



# times Extra

weekend Guide

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## AUSTRALIA

# Coral vs Coal

As many Australians grapple with how to save their Great Barrier Reef from global warming, others are preoccupied with building one of the world's biggest coal mines nearby **X3**

**DRIVE IN**

Jake Coyle, AP Film Writer

**IN 'THE EXCEPTION,' A LION IN NAZI GERMANY WINTER**

Has any lion in winter ever roared like Christopher Plummer? In British theater director David Leveaux's WWII thriller "The Exception," Plummer plays Wilhelm II, the exiled emperor of Germany and king of Prussia who, having abdicated the throne after the defeat of World War I, has spent the last two decades at the Dutch manor Huis Doorn. It's another era and another kind of man, entirely, but as he did in 2009's "The Last Station" as Leo Tolstoy at Yasnaya

Polyana, Plummer is again an eccentric historical figure pottering around a regal estate. Few can fill up an old house like Plummer. Since the Salzburg villa of "The Sound of Music," some of Europe's great homes have tried, and failed, to wall-in his majesty. At 87, Plummer, who gave us one of the great King Lear's 13 years ago, has grown from matinee idol into our great emperor of divided kingdoms. "The Exception" is based on Alan Judd's historical novel

"The Kaiser's Last Kiss." The year is 1940 and Stefan Brandt (Jai Courtney), a German captain in the rising army of fascist Germany, is sent to mind the exiled Kaiser in Holland, which Hitler has conveniently just invaded. He's told to monitor the aging Monarch, a regrettable symbol of "old Germany" to the Nazis. "If anything happens to him, Captain, you'll be shot," he's ordered, with a grin. "And I'll be the one to do it." But the captain is far from the only to feel death around him. Everywhere hangs a heavy wartime atmosphere of morals and lives slipping away. The Kaiser is surrounded by loyal attendants and his second wife, Princess Hermine (an excellent Janet McTeer), who by letter and graft is trying to restore her husband's place in Berlin. A demure Dutch maid, Mieke (Lily James) is also on hand, and, we quickly learn, is an undercover agent for the British. She and Brandt begin an affair, further convoluting their loyalties. This relationship is perhaps too much at the forefront of Simon Burke's script, but Courtney, playing an arrogant young officer with increasing doubts over his service, shows a greater depth here than the



Ben Daniels (left) and Christopher Plummer in a scene from "The Exception"



Lily James in a scene from "The Exception"

action star has previously. When not chopping wood or feeding the ducks, Plummer's Kaiser is a roiling mix of regret and frustration: a king without power. His contempt for the Nazis is growing, even while he holds out hopes for the reinstatement of the monarchy. At dinner, he bitterly explodes: "I gave my life to the fatherland and this is my thanks!" A test of the Kaiser's ability to watch his tongue comes with a visit by SS head Heinrich Himmler (Eddie Marsan), a dinner that coincides with German intelligence closing in on Mieke. Himmler, cool and vile, is the new Germany. On the front steps, he clips the Kai-

ser's lengthy introduction with a stiff "Heil Hitler." This is somewhat well-trodden ground; one looking for a household of combustible Nazis and international spies could always turn to Hitchcock's "Notorious," for one. But the sturdy, engrossing "The Exception," far more nuanced than the week's other film featuring a fearsome Kaiser ("Wonder Woman"), makes a moving portrait of individuals recalibrating their allegiances under the maw of the Third Reich. How much sympathy one can summon for a Nazi captain and one of the men behind WWI is, admittedly, questionable. (Historians de-

bate how significant a role Wilhelm, a militaristic ruler prone to ill-considered outbursts, had in starting the conflict.) But the film is about seeing beyond immediate patriotic duty, and the movie's central question is a thoughtful and painfully relevant one of national identity: "One must answer," says one character, "what is my country and does it even still exist?"

**"The Exception," an A24 release, is rated R by the Motion Picture Association of America for "sexuality, graphic nudity, language and brief violence." Running time: 107 minutes. ★★☆☆**

**BOOK IT**

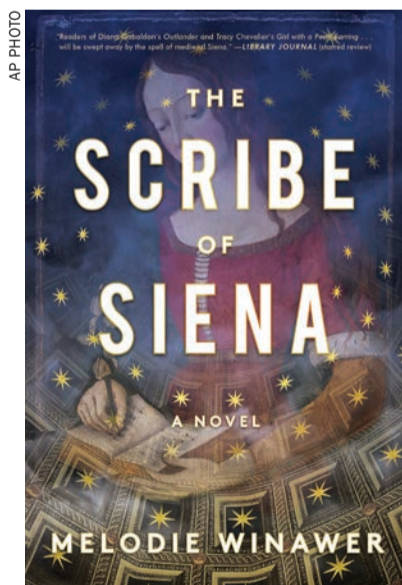
**WINAWER EXPLORES PASSIONATE LOVE STORY IN 'SCRIBE OF SIENA'**

When Beatrice Trovato's brother dies unexpectedly, the accomplished neurosurgeon takes a leave of absence to settle his affairs. Traveling to Siena proves a welcome distraction from the hustle and bustle of home, and Italy is the perfect place to deal with her grief. Debut author Melodie Winawer provides Beatrice a little more than she bargains for in "The Scribe of Siena."

Beatrice is determined to finish her brother's research surrounding a 700-year-old conspiracy theory concerning medieval Siena. Poring over her brother's notes, journals and paintings of a 14th-century painter named Gabriele Accorsi, Beatrice is shocked to see a familiar face staring back — her own.

She gets lost in the Accorsi journal and becomes fascinated with his life. She also gets lost in his timeline. After an emotional day, Beatrice finds herself miraculously transported to 1347 Siena. Having the historical knowledge from the Accorsi journal, Beatrice is able to somewhat blend into her surroundings. Thanks to her ability to read and write, she manages to acquire a job as a scribe in the building where Accorsi is working on his next project.

