



MOVIES: SCARY STORIES TO TELL IN THE DARK  
BOOKS: THE MOSQUITO: A HUMAN HISTORY OF OUR  
DEADLIEST PREDATOR BY TIMOTHY C. WINEGARD  
MUSIC: MIXTAPE VOLUME 1 BY JESSE DAYTON  
TRAVEL: POPULIST POLITICS

# times Extra

weekend Guide

Macau Daily Times | Edition 3355 | 16 Aug 2019



## 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

## NEWS OF THE WORLD

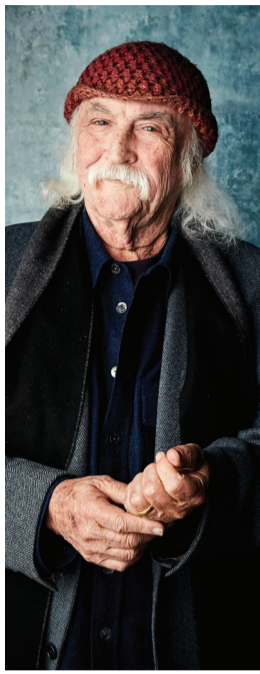
Michael Hill, AP

CONTINUED FROM FRONT  
PAGE

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 Nevins first saw the crowd from a helicopter: "It didn't even look like a crowd. It looked like a carpet. It didn't even look like people, it was a big spread, 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, 'Those aren't crops, dude, those are people.'"

Kevin Rheden was an 18-year-old from the Hudson River know, smiling faces and feeling this overwhelming feeling of comfort. I 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 picture and I hear ... 'Ladies and gentleman, 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



From left: Kevin Rheden, Henry Diltz, Ilene Marder Hinchey and David Crosby.



# 'A waterfall of love': Woodstock

Vietnam War. For a minute, we were not facing losing the Kennedys. 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 was 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 came down. It became a free concert. The show ran late. Food was scarce. It rained.

Lighting director Chip Monck was told by promoter Michael Lang that he had an extra job: "Michael just tapped me on the shoulder and said, 'Oh, by the way, we've neglected to hire an emcee and you're it because you don't have anything to do in the daytime.'"

William Tindale was among the state troopers dispatched to Beth-

el: "We just didn't know what was going to happen. We just sat in a car. It was pretty boring. But we were just concerned about them getting into a riot or something."

Jefferson Airplane guitarist Jorma Kaukonen and the band arrived Saturday for an evening performance. They ended up playing Sunday: "We got there in the morning. We were supposed to go on at like 6 in the evening. So we had a whole day to kill. Guys had little minibikes, I like two-wheeled things with motors on them, so we got to do that, and just hanging out with our friends."

Ted Neumann, college student: "The closer you got to the stage on Sunday just meant you were almost underwater, because there

were literally streams going down the hill."

Debra Conway lived nearby and would drive in and out via back roads: "By Sunday, it was really disgustingly muddy and smelly and steamy. It was not the big glamour myth. We weren't high, so maybe it was different for people who were."

Ted Neumann: "The only way to communicate was to stand on line at somebody's house and wait for use of their phone and give them a dollar ... The field that I parked my car at, there was some farm house there and there was a line of 20 or so people. And you just waited on line and used the woman's phone. So I called my mother, told her where I was and told her I was safe."

## DRIVE IN

Jake Coyle, AP Film Writer

## 'SCARY STORIES' IS A LIKABLE FRANKENSTEIN OF A MOVIE

**S**cary Stories to Tell in the Dark is, likably, a Frankenstein of a movie that stitches together tales from the cultishly beloved 1980s book series by Alvin Schwartz and illustrated by Stephen Gammell.

Schwartz's stories, culled from folklore and urban legend, are mostly just a page or two. But they feel like shared nightmares, told round an eternal campfire. One is about a game of hide-and-seek gone wrong for a newly wed minister's daughter. Another begins simply: "There was a haunted house where every night a bloody head fell down the chimney. At least that's what people said."

Gammell's wondrously frightful black-and-white sketches made the tales that much more vivid and haunting. They are the sort you don't ever forget. The same can't be said of André Øvredal's "Scary Stories to Tell in the Dark," though it tries gamely and inventively to pay homage to its source material. It uses Schwartz's stories and Gammell's pictures imaginatively, blending them into one narrative propelled along by a found book, penned in blood, that writes the film's teenage characters into the horrors conjured into the horror fables (among them "Harold," "The Big Toe" and "The Red Spot").

