other foreign museum directors, out of the seven who were hired under the new eligibility criteria, plan to leave when their four-year contracts end in October. Others are in limbo. Sitting on one of the benches he had installed so people could comfortably admire the Uffizi's paintings, Schmidt noted that the trend in Italy during the last two decades gave "more power, in one way or another" to regional or local museums. Opening director jobs to people from outside Italy was a "watershed moment," he said.

Now, there is "tension" between supporters of that strategy and those favoring a "counter-tendency, by strengthening the center, the administration in Rome," Schmidt said in an interview with The Associated Press. In June, Culture Minister Alberto Bonisoli, backed by the co-governing 5-Star Movement, won Cabinet approval for an administrative overhaul that restores more decision-making power to the ministry and strips some museums of their autonomy. The plan spared the Uffizi, but Florence's Accademia Gallery, home to Michelangelo's towering David that is an iconic symbol of Italy, is at risk of losing its autonomous status.

There is speculation the Accademia might be merged with the Uffizi, which gained oversight of the Pitti Palace and the Boboli Gardens in 2014. Might Schmidt change his mind and stay for another four years? Schmidt sidestepped the question. Instead, he pointed to his 2017 announcement that he planned to take the helm of the prestigious Kunsthistorisches Museum in Vienna. The Austrian museum told AP last week that Schmidt will start there in November, a month after his contract at the Uffizi ends. He wouldn't say why, half-way through his contract, he accepted another job.

Coincidently or not, an Italian administrative tribunal ruled a few months before he announced his plans to head to Vienna in favor of an Italian official who challenged the hiring of foreigners to run museums. Eventually a higher tribunal ruled that citizens of European Union member nations were entitled to hold state museum posts even if they weren't Italian. While he couldn't elaborate on why he's leaving, others in this vanguard of foreign directors cited...
a combination of the increasing nationalist sentiment in Italy, entrenched bureaucratic mentalities and Italians’ penchant for last-minute decisions for their own individual departures.

Peter Assmann, the Austrian director of the Ducal Palace in Mantua, said he tried sounding out Culture Ministry officials earlier this year to see if they were pleased with his work. “There was simply no sign, so I took the decision to leave” for a job in Austria.

“Every one of us was able to bring in more visitors, more money,” Assmann said referring to the seven museum directors who are not Italian.

As director of the National Gallery of the Marches in Urbino, fellow Austrian Peter Aufreiter made the former Renaissance palace a concert and wedding venue. But “with this counter-reform, I no longer feel 100% useful anymore,” Aufreiter told an Italian news agency. He, too, is leaving for a museum in his homeland.

In design-savvy Milan, a revamped Brera Pinacoteca, or painting gallery, has wowed museum-goers: “You'll not see a single room that has not been changed,” British-Canadian director James Bradburne said. Asked if he'd be there for another four years, Bradburne replied “I can’t answer ‘til I’m asked.” He said he hasn’t heard if the Culture Ministry wants him to stay on after his contract ends in October.

Culture minister Bonisoli defended the so-called “counter-reform” as a necessary “reorganization” to combat wasteful spending and, in an apparent swipe at the Louvre, “opportunistic behavior” in international museum relations.

Last year, his No. 2 at the ministry, an official from the nationalist League party, seethed over efforts by the Paris museum to borrow as many Leonardo pieces as possible for an exhibit marking the 500th anniversary of the Renaissance genius’ death.

With his mandate running out, Schmidt reflected on some of his favorite innovations at the Uffizi, the most-visited museum in Italy. (The Vatican Museums draw almost three times as many visitors, but are part of independent Vatican City State.)

One was to space out — or “de-cluster” as he calls it — the Botticellis and other popular pieces to discourage maddening clumps of tourists from forming in front of paintings. “People were fighting to get close,” he said.

Schmidt also aimed to make priceless art resonate with young people. The playful video recorded for the Firenze Rocks festival featured the Uffizi’s director standing in front of a photo of Andy Warhol and saying with deadpan delivery, “Do you really know anyone who rocks more than our Caravaggio?”

“In the past, the visitors were often times seen as nuisances that would come into the museum and would really block the accessibility for scholars to see these works of art,” he said. “But art actually has much a broader function and a much deeper one.”

On New Year's Day, Schmidt appealed for the return of a still-life by Dutch artist Jan van Huysem which was looted by Nazi soldiers fleeing Florence in 1944. Schmidt explained that he went public to "burn" the painting’s chances of being sold on the black market.