It's love at first sight. Gabriele and Beatrice are drawn to each other in a supernatural way. Beatrice confides in Gabriele, explaining that she's from the future and life as he knows it is about to change unless they join forces. An evil nobleman is determined to wipe out Siena — and Gabriele — in order to vindicate his famous father's death. Should Gabriele and Beatrice manage to stop



"The Scribe of Siena" (Touchstone) by Melodie Winawer

him, they still have something worse pending in the spring. The Plague is coming. If you liked "Outlander," you will enjoy "The Scribe of Siena." Winawer's physician background permeates the book, offering interesting medical details throughout the story. She paints a captivating story of time and place volleying with fate and love.

Lincee Ray, AP

**tTUNES**

**'TRANSIENT LULLABY' FILLED WITH BEAUTIFUL HARMONY**



The Mastersons, "Transient Lullaby" (Red House)

Music in marriage is especially mellifluous these days. Whitehorse, Tennis and Little Silver are among the couples turning quality couplets.

And then there's Chris Masterson and his wife, Eleanor Whitmore, who sing together so beautifully they make even the clunky title of their new album sound pretty.

"Transient Lullaby" is filled with state-of-the-art harmonies. The Mastersons swap the lead and sing in unison, but mostly it's Chris on the low part, zigging and zagging to create surprising intervals, while Eleanor makes the melody shimmer.

The album's third standout, along with the singers, is the songs. The Mastersons co-wrote all 11 tunes, and hooks abound as they perform sweet pop ("Perfect"), weepy country (the

title cut) and punchy rock ("Fight"). Whitmore makes lovely instrumental contributions on violin, viola and cello, overdubbing to create masterful string arrangements ("You Could Be Wrong," "Fire Escape").

The lyrics scan like a conversation as the couple address commitment, the glory of love and life on the interstate. They address an opponent of same-sex marriage on "You Could Be Wrong," and whatever the topic, the duo's singing counters today's political climate. Crank up the Mastersons and drown out the disharmony.

Steven Wine, AP

## NEWS OF THE WORLD

Rod McGuirk, AP



Environmental activists voice their opposition to Indian miner Adani's proposed Carmichael coal mine, outside Parliament House in Brisbane

# Priorities of coral and coal clash in Aussie Sunshine State

Coal mining and environmental tourism are both cash cows for the state of Queensland, a resource-rich northeast playground that promotes itself as Australia's "Sunshine State."

But the Carmichael coal project, a massive 22 billion Australian dollar (USD16.5 billion) mine that Indian resource billionaire Gautam Adani hopes to start work on this year in the remote Galilee Basin, has created an extraordinary clash between the resource and environment sectors.

Those concerned by the environmental cost of the colossal development are particularly irked that federal and state governments have considered subsidizing Adani's entry into an already-crowded Australian coal mining industry. Adani boasts that the mine will generate power for 100 million Indians, while providing Queensland with 10,000 jobs plus \$22 billion in mining tax and royalties revenue within 30 years.

"This will assist much needed public funding to help deliver schools, hospitals, roads and other services and stimulating activity throughout the economy," an Adani statement said.

A study of coral bleaching on the reef, published in the journal *Nature* in March, focused international attention on the devastation to coral expanses dealt by rising ocean temperatures off Australia's coast.

Researchers found 91 percent of the 2,300-kilometer Great Barrier Reef had been bleached at least once during three bleaching events of the past two decades, the most serious event occurring last year.

The government authority in charge of the reef marine park reported to a Senate committee in May that as much as half of the 344,000 square kilometers of coral might already be dead due to bleaching.

"This has happened because of global warming. We burned too many fossil fuels and might have lost half the reef," said Sam Regester, campaign director of the activist organization GetUp.

"It's devastating. You should be furious," Regester said. "One of the wonders of the world is dying, and the government has chosen to actively make it worse."

Some are concerned that the Adani mine will further damage the World Heritage-listed reef through dredging at its port at Abbot Point at the south end of the coral, dust contamination of its waters or through increased coal-carrier traffic with all its inherent risks.

But opponents argue the main threat to the reef isn't posed by the mine's proximity. They blame the sheer mass of warming carbon gases that it could unleash into the atmosphere.

The latest reef report by Climate Council, an independent think tank, said Carmichael would become Australia's largest coal mine and would have a potential lifetime of 25 to 60 years. Burning all of the coal in the Galilee Basin would release an estimated 705 million metric tons of carbon dioxide each year — more than 1.3 times Australia's current annual emissions from all sources. "Put another way," the report said, "if the Galilee Basin were a country on its own, it would rank in the top 15 emitting countries in the world."

Australian Conservation Founda-

tion, an independent environmental group, last year launched an unsuccessful court challenge to the federal government's approval under environmental law for the mine to go ahead. The foundation had argued that the government failed to fully consider the impact of coal burnt in India on the reef. The government argued that the same amount of coal could still be mined somewhere else in the world if Carmichael did not proceed.

The foundation appealed their loss in March and is waiting for the full bench of the Federal Court to make its ruling.

The mine is an integral part of what Adani calls its pit-to-plug model. Carmichael coal would be shipped to Adani power stations in the Indian cities of Mundra and Udupi in a supply chain that would insulate the company from global price fluctuations.

The project faces obstacles and skepticism on multiple fronts. Australia's second largest bank, Westpac, in April effectively ruled out financing the mine by adopting a new climate change policy. Westpac became the 19th bank around the world to either distance itself publicly from Galilee Basin coal export projects, or introduce policies that prohibit financing the Carmichael mine.