It's a noble enough mission, made with evident devotion to

the authors' creation and a sincere desire to capture the magical ability of books to, page by page, work their way into the darkest recesses of our minds. Of course, books do that on their own, without the help of movies. And Øvredal's film, by weaving together the supernatural creations of Schwartz and Gammell, blunts their effect, rendering them more like tropes within a familiar horror-movie context.

Yet even if the material — a haunted scarecrow, a young woman's vengeful ghost — can feel stale off the page, Øvredal's filmmaking is fresh and vibrant. The Norwegian director of "Trollhunter," working with producer and monster maestro Guillermo Del Toro,



Austin Zajar as Chuck Steinberg

composes the film with frames full of texture and shadow. It glows with both a familiar nostalgia (the film is set in 1968 and a drive-in makes the setting for one pivotal scene, with "Night of the Living Dead" playing behind) and a vibrancy that pushes the genre forward ever so slightly.

Dan and Kevin Hageman's script invents a trio of teena-

gers — the nebbish, aspiring writer Stella (Zoe Colletti) and her two pals (Gabriel Rush, Austin Zajar) — who, along with a new kid in town (Michael Garza, as a Mexican-American urged to "move along" by the local police). On a Halloween night, they escape bullies by hiding in an abandoned mansion that once belonged to the family that ru-

led over the town, Mill Valley, Pennsylvania, but left behind a mysterious scandal. There they find the book and soon realize that they, almost literally, can't put it down.

There are bits here that feel clichéd. Donovan's "Season of the Witch," which already belongs to David Fincher's "Zodiac," opens the film, as sung by Lana Del Rey.

"Scary Stories to Tell in the Dark," like the books, only needs to be so deep to cast a spell. Even if some stories are still best told by fireside.

"Scary Stories to Tell in the Dark," a CBS Films and Lionsgate release, is rated **PG-13** by the Motion Picture Association of America for terror/violence, disturbing images, thematic elements, language including racial epithets, and brief sexual references. **Running time: 108 minutes.** ★★☆☆



# memories 50 years later

## DANCE TO THE MUSIC

More than 30 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 with the band. And he said, 'Well, nobody's paying any attention to you. What difference does it make

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 Jefferson 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

right here, I think, where the stage lights were spilling over. And the people there, it looked like one of those paintings of the souls in Dante's Inferno. They're all intertwined, and they're all naked, and they're all asleep, muddy ... They're not moving and, you know, we're rocking out ... And finally I begin to realize that's why I'm not hearing a big response from the darkness: they're all asleep, a half-a-million. The Grateful Dead had put half a million people to sleep!"

Jorma Kaukonen: "Carlos Santana's performance was an eye opener because we'd never seen anything like that. I remember that to this day as being one of the great live shows of all time."

Henry Diltz: "I had my rented

station wagon parked behind the stage ... I woke up Monday morning to ... "Ladies and gentlemen, Jimi Hendrix" ... I leapt out of the back of that car and ran up on stage ... 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 everyone 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.

Ilene Marder: "I do remember looking out upon the sea of sleeping bags in the mud. It's all I could see — it felt 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 sleeping 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 Woodstock!?' They were incredulous. I said 'Yeah.' And I went back to my work in my little skirt."

Marty Miller on his uncle Max Yasgur, who died in 1973: "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 last years doing a lot of that."

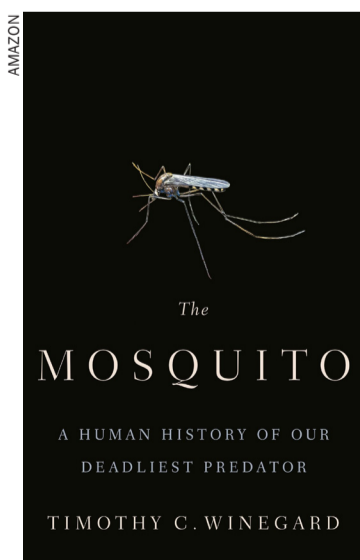
Jorma Kaukonen: "I've got a 13-year-old daughter and I took her to the museum of Woodstock last year. And we looked at all the stuff and she found it appalling that we went out dressed like that. But aside from that, I will never see an audience that big, as a performer, as long as I live."