The painting came back to Pitti Palace in Italy, at a ceremony attended by Bonisoli. Asked if an Italian museum director could have made such a daring pitch, Schmidt replied: “Nobody could say I did it out of extreme nationalism.” Because he’s German, he added, it didn’t come down to a case of “Germany versus Italy,” but “justice versus injustice.”
PÁTIO DO SOL

WHAT’S ON

**TODAY (AUG 16)**
*
WHAT ARE YOU THINKING – PICTURE BOOK BY UN CHI WAI

Taipa Village Cultural Association is hosting the first-ever solo exhibition of Macau artist Un Chi Wai. “What Are You Thinking”, features the illustrations for an original storybook that was published specially for this exhibition project. The storybook of this children’s book has deliberately an open ending, allowing for the reader’s own interpretation and imagination. It makes for entertaining reading among parents and other grown-ups as well as children. In addition to the publication, a selected number of the images from the picture book are being sold as limited-edition fine prints.

**TIME:** 12pm to 8pm
**UNTIL:** September 30, 2019
**VENUE:** Taipa Village Art Space, 10 Rua dos Clarões
**ADMISSION:** Free
**ORGANIZER:** Taipa Village Cultural Association
**ENQUIRIES:** (853) 2857 6118
taipavillagemacau.org.m

**SUNDAY (AUG 18)**
*
THE GOLDEN AGE OF ARABIC SCIENCE: EXHIBITION FROM 1001 INVENTIONS

Via more than 60 interactive exhibits, short films, and workshops, “The Golden Age of Arabic Science: Exhibition from 1001 Inventions” explains part of the history of scientific development spanning a period from the 7th century and for a few centuries after. The goal of the exhibition is to help the public understand how people of different faiths and cultures worked together in Muslim civilization and developed the scientific heritage of their predecessors, and then made breakthroughs in the fields of science, mathematics, medicine and astronomy.

**TIME:** 10am to 6pm
**UNTIL:** October 27, 2019
**VENUE:** Gallery 2, Exhibition Center, Macau Science Centre
**ADMISSION:** MOP25 (several discounts available)
**ORGANIZER:** Macau Science Center
**ENQUIRIES:** (853) 2888 0822
www.msc.org.mo

**MONDAY (AUG 19)**
*
JAPANESE CULTURE AND PERFORMING ARTS POSTER EXHIBIT – GRAPHIC TRAIL POSTER EXHIBIT MACAU EDITION

The Consulate General of Japan in Hong Kong, in collaboration with Toppan Printing, is presenting this poster exhibition featuring posters of Japanese culture and performing arts. Toppan Printing has produced posters portraying expressions of graphic design and print expressions designed by prominent Japanese contemporary artists.

**TIME:** 10am to 21pm
**UNTIL:** September 22, 2019
**VENUE:** Tap Seac Gallery
**ADMISSION:** Free
**ORGANIZERS:** Consulate-General of Japan in Hong Kong, Toppan Printing Co., (H.K.) Ltd.

**TUESDAY (AUG 20)**
*
33RD NATIONAL LOTUS FLOWER EXHIBITION

The Macau Lotus Flower Festival was ever more colorful than usual, with the city also hosting the 33rd National Lotus Flower Exhibition to mark the 20th anniversary of the Macau SAR. You can still catch a Retrospective Exhibition on the Past National Lotus Flower Exhibitions. “Graphic Trial” is an experimental attempt that deeply examines the relationship between graphic design and printed expression, seeking out new expressions through experiments in which creators actively challenge printing expressions. “Traditional Performing Arts of Japan” is a series of posters designed in 1981 and 2017 to commemorate the launch of performing arts collaboration between UCLA and Waseda Universities.

**TIME:** 9am to 1pm & 2:30pm to 5:30pm (closed on Mondays)
**UNTIL:** December 31, 2019
**VENUE:** Guia Hill Nature Information Station (next to cable car station)
**ADMISSION:** Free
**ENQUIRIES:** (853) 2888 0087
**ORGANIZER:** Municipal Affairs Bureau
nature.iam.gov.mo/lotus2019

**19TH MACAU LOTUS FLOWER FESTIVAL**

Aquatic Beauties - Floral Art Exhibition on Oriental Lotus Flowers

At the Taipa Houses area, visitors can admire 3,800 lotus flowers in a display themed “Splendours of the Tang Dynasty”. At Tap Seac Square can be seen 3,000 lotus blooms, divided among 25 exhibition areas respectively dedicated to different cities or provinces of mainland China. In addition to the blooms in those exhibition areas, a further 13,000 potted lotus plants are being displayed across Macau.

**TIME:** 10am to 7pm
**UNTIL:** September 6, 2019
**VENUE:** Macau Tea Culture House
**ADMISSION:** Free
**ENQUIRIES:** (853) 2888 0087
**ORGANIZER:** Municipal Affairs Bureau
nature.iam.gov.mo/lotus2019

**TODAY (AUG 16)
WHAT ARE YOU THINKING – PICTURE BOOK BY UN CHI WAI**

Macau’s colorful San Kio district is known for its communities of ethnic Chinese who either were born in, or have lived in, Southeast Asia. For the past 20 years such returnees have showcased the diverse traditional gastronomy of that region, via Macau’s Southeast Asia Food Carnival. It has become one of the city’s most popular grassroots events. In addition to authentic regional characteristics and snacks served from 15 stalls, visitors and locals can also enjoy live music and dance performances, as well as family-friendly booth games.