Westpac will lend only to mines extracting coal that ranks in the world's top 15 percent for energy content. High-energy coal contains less sulfur, ash and other impurities, burns cleaner and is regarded as better for the environment.

While the Galilee Basin won't produce coal of a standard as high as Australia's Hunter Valley, Adani, a Westpac client, argues that the Carmi-

chael mine will export higher quality coal than is produced by India and Indonesia. That Indian and Indonesian coal could fill the void if Carmichael coal stayed in the ground.

Westpac's new policy also restricts investment to existing coal-producing basins. Carmichael, a series of around a dozen underground mines and open-cut pits, would be the first mine in the Galilee Basin.

Other major Australian banks had previously distanced themselves from Adani or have announced they are winding down investment in coal, which after iron ore is Australia's most lucrative export.

Adani has promised thousands of jobs and investment in an Australian economy struggling to recover from a mining investment boom that has passed.

While many question the economics of the Carmichael mine in an increasingly coal-averse global market, Adani enjoys strong government support. Federal government plans to amend native title laws to give legal certainty to Adani's agreement with local Aborigines to mine their ancestral lands. A court ruling in February created doubt about the legality of more than 100 native title land use agreements, including Adani's. But the company still faces a potential court battle against a minority of traditional owners who oppose the mine on the grounds that it would destroy their land and groundwater.

The federal government is also considering providing Adani with a AUD900 million concessional loan to build a 388-kilometer rail line from the mine to the Abbot Point coal-loading terminal. The money would come from the Northern Australia Infrastructure Facility, set up last

year to encourage private investment in infrastructure that would benefit Australia's sparsely populated tropics.

The Adani board was to have made a final investment decision on the project this week. But that decision was postponed indefinitely due to uncertainty over how much the Queensland government intended to tax Adani for the coal it extracted, the company's spokesman said.

"We want to start letting contracts, and we can't do that without knowing what costs are being incurred," Adani Australia spokesman Ron Watson said.

Media reports that the state leader had offered Adani a "royalty holiday" — an initial period in which the company would pay no state royalties on the coal exported and potentially cost the state hundreds of millions of dollars in lost revenue — sparked government infighting.

But within two days of the cancelled board meeting, Adani and the government confirmed that they had struck deal that allowed the company to defer royalty payments.

"Every cent of royalties will be paid and any deferred royalties will be paid with interest," Queensland Premier Annastacia Palaszczuk said in a statement on Wednesday.

Adani said its final investment decision will be made at the next board meeting. No date had been set, but the board usually meets monthly.

"The royalties arrangement means the project is back on track to generate 10,000 direct and indirect jobs in regional Queensland," an Adani statement said.

A poll commissioned by The Australia Institute, an anti-coal think tank, found that 59 percent of respondents in Queensland state opposed Adani receiving any government subsidies, while 19 percent supported such financial help.

The poll by market researcher ReachTEL was based on a random automated telephone survey of 1,618 voters in the state on May 24. The poll had a 2.4 percentage point margin of error.

**WORLD OF BACCHUS**

David Rouault



**HERDADE DA MAROTEIRA CEM REIS ALENTEJANO VIOGNIER 2013**

100 percent Viognier, which is originally from North Rhône Valley, it shows a bright straw colour with a fresh bouquet of Jasmine, frangipane and white peach. Well balanced on the palate, medium body despite its 14 percent alcohol. Not as oily and mineral as a Condrieu but more citrusy with mandarin peel and pink grapefruit flavour, as well as honey wax and acacia. Long finish with a wet stone background and fresh acidity.



**HERDADE DA MAROTEIRA CEM REIS ALENTEJANO SYRAH RESERVA 2013**

100 percent Syrah, deep garnet colour with a very rich nose of ripe red cherry and violet, opening to blackberries, tobacco, humus and cappuccino. Full body wine with mellow tannins, flavour of ripe strawberry and leather at first, developing to cherry jam and old wood cut. Medium long and smooth aftertaste on cocoa bean. Powerful yet rather easy drinking with a masculine start and feminine finish.

Wines available in some local supermarkets and at <http://palatiumwines.com>.

**Old World versus New World**

The wine world is divided into two main categories: The Old World (basically Europe and a part of the Middle East) and the New World (Chile, Argentina, the USA, South Africa, Australia and New Zealand, to name the most representative). One might raise an eyebrow knowing that some of the NW countries have been making wine for as long as 500 years. But compared to most of the OW ones, where the average winemaking history is about 3000 years - with the record being held by Georgia that can trace it back to an impressive 8000 years - they still look like infants. The first spread of vine planting in Southern Europe was made by the Greeks at around 300 years BC, mostly to worship the God Bacchus. A second one was made by the Roman Empire throughout all of Europe (in Bordeaux for example), as when a Roman soldier was not too busy killing and enslaving he would live a sophisticated life and an important part of it was drinking wine; beer being "not a civilised drink". About 300 years later Christians would incorporate wine in the Eucharist, thus improving quality; 1200 years later they would import vines to the colonies, starting in South America. People on the old continent used to look down at the NW wines - despite Australian wines winning some awards as early as 1822 - until the Paris tasting of 1976 when some Californian Meritage (Bordeaux blend style) beat the top Bordeaux wines. The main difference between these two "Worlds" could be summarised in one word: terroir. French in origin it is a declination from the word "terre" (earth), and terroir's meaning is a combination

of soil, climate, terrain and tradition. Having a longer history, the OW will obviously show more attachment to its terroir and stronger traditions, combined with generally a cooler climate than in the NW. While the NW produces fruitier and heavier wines, the ones of the OW are usually lighter in alcohol and more "earthy". NW production has fewer regulations than in the OW, hence more freedom and space for experimentation. For example, instead of marketing the region, NW wines started to market the grapes which are now widely followed around the world. They also developed a more modern viticulture which pushes the OW to modernise their techniques as well. This kind of globalisation makes partly the differences between these two worlds less and less obvious. There are also more and more exceptions of OW wineries making wines in the NW style and vice versa. Note that NW countries, except the USA, are situated in the Southern Hemisphere so the harvest time is about six months earlier than in the Northern Hemisphere. Therefore the same vintage is half a year older. There is still a debate about whether China can be considered an OW or NW country. China has thousands of years of history in making grape wine but the international grapes were not introduced until the late 19th century. Yet most of the wine production is in the Northern part of China and show some of the OW style with some terroir characteristics. Here are two examples from Portugal made in the NW style: single varietal, international grape and more fruit driven.