Kevin Rheden: "I found a meaning. 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 other people. It's a memory that I have and the older I get, things fade. 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 around to pester us, buzzing in an ear before selecting a blood vessel on which to feast. But these tiny, disease-transmitting bugs are more than a summertime nuisance; they've played a significant role in shaping our world today. "The Mosquito: A Human History of Our Deadliest Predator" by Timothy C. Winegard chronicles the pest's role that it played from the fall of Rome to a rise in Christianity to how the Civil War ended. "As the pinnacle purveyor of our extermination, the mosquito has consistently been at the front lines of history as the grim reaper, the harvester of human populations, and the ultimate agent of historical change," writes author Timothy C. Winegard, a professor of history



"The Mosquito: A Human History of Our Deadliest Predator" (Dutton), by Timothy C. Winegard

and political science at Colorado Mesa University.

Winegard traces the mosquito through history, starting with the dinosaurs up to present day. It's when humans began to cultivate farm animals in close proximity about 10,000 years ago that the mosquito really flourished. With the bug's ubiquity, it's no surprise ancient philosophers such as Homer have touched on the mosquito's disease.

Readers of non-fiction, history and science will enjoy Winegard's unique take on the ever-present pest. If you can't get away from mosquitoes in your backyard, then immerse yourself in this book and learn a new perspective on this seemingly insignificant part of summer.

Tracee M. Herbaugh, AP

## 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 sharing the stages with punk and country music luminaries. But solo stuff isn't for everyone, and it shows on this release. There no confidence to his voice on tracks like "Bankrobber" and "She Does It Right," which find Day-



Jesse Dayton, "Mixtape Volume 1" (Blue Elan)

ton giving up on some key notes and running out of breath on others.

The growly guitar work on "Mixtape Volume 1" is the album's saving grace. Blended with Dayton's country-punk ethos, it's a nice gritty fit. It can't salvage the haphazard vocals, but it can often redirect the attention enough, as on "State Trooper" and "Redneck

Friend."

This is a passable padding of Dayton's career resume, but it won't move the Nashville needle.

Ron Harris, AP

## TRAVELOG

Frances D'Emilio, AP

To protect the masterpieces at the Uffizi Galleries, 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 director, Eike Schmidt, noted with delight after the material he had tested covered actual paintings: with guard ropes no longer needed, visitors could get closer to the art. "Sometimes they touch the glass with their noses," Schmidt, a German art historian who in 2015 became the first foreigner to lead the Uffizi, said as museum-goers strolled 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 roiling the country's state-run museums. Reforms enacted in 2014 by a liberal-leaning government granted many of the venerable but 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. Coincidentally 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 wouldn't elaborate on why he's leaving, others in this vanguard of foreign directors cited

## WILL POPULAR RENAISSANCE



## 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**  
— BRASSERIE —  
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

# ULIST POLITICS UNDO A NCE AT ITALY'S UFFIZI?



a combination of the increasing nationalist sentiment in Italy, entrenched bureaucratic mentalities and Italians' penchant for last-minute decisions for their own imminent 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 a much 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 Huysum 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 July, 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."



**南苑**  
SOUTH  
by square eight

**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**  
THAI RESTAURANT

**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**

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

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

## THE ST. REGIS BAR

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



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

ADMISSION: Free

ORGANIZER: Taipa Village Cultural Association

ENQUIRIES: (853) 2857 6118

taipavillagemacau.org.m

**TOMORROW (AUG 17)**

20TH SOUTHEAST ASIA FOOD CARNIVAL

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 grass-roots 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: Rotunda de Carlos da Maia (The Three Lamps District)

SOUTHEAST ASIA FOOD CARNIVAL

TIME: 2pm to 10pm

UNTIL: August 18, 2019

VENUE: Rua da Restauração

COLORING COMPETITION

TIME: 3pm to 5pm

VENUE: Rotunda de Carlos da Maia (The Three Lamps District), or – in case of heavy rain or typhoon alert – Associação de Beneficência e Assistência Mútua dos Moradores do Bairro O T’âi, Avenida de Horta e Costa 76

ADMISSION: Free

ORGANIZERS: Association of Returned Overseas Chinese Macau, Associação de Mútuo Auxílio dos Moradores do Bairro de San Kio, Macau Association of Mutual Help of Myanmar Overseas Chinese, Associação de Beneficência e Assistência Mútua dos Moradores do Bairro O T’âi, and Association of Cambodia Overseas Chinese of Macau

ENQUIRIES: (853) 2856 0217

www.overseachinese.org.mo

**SUNDAY (AUG18)**

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

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 TRIAL 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



## WEDNESDAY (AUG 21)

PORTRAIT OF MACAU: PHOTOGRAPHY EXHIBITION  
BY EVA MOK

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  
ENQUIRIES: (853) 2852 2550  
ORGANIZER: Albergue SCM  
creativealbergue@gmail.com