**PHOTO EXHIBITION**

**TIME:** 10am to 6pm
**UNTIL:** August 18, 2019
**VENUE:** Taipa Village Art Space, 10 Rua dos Clarões

**SOUTHEAST ASIA FOOD CARNIVAL**

**TIME:** 2pm to 10pm
**UNTIL:** August 18, 2019
**VENUE:** Rua da Restauração
Local artist Eva Mok has a keen interest in humanist photography, an international movement focusing on images of people in their daily lives. She is also interested in capturing images of unique architecture around the world, for its aesthetic value and its important role in human civilization. In this exhibition her work is divided into two sections: Macau street scenes; daily activities by locals. The collection focuses on traditional aspects of life in the city. Some of the images were taken in the old quarter, an area where the artist grew up. She hopes the photographs will be seen in future as a record of a way of life; one that is gradually disappearing.

**Time:** 3pm to 8pm (Mondays)
12pm to 8pm (Tuesdays to Sundays)

**Until:** September 8, 2019

**Venue:** A2 Gallery, Albergue SCM

**Admission:** Free

**Inquiries:** (853) 2852 2550

**Organizer:** Albergue SCM
creativealbergue@gmail.com

The exhibition of the Brussels-based artist duo Benoit+Bo "Prosperous years" begins with a visual and sound installation of giant lantern. The lantern is in the shape of heads, named "Happy Heads" by the two artists. The enlightened head tells a poetic and sentimental text in several languages (English, Chinese, French, Spanish, Portuguese...). This installation symbolizes the universality of art and human feelings in a globalized world. Near the lantern, there is a neon sculpture represents universal symbols of love. In the other room, there are a series of printed digital works which is called "Menshen" in reference to the images of "gatekeepers" from the Chinese culture. The two artists reinterpret the old idea of protective images with new technologies.

**Time:** 10am to 8pm

**Until:** September 15, 2019

**Venue:** Old Court Building

**Admission:** Free

**Organizer:** Consulate General of Belgium in Hong Kong
The Northern flicker, also known as the yellowhammer woodpecker, is often seen on the forest ground eating ants and beetles.

The state flag is controversial due to its Confederate imagery. It was adopted in 1895.

Adopted in 1819, the state seal shows a map of the state, including its rivers and neighboring states. In the past, rivers served as important transportation routes. Today, the rivers are a vital source of hydroelectric power.

In a word
Alabama is named for the Native Americans who lived in the region when Europeans arrived. Alabama has been unofficially nicknamed the Yellowhammer State (after the state bird). During the Civil War, Confederate soldiers were proud of the name and often wore yellow feathers in their hats or yellow fabric on their uniforms. Alabama is also known as the “Heart of Dixie,” a phrase developed in the mid-20th century.

Just the facts
Area: 52,419 sq. mi. (135,765 sq. km)
Population: 4,898,246
Capital city: Montgomery
Highest elevation: Mount Cheaha: 2,413 ft. (735 m)
Lowest elevation: Gulf of Mexico (sea level)
Agriculture: Beef cattle, broilers, cotton, eggs, greenhouse and nursery products, peanuts
Manufacturing: Chemicals, food products, paper products, primary metal products, transportation equipment
Mining: Coal, limestone, natural gas, petroleum, portland cement

Did you know?
George Washington Carver gained a reputation as one of the world’s greatest agricultural scientists from the research he conducted at Alabama’s Tuskegee Institute (now Tuskegee University). Among his discoveries were more than 300 uses for peanuts.

Before Europeans arrived, Cherokee, Chickasaw, Choctaw and Creek Indians lived in the region. Alabama introduced Mardi Gras to the Western world. It is celebrated on Shrove Tuesday.

Huntsville, Alabama, which is nicknamed “The Rocket City,” is where the Saturn V rocket was built.

Huge cotton plantations using slave labor were once common in Alabama.

Martin Luther King Jr. helped organize the Montgomery bus boycott, and the Freedom Riders were all pivotal events that helped change the United States.

In the early 1960s, schoolchildren helped protest against Birmingham segregation, but they were set upon with fire hoses and dogs. After days of protest, segregation came to an end, and black people would no longer have to use separate restrooms, drinking fountains and lunch counters. Sadly, this victory was followed by two bombs that targeted the King family, and the city erupted into violent riots.

In September 1963, schools were integrated. Despite continuing racial issues, the Birmingham campaign succeeded in bringing the civil rights movement to the attention of the nation.

Goldenrod was the state flower from 1927 until 1959, when the camellia was adopted.

Civil Rights
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In the early 1960s, schoolchildren helped protest against Birmingham segregation, but they were set upon with fire hoses and dogs. After days of protest, segregation came to an end, and black people would no longer have to use separate restrooms, drinking fountains and lunch counters. Sadly, this victory was followed by two bombs that targeted the King family, and the city erupted into violent riots.

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