David Rouault is a professional classical musician, part time wine consultant and full time wine lover, holding WSET Level 3, Certified Specialist of Wine and Introductory Sommelier diplomas. [www.dionysos.com.mo](http://www.dionysos.com.mo)

**RESTAURANTS**

**CANTONESE**



**GRAND IMPERIAL COURT**  
5pm - 12midnight  
T: 8802 2539  
Level 2, MGM MACAU



**IMPERIAL COURT**  
Monday - Friday  
11am - 3pm / 6pm - 11pm  
Saturday, Sunday & Public Holidays  
10am - 3pm / 3pm - 11pm  
T: 8802 2361  
VIP Hotel Lobby, MGM MACAU

**BEIJING KITCHEN**  
Level 1, Grand Hyatt Macau  
Opening Hours  
11:30am - 24:00



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

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

**SHANGHAI**

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

**FRENCH**

**寶雅座  
AUX BEAUX ARTS**

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

**GLOBAL**

**HARD ROCK CAFE**  
Level 2, Hard Rock Hotel  
Opening Hours  
Monday to Sunday : 11:00 - 02:00  
Sunday : 10:00 - 02:00

**CAFÉ BELA VISTA**  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 87933871  
Mon -Thurs  
06:30 - 15:00 / 6:00 - 22:00  
Fri - Sunday  
06:30 - 22:00

**MEZZA9 MACAU**  
Level 3, Grand Hyatt Macau  
Opening Hours  
Dinner: 5:30 - 11:00

**VIDA RICA (RESTAURANT)**  
2/F, Avenida Dr Sun Yat Sen, NAPE  
T: 8805 8918  
Mon - Sunday  
6:30 - 14:30 / 18:00 - 23:00



**MORTON'S OF CHICAGO**  
The Venetian(r) Macao-Resort-Hotel  
Taipa, Macau  
T:853 8117 5000  
mortons.com  
• Bar  
Open daily at 3pm  
• Dining Room  
Monday - Saturday: 13:00 - 23:00  
Sunday: 17:00 - 22:00

**ABA BAR**

**ABA BAR**  
5pm - 12midnight  
T: 8802 2319  
Grande Praça, MGM MACAU



**甜點  
PASTRY BAR**  
10am - 8pm  
T: 8802 2324  
Level 1, MGM MACAU



**ROSSIO**  
7am - 11pm  
T: 8802 2372  
Grande Praça, MGM MACAU



**SQUARE EIGHT**  
24 hours  
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



**AFRIKANA**  
Sun to Thu: 04:00pm - 01:00am,  
Fri, Sat and Eves of Public Holidays:  
06:00pm - 03:00am  
Location : AfriKana, Macau Fisherman's  
Wharf  
Telephone Number : (853) 8299 3678

**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**

**ASIA KITCHEN**  
Level 2, SOHO at City of Dreams  
Opening Hours  
11:00 - 23:00

**GOLDEN PAVILION**  
Level 1, Casino at City of Dreams  
Opening Hours  
24 Hours



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

**PORTUGUESE**

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

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

**THAI**



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

**BARS & PUBS**



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

**R BAR**  
Level 1, Hard Rock Hotel  
Opening Hours  
Sun to Thu:  
11:00 - 23:00  
Fri & Sat:  
11:00 - 24:00

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



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

**VIDA RICA BAR**  
2/F, Avenida Dr. Sun Yat Sen, NAPE  
T: 8805 8928  
Monday to Thursday: 12:00 - 00:00  
Friday: 12:00 - 01:00  
Saturday: 14:00 - 01:00  
Sunday: 14:00 - 00:00

**VASCO**  
Grand Lapa, Macau  
956-1110 Avenida da Amizade, 2/F  
T: 8793 3831  
Monday to Thursday: 18:30 - 12:00  
Friday to Saturday: 18:00 - 02:00  
Sunday: 18:00 - 24:00

## TRAVELOG

Russell Contreras, AP, Ciudad Juarez

## CIUDAD JUAREZ MUSEUM SEEKS TO TELL MEXICAN REVOLUTION STORY

Towns along the U.S.-Mexico border often are stereotyped as enclaves for bar-hoppers, smoky factories, cheap souvenirs and long entry lines for cargo and trucks. They also are known for inexpensive tacos and a plethora of adult entertainment options.

Cultural sites, in particular on the Mexican side, rarely get much attention.

But within a 20-minute walk from the Stanton Street Port of Entry in El Paso, Texas, visitors to Ciudad Juarez can enjoy a different experience and get a better understanding of a moment in history that fundamentally changed Mexico and the United States. (This route also avoids the city's dangerous neighborhoods regularly mentioned in accounts of cartel violence.)

El Museo de la Revolucion en La Frontera, or the Museum of the Revolution in the Border, tells the story of the Mexican Revolution and its aftermath still felt today. The armed struggle, which lasted from 1910 to 1920, transformed Mexican society and sparked a massive migration of Mexicans to the United States that remade the demographics of cities in the American Southwest.