## THURSDAY (AUG 22)

PROSPEROUS YEARS

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

# Sands WEEKEND



## MICHAEL LEARNS TO ROCK LIVE IN MACAO

8pm, 17 August (Saturday)  
Cotai Arena, The Venetian Macao

Since their self-titled debut album in 1991, Danish soft rock band Michael Learns To Rock has enjoyed global record sales of over 11 million physical albums, scoring multiple hit singles including "Paint My Love", "25 Minutes", "That's Why (You Go Away)" and "Someday", among others. Last year they released the ninth album "Still" which included the singles "Everything You Need", "Hold on a Minute" and the ballad "Hiding Away From Life". The band's version of the Jacky Cheung hit "Goodbye Kiss", which they recorded as "Take Me to Your Heart", was awarded 'Most Downloaded Single of the Year 2006'. Limited tickets still available.

Tickets: From MOP380, call reservations +853 2882 8818  
cotaiticketing.com



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

Until 9 October  
The Venetian Macao; The Parisian Macao; Four Seasons Hotel Macao;  
Sands Macao and The Macao Museum of Art

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



## ART INSPIRED DISHES AT GOLDEN PEACOCK

Until 31 August  
Shop 1037, Level 1, The Venetian Macao

The Venetian Macao's Michelin one-star Indian restaurant The Golden Peacock is offering a four-course menu at MOP 588\* inspired by a blue and white ceramic butterfly dress entitled 'Prosperity' created by renowned ceramic artist and All That's Gold Does Glitter curator Caroline Cheng. Chef Justin and his team have recreated 'Prosperity' on a plate with two exceptional dishes: 'Lobster Maheen Katli' and the beautiful 'Prosperity' dessert which is decorated with gorgeous butterflies, featuring blueberries, hazelnut chocolate mousse, yogurt, cardamom, cherries and gold leaf.

Reservations: +853 8118 9696 or goldenpeacock.reservation@sands.com.mo  
\*Subject to 10% service charge.

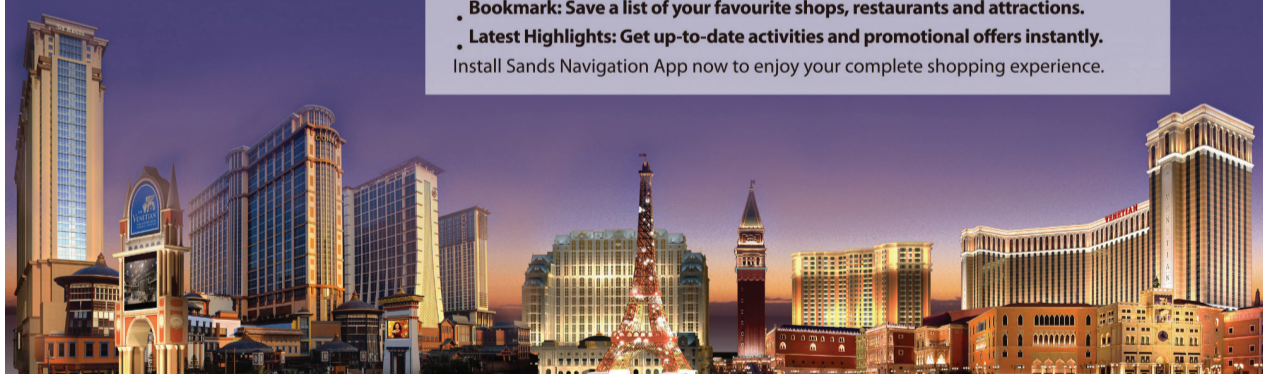
## DOWNLOAD SANDS NAVIGATION APP TO DISCOVER THE BEST OF SANDS RESORTS MACAO

Sands Navigation App gives fast and easy directions to shops and attractions, as well as providing information about hot deals and the latest promotions at Sands Resorts Macao.