Yes, the conflict gave rise to Pancho Villa and Emiliano Zapata as revolutionary heroes of the poor. The war also spurred new movements in art, literature, journalism, photography and radical notions of land reform that spread across Latin America. For those with only a basic knowledge of the Mexican Revolution, the museum guides visitors through the pre-revolutionary Mexico of dictator Porfirio Diaz and the intellectual movements opposing his rule. Exhibits touch upon El Plan of San Luis Potosi — a call to remove Diaz and the re-establishment of democracy — and writers speaking out against what they described as colonial rule at the expense of the poor.

Newspaper accounts in the U.S. talked about the growing unrest south of the border, and the museum explains in an easy-to-understand narrative how elite to middle-class

political leaders joined efforts to remove Diaz. Using photographs, old documents and clothing, the museum goes through the short presidency of reformer Francisco Madero, followed by his overthrow and assassination at the hands of Gen. Victoriano Huerta.

Opposition to Huerta led to more violence as Villa in northern Mexico and Zapata in the south took up arms for their causes.

The museum shows how a call for censorship resulted in a boom in journalism, with reporters covering the violence and political unrest of the day. It also led to photo-journalists, like British-born Jimmy Hare, coming to Mexico to experiment with the latest camera technology to capture scenes of war. Some of those scenes ended up on postcards that became popular in the United States.

Still, out of the chaos came music — recorded songs depicting the suffering and separations caused by war — and art, including images of revolution that inspired Diego Rivera's later work, as the museum explains.

The exhibits, mostly in Spanish with limited English translations, give visitors enough visuals that most are self-explanatory. For example, the assassinations of Villa and Zapata are shown through photographs of mourners.

The unrest led many Mexicans to cross into the U.S. New Mexico Gov. Susana Martinez, the nation's only Latina governor, for example, can trace her family's roots back to the Mexican Revolution. Her family is descended from Toribio Ortega, a general under Pancho Villa, the governor's brother told the El Paso Times in 2010.

Some Mexican restaurants in the American Southwest display black-and-white photos of the war, with some establishments claiming their original owners are pictured in the images.

But beyond the myths and legends, the Museum of the Revolution in the Border offers a foundation for learning about a turbulent chapter of history that dashed dreams of an egalitarian world across the border.

AP PHOTO



## IF YOU GO...

**MUSEUM OF THE REVOLUTION IN THE BORDER:** Located 16 de Septiembre Avenue, corner Juarez Avenue, Ciudad Juarez. Open daily from 9 a.m. to 5 p.m. Closed on Mondays. Free.

**GETTING THERE:** It's a 20-minute walk or five-minute cab ride from the Stanton Street Port of Entry in El Paso, Texas.

**WHAT'S ON**



**TODAY (JUN 2)**

'MUSICAL SKETCHES OF MACAU AND PORTUGAL'  
- THE CONNECTION OF A PORTUGUESE COMPOSER  
TO MACAU

Macau, the Monte Carlo of the Orient and Portugal, a southern European country, are integrated in perfect harmony in the music presented by the Macao Chinese Orchestra this evening for the public.

TIME: 8pm  
VENUE: Dom Pedro V Theatre  
ADMISSION: MOP60, MOP80  
ORGANIZER: Macao Chinese Orchestra  
ENQUIRIES: (853) 8399 6679 or 8399 6699  
www.icm.gov.mo/ochm



DANIEL VICENTE FLORES DRAWINGS 2006-2016

This exquisite exhibition showcases 33 Chinese ink drawings in which the artist tries to convey ideas that exist in his imagination, memories and observations into dense illustrations, challenging us, through his works, to feel the tempo and reach of his emotions.

TIME: 3pm-8pm (Mondays)  
12pm-8pm (Tuesdays to Sundays)  
UNTIL: June 4, 2017  
VENUE: Albergue SCM, No. 8, Calçada da Igreja de São Lázaro  
ADMISSION: Free  
ORGANIZER: Albergue SCM  
ENQUIRIES: (853) 2852 2550; 2852 3205



**TOMORROW (JUN 3)**

CHILDREN'S DAY CONCERT - THE ADVENTURE OF  
DoReMi

The Macao Orchestra presents three concerts in June: Children's Day Concert - The Adventure of DoReMi that invites the Little Mountain Arts Association to present a play in this concert, bringing to the stage the fusion of an original story and classical music.

TIME: 2:30pm & 5pm  
VENUE: Macau Tower Auditorium  
ADMISSION: MOP120  
ORGANIZER: Macao Orchestra  
ENQUIRIES: (853) 2853 0782  
www.om-macau.org



**SUNDAY (JUN 4)**

DEBRIS - WORKS BY ALEXANDRE FARTO AKA  
VHILS

This first solo exhibition by Portuguese artist Alexandre Farto, also known as Vhils, in Macau intends to be a multi-site initiative with the purpose of establishing a connection between the body of works presented in the indoor exhibition venue and a series of art interventions in the territory's public space, encouraging visitors to explore and reflect on the nature of the urban environment. Using the city and its components both as subject matter and prime materials to delve into the essence of present-day urban societies across the globe, Vhils dissects, deconstructs and rearranges the images and tropes intrinsic to urban life to form a reflection on how individuals are shaped by and help shape their surrounding environment.

TIME: 10am-7pm  
UNTIL: Nov 5, 2017  
ADMISSION: Free  
VENUE: Navy Yard No. 1  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8399 6699  
www.icm.gov.mo/fam



**MONDAY (JUN 5)**

EXHIBITION OF MEMBERS' ARTWORKS OF YU  
UN CHINESE CALLIGRAPHERS AND PAINTERS  
ASSOCIATION OF MACAU

The Yu Un Chinese Calligraphers and Painters Association of Macau has been a pivotal force in the city's cultural and arts circles since its founding in 1953, nurturing new talent and new generations of artists. This exhibition features 152 pieces/sets of traditional Chinese paintings, calligraphy and seal carvings revolving around rich themes and a variety of media. The transient imagery captured reveals wash and ink effects of great depth, transmitting an almost stereoscopic sensation.

TIME: 9am-7pm (Open on public holidays)  
UNTIL: June 25, 2017  
VENUE: Chun Chou Tong Pavilion of Lou Lim Ioc Garden, No. 10, Estrada de Adolfo Loureiro  
ADMISSION: Free  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8988 4000  
www.icm.gov.mo



**TUESDAY (JUN 6)**

A GOLDEN WAY OF LIFE - TRES'ORS

This exhibition explores how the perfection and richness of gold has inspired and fascinated French artists and craftsmen throughout the ages, presenting a unique selection of creations and artefacts, with over 250 works dating from the 17th Century brought together for the first time ever. Comprising six distinctive zones, the exhibition embarks upon a unique journey from gold in art to the application of gold in daily life.

TIME: 12pm-9pm (Closed on Mondays, open on public holidays)  
UNTIL: September 3, 2017  
VENUE: Level 2 MGM Art Space (via Grande Praça)  
ADMISSION: Free  
ORGANIZER: MGM Macau  
ENQUIRIES: (853) 8802 8888  
www.mgm.mo



**WEDNESDAY (JUN 7)**  
TENTATIVE NOTEBOOK - WORKS BY RUI RASQUINHO

This exhibition presents the artist's recent artworks, including drawings and paintings in ink, graphite and charcoal in various forms of sketchbooks, foldable books and simply on paper. These black and white artworks are the result of intensive daily practices that started over a year ago when he had a medical condition and was confined to stay at home for a period of time.

TIME: 11am-7pm (Closed on Mondays and public holidays)  
UNTIL: June 11, 2017  
VENUE: 1st Floor, Macau Art Garden, No. 265, Av. Dr. Rodrigo Rodrigues  
ADMISSION: Free  
ORGANIZER: Art for All Society  
ENQUIRIES: (853) 2836 6064  
www.afamacau.com



**THURSDAY (JUN 8)**  
SOU LENG FONG CERAMIC ART EXHIBITION

The exhibition is themed on "star gazing, flower viewing, and fish watching", creating a feeling of "emptying, downshifting and seeking". Intrigued by the mystery of the seas, Sou Leng Fong uses marine life as a subject in her works, through which she illustrates the interrelationship, conflict and confusion among people. For example, floating fish resemble people looking for their respective directions. Sou Leng Fong, born in Macau, has been keen on ceramic creation and materials exploration. She graduated from the School of Arts (Art Education) of the Macau Polytechnic Institute, majoring in Sculpture; and is now engaged in art education for children. In addition, she is an executive member of the Youth Committee of the Macau Artist Society and Vice President of the Macau Sculpture Association. Her works have been selected for the 12th National Exhibition of Fine Arts (Beijing), the China Changchun World Sculpture Conference - Chinese Contemporary Youth Sculpture Exhibition and the Macau Annual Visual Arts Exhibition (2010, 2011, and 2014). She also has participated in various local and overseas exhibitions.

TIME: 11am-10pm  
UNTIL: June 25, 2017  
VENUE: the Lakeside Gallery - S2 room in the Anim'Arte Nam Van  
ADMISSION: Free  
ORGANIZER: Macau Cultural Affairs Bureau  
ENQUIRIES: (853) 2836 6866  
www.icm.gov.mo

# Sands WEEKEND



**THRILLER LIVE**

Until 3 September  
The Parisian Theatre

Back in Macao by popular demand, THRILLER LIVE, which features Michael Jackson's timeless songs and signature dance moves, has been seen by more than four million people in over 30 countries. THRILLER LIVE is a 90-minute, high-energy explosion of pop, rock, soul and disco that takes the audience on a magical audio-visual journey through Michael Jackson's astonishing 45-year musical legacy. Please note that there are no 2pm shows during June and the performance on Wednesday 28 June has been changed to 4.45pm.

Tickets: From MOP 180, call reservations +853 2882 8818  
Times: 8pm (Tuesday-Friday); 2pm and 8pm (Saturday); 2pm and 6pm (Sunday).  
No shows on Monday.  
cotaiticketing.com



**KUNG FU PANDA ADVENTURE ICE WORLD WITH THE DREAMWORKS ALL-STARS**

11am-8pm, Daily until 9 July  
Cotai Expo Hall F

Ice World is Asia's largest annual indoor frozen wonderland created from thousands of blocks of multi-coloured ice skillfully carved into amazingly detailed sculptures by a team of expert craftsmen from Harbin in northern China. This year's Ice World features a host of colourful new DreamWorks Animation characters, vibrantly brought to life by dazzling light and stunning sound effects. The exhibition is kept at a special low-temperature so wrap up warm!

Tickets: Adults and Children (ages 3-12) MOP120  
Family Package (3 family members and 1 child aged 3 or above) MOP312

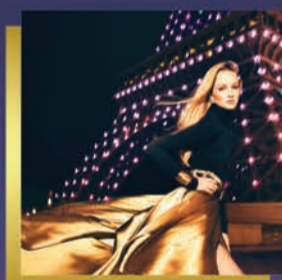


**MONKEY KING - CHINA SHOW**

8pm, Daily (Except Thursday)  
Sands Cotai Theatre, Sands Cotai Central

Monkey King is a spectacular stage show based on the famous Ming Dynasty novel "Journey to the West", considered one of the four great novels of Chinese literature. The Monkey King breaks new ground in interpreting this classic tale to appeal to a modern audience, featuring dance, skilful acrobatics, drama, martial arts, magic and other great Chinese elements.