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- **Mobile Map:** Accurate indoor navigation directs you to shopping outlets, restaurants and facilities.
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**Sands**  
RESORTS MACAO

**STREGIS**  
MACAO • COTAI CENTRAL  
澳門新金沙中心酒店

**FOUR SEASONS**  
HOTEL  
MACAO, COTAI STRIP

**THE VENETIAN**  
澳門威尼斯人

**THE PARISIAN**  
澳門巴黎人

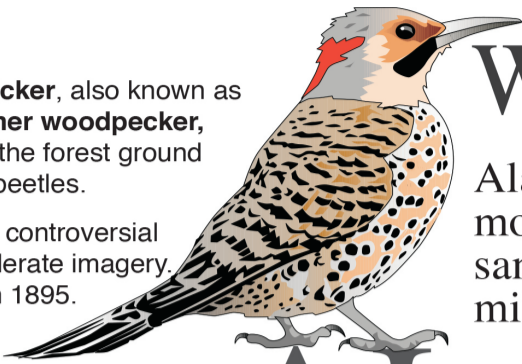
**Holiday Inn**  
假日酒店  
HIS 1788  
澳門新金沙中心酒店

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

**Sheraton Grand**  
MACAO HOTEL  
COTAI CENTRAL  
澳門新金沙中心大酒店

The **Northern flicker**, also known as the **yellowhammer woodpecker**, is often seen on the forest ground eating ants and beetles.

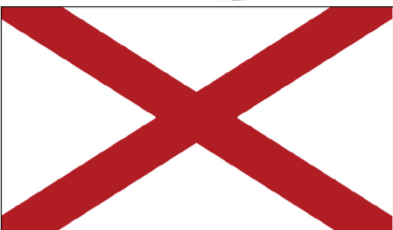
The **state flag** is controversial due to its Confederate imagery. It was adopted in 1895.



## WORLD OF WONDER

Exploring the realms of history, science, nature and technology

Alabama is famous for the civil rights movement, its Southern hospitality, white sandy beaches, year-round golfing and miles of cotton fields.



# ALABAMA

## The Yellowhammer State

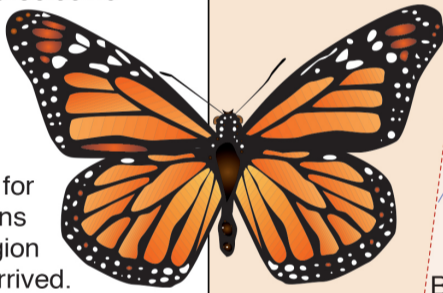


Adopted in 1819, the **state seal** shows a map of the state, including its rivers and neighboring states. In the past, rivers served as important transportation routes. Today, the rivers are a vital source of hydroelectric power.

### 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.



The **monarch butterfly** is the state's official insect.

### Just the facts

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



**George Washington Carver**  
c. 1864 - 1943

### Did you know?

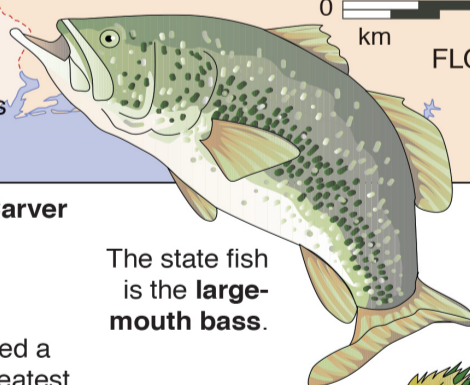
**George Washington Carver** gained a reputation as one of the world's greatest agricultural scientists from the research he conducted at Alabama's Tuskegee Institute (now Tuskegee University). Among his discoveries were more than 300 uses for peanuts.

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.

The state fish is the **large-mouth bass**.



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



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

### Civil Rights

The black civil rights movement began in Montgomery in 1955, and the state played a vital role in championing human rights.

**Martin Luther King Jr.** organized a nonviolent protest group to help carry out

a boycott against the Montgomery bus system (after Rosa Parks was arrested for refusing to give up her seat to a white person). The march from

**Selma to Montgomery**, **Rosa Parks' refusal** to take a back seat, and the **Freedom Riders** were all pivotal events that helped change the United States.

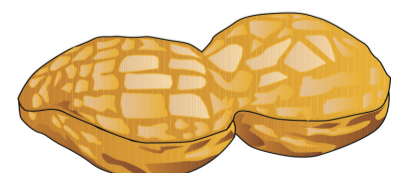
In the early 1960s, schoolchildren helped protest against **Birmingham segregation**, but they were set upon with fire hoses and dogs. After days of protest, segregation came to an end, and black people would no longer have to use separate restrooms, drinking fountains and lunch counters. Sadly, this 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.



**Martin Luther King Jr.**  
1929 - 1968



**Rosa Parks**  
1913 - 2005



About half of the **peanuts** grown in the U.S. are grown near Dothan, Alabama.

SOURCES: World Book Encyclopedia, World Book Inc.; <https://www.50states.com>; <https://statesymbolsusa.org>; <https://statisticalatlas.com>; <https://www.alabama.gov>; <https://awesomeamerica.com>;

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