Tickets: From MOP 420, call reservations +853 2882 8818  
cotaiticketing.com



**PARISIAN SHOPPING DELIGHT**

10am to 11pm, Daily, Until 30 June

Sands Shoppes offers the most extensive range of luxury duty-free shopping experiences in Macao. Simply spend at Shoppes at Venetian, Shoppes at Four Seasons, Shoppes at Cotai Central and Shoppes at Parisian to earn up to MOP2,000 worth of Shopping Vouchers to be used in Shoppes at Parisian participating shops. Every shop in Shoppes at Parisian tells a story, discover the newest brands now and shop the Parisian way with your earned vouchers!

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MOP30,000	MOP1,000
MOP60,000	MOP2,000

Please refer to the Terms & Conditions for further details.



澳門金沙度假區

**Sands**  
RESORTS MACAO



# WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

## ALL ABOUT TEETH

Teeth help us chew and prepare food for digestion. Teeth also help us speak and make sounds. Keeping your teeth healthy is important to your overall good health and can also help make a good first impression in social situations.

### Parts of a tooth

Teeth are composed of two parts: the crown and the root.

The **crown** is the part of the tooth above the gum line. You see the crown when you smile or open your mouth.

The **root** is below the gum line. It is about 75 percent of the tooth's total length.

There are four types of body tissue in each tooth:

**Enamel** is the hard, shiny white covering. It protects teeth from wear and tear caused by chewing and biting.

**Dentin** supports the enamel. It is a yellow, porous material, softer than enamel but harder than bone. It has some nerve fibers to sense pain or problems inside the tooth.

**Pulp** is the soft center of the tooth. It contains blood, nerves and lymph vessels. Pulp nourishes the tooth and transmits signals to the brain.

**Cementum** covers most of the root of the tooth. It attaches the tooth to the jawbone and contains the fleshy periodontal membrane, which connects and cushions both tissues.

### Open wide!

Humans have four different types of teeth:

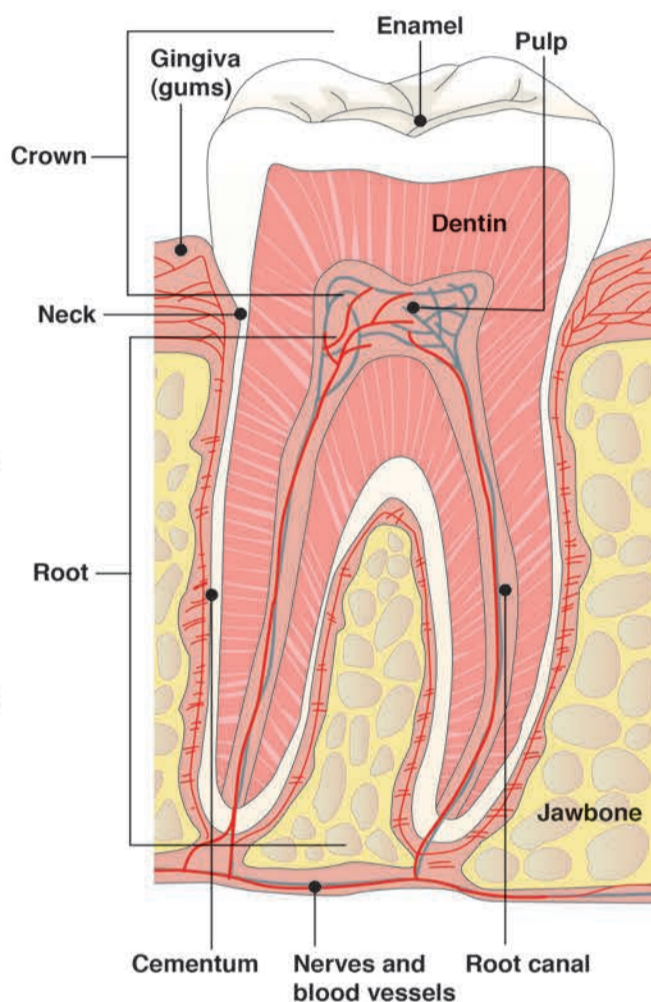
**Incisors** are the front teeth. There are four incisors on the top and four on bottom.

**Cuspid** or **canine** teeth sit beside the incisors. These teeth are pointy and sharp to help tear food.

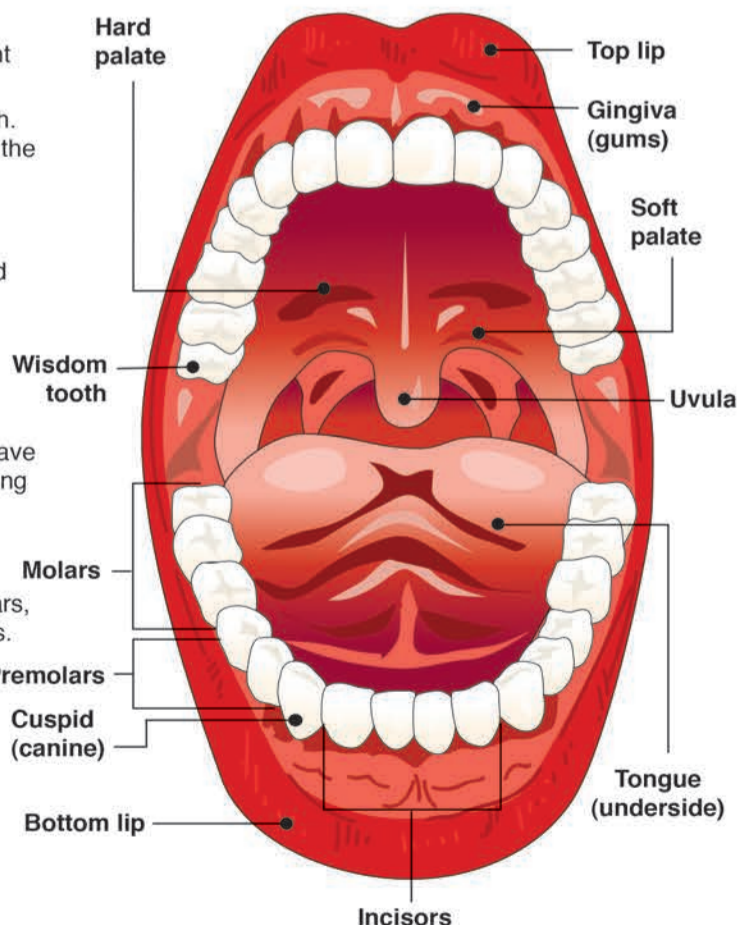
**Premolars** or **bicuspid**s are shaped differently than both incisors and canines. Premolars are bigger and stronger and have ridges, excellent for crushing and grinding food.

**Molars** are the toughest teeth. They are wider and stronger than premolars, and they have more ridges. Molars work with the tongue to help swallow food.

Most people have a third molar called a **wisdom tooth**. These four teeth grow in at the back of the mouth at 17 to 25 years of age.



Most of a tooth is underneath the gums — only a fraction of the tooth's length is visible.



### Human teeth

Humans have two sets of natural teeth in their lifetimes: **primary** and **permanent**.

Babies have the beginnings of their first teeth even before they are born, but these don't begin to show until about 6 to 10 months of age. Primary teeth are important because they hold the place for permanent teeth and help guide them into their correct positions. They also help with chewing and the development of speech.

Central incisors come in first, and then teeth begin growing on either side, working back to the second molars. By age 3, most primary teeth are in.

Primary teeth are also known as "baby teeth" or "milk teeth." At around age 7, the primary teeth begin to fall out as they are pushed out of the way by the permanent teeth that are growing in behind them. By age 21, most people have all of their permanent teeth.

An adult has 32 permanent teeth — 12 more than the original set of baby teeth.

### Maintenance

Brushing your teeth with a fluoride toothpaste and flossing after meals is the best way to keep your teeth in good condition. Try to brush after eating or at least twice a day, and floss once a day. It's especially important to brush before bedtime.

The best way to brush your teeth is in little circles — go around and around until you have covered every surface of every tooth. Brush up and down, rather than side to side. Brushing your tongue will also help keep your breath fresh!

Be sure to visit your dentist and dental hygienist at least twice a year. They will look for any problems, clean and polish your teeth and possibly provide a fluoride treatment. X-rays are sometimes taken to get a better picture of what is going on in your mouth.

Avoiding sugary snacks and drinks can go a long way to prevent tooth decay and cavities.

### Did you know?

Teeth are as unique as fingerprints — no two are exactly alike. The human mouth produces more than 25,000 quarts (23,700 liters) of saliva in a lifetime. Saliva helps with digestion and protects teeth from mouth bacteria.

On average, a person spends 38.5 days brushing their teeth over a lifetime.

Several diseases are linked to oral health, including heart disease, osteoporosis and diabetes.

Electric toothbrushes are another brushing option.



SOURCES: World Book Encyclopedia, World Book Inc.; <http://kidshealth.org>; <http://www.mouthhealthy.org>; American Academy of the History of Dentistry; National Museum of Dentistry; <http://www.ada.org>

### Pearly whites

Having perfect teeth may seem like a modern-day obsession, but people have been cleaning, whitening and pulling out their teeth for centuries. White teeth have been a fashion statement through the ages and were often a status symbol of wealth and beauty.

The first toothbrushes were simple sticks or twigs that were frayed on one end and could be chewed to remove particles and scraped across the teeth to remove film.



About 4,000 years ago, the ancient Egyptians used a mix of ground pumice stone and white wine vinegar as a tooth-whitening paste. They also had access to early forms of dentures and crowns.

The ancient Romans whitened their teeth using urine. It seems disgusting to us, but the ammonia in the urine worked as a bleaching agent. Ancient Roman texts describe best practices for oral hygiene, the stabilization of loose teeth, and treatments for toothache, teething pain and jaw fractures.

In the 7th century, the Chinese developed a type of silver paste for filling teeth.

In the 1600s, European barbers began to look after teeth in addition to hair. These barber-surgeons would pull rotten teeth, and for those wanting a whiter smile, apply an acid that would whiten them. This procedure did whiten the teeth for a while, but it also eroded tooth enamel and led to decay.

The benefits of fluoride were observed in early 1900s, when scientists realized that people exposed to the chemical in food and water had cavity-free teeth. However, they also discovered that exposure to too much fluoride could stain teeth and turn them brown. Fluoride toothpastes to help prevent decay were introduced in 1914.

Dental care improved dramatically in the 19th and 20th centuries. Specialized dental schools were created, and the world's first national dental organization was founded. Porcelain replacement teeth came onto the market. Ether anesthesia became available, making oral surgeries less painful. Hydraulic dental chairs were invented. Electric drills and braces were also invented.

In the second half of the 20th century, modern toothpastes were developed to help prevent or treat specific diseases and conditions such as tooth sensitivity.

Peroxide as a method of whitening teeth became popular in the 1980s.

Today, cosmetic dentistry is a billion-dollar industry. People around the world, but especially in North America, are willing to pay for perfectly straight, white teeth.