



Macau Daily Times | Edition 2717 | 06 Jan 2017



- MOVIES: I, DANIEL BLAKE
- BOOKS: I LOVED HER IN THE MOVIES: MEMORIES OF HOLLYWOOD'S LEGENDARY ACTRESSES (VIKING), BY ROBERT J. WAGNER WITH SCOTT EYMAN
- MUSIC: SYRIAN BAND MUSIQANA
- WINE: THE PROGENITOR OF EAST ASIA II
- FOOD & DRINK: DRUNKEN MONKEYS AND THE EVOLUTION OF BOOZING



North Korea's statues appear to have caught the attention of the United Nations Security Council. In one of the odder items on the list of things North Korea can't export under U.N. sanctions, statues were explicitly listed for the first time last month when the Security Council approved a raft of punishments in response to Pyongyang's latest nuclear test, which it conducted in September.

X3

# STATUE EXPORT BAN HITS AT NORTH KOREA'S SOFT POWER

DRIVE IN

Jocelyn Noveck, AP

LOACH FILM IS A SEARING CALL FOR HUMANITY, DECENCY

Just like a Michael Moore documentary, there's nothing subtle about a Ken Loach drama. The 80-year-old British director and social critic has long been an ardent, insistent, eloquent champion of the more vulnerable members of society — particularly working-class folks who are trying to do the right thing but just can't catch a break. Whether he's exploring homelessness, poverty or other social ills, Loach's arguments, and emotions, are always crystal clear. Loach has been making movies for a half-century — some more effective than others — but he's in beautiful form with "I, Da-

niel Blake," a searing look at one man's seemingly futile fight against the British welfare system, against the encroachment of technology into our lives, and most of all, against the forces that can conspire to make people feel small and insignificant and, well, not human. There are moments when "I, Daniel Blake" — which won the Palme D'Or at Cannes — feels like a documentary, and that's largely due to the pitch-perfect cast Loach has assembled, from star Dave Johns — a comedian who is occasionally funny here but also proud, anguished and increasingly angry — down to

those with the smallest parts: a security guard, a food bank employee, a kind-hearted worker at an employment office. Johns plays Daniel, a 59-year old, widowed carpenter in northeastern England, who's sidelined after a heart attack. Daniel aches to return to work, but doctors say his heart isn't ready. He's been receiving subsidies, but suddenly he's forced to undergo an assessment to determine whether he deserves them. Loach cleverly begins the film with merely the audio of this disheartening assessment interview, during which a clueless questioner asks absurd pre-ordai-



Hayley Squires (center) and child actors Briana Shann (foreground right), and Dylan McKiernan in a scene from "I, Daniel Blake"



From left: Briana Shann, Hayley Squires, Dave Johns and Dylan McKiernan (foreground right) in a scene from "I, Daniel Blake"

ned questions about, for example, the condition of his bowels. More disheartening is the result: Daniel gets 12 points, and needs 15 to keep getting assistance. Thus begins an obstacle course that feels increasingly Monty Python-esque — though not funny. While Daniel waits for the mere chance to appeal, he must apply for unemployment benefits, or else he'll starve. To get them, he must prove he's spending 35 hours a week looking for work. Even though he can't work. And so Daniel pursues the farce. At a CV-writing workshop, Daniel's told he should make video CVs and send them from his smartphone — he doesn't have one, and can't even operate a computer mouse. "You give me a plot of land and I can build a house on it, but I can't get near a computer," he

says ruefully. At the welfare office one day, Daniel meets a single mother, in more dire straits than he is. Katie (Hayley Squires, natural and moving) has been squeezed out of London and offered dismal lodging up north instead. She's being "sanctioned" for being late, after getting on the wrong bus. Daniel befriends Katie, who's struggling so much, she needs to choose between heating her apartment and buying school clothes. She cooks for her children but doesn't have enough for herself. In one devastating scene at a food bank, she breaks open a can of beans and drinks the juice because she's so hungry. Her shame is agonizing to watch. So is her embarrassment when she's caught shoplifting sanitary products. Daniel tries to keep her from despair, but his own situa-

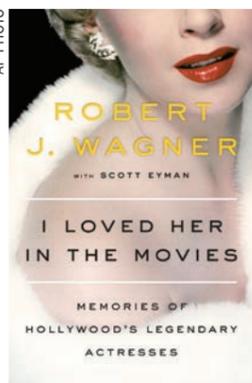
tion is worsening, too. There's little comic relief here — how can there be? Loach and screenwriter Paul Laverty do give Daniel one quasi-humorous scene in which he makes a dramatic public call for recognition. The scene flirts with showiness, but does give us a break, however brief, from the bleakness. In the end, the title, seemingly unremarkable, reveals itself as especially poignant. Daniel is crying out for recognition as an "I" — even if he can't contribute, even if he needs help for a while. This prolific director will no doubt be making the same argument for years to come.

"I, Daniel Blake," an IFC Films release, is rated R by the Motion Picture Association of America "for language." Running time: 100 minutes. ★★★★★

BOOK IT

WAGNER EMBRACES GREAT ACTRESSES IN ENGAGING HOLLYWOOD MEMOIR

A love letter to actresses he admired on and off the screen, Robert J. Wagner's engaging memoir offers a warm embrace for the many women who helped him establish a successful career as a leading man or inspired him professionally and personally in their unforgiving business. Take Claudette Colbert, an Oscar winner for "It Happened One Night." Wagner was a 20-year-old newbie when they made 1951's "Let's Make It Legal." He flubbed his way through 49 takes of one scene. "She could easily have had me replaced by uttering a single sentence," Wagner recalls. "Not only did she not have me replaced, not once did she roll her eyes, not once did she sigh, not once did she betray any impatience or anger at my incompetence. It was an object lesson in the discipline necessary to be an actor, not to mention a star." "I Loved Her in the Movies" is a delight in large part because Wagner can also see Colbert and other great female stars from a fan's perspective. They were his colleagues and friends — some



"I Loved Her in the Movies: Memories of Hollywood's Legendary Actresses" (Viking), by Robert J. Wagner with Scott Eyman

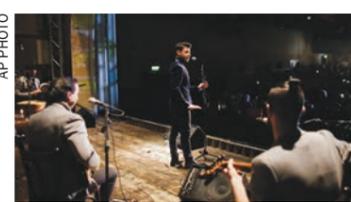
were his lovers — but he never lost his admiration for the women who could move an audience to cheers and tears, among them: Marilyn Monroe: "I thought she was a terrific woman and I liked her very much. When I knew her, she was a warm, fun girl. [...] I never saw the Marilyn of the nightmare ane-

cdotes — the terribly insecure woman who needed pills and champagne to anesthetize her from life, and who reached a place where she couldn't get out more than a couple of consecutive sentences in front of a camera." Joan Crawford: "Joan had drive. She also had a quality of directness I've always liked. She was never a particularly nuanced actress, but she was open to the camera in a very touching way. Men came and went with Joan, but her devotion to the camera never waned, because the camera was her true love." Barbara Stanwyck: "She loved to work and emotionally she needed to work. She had been very poor as a child and young woman, so money translated into security for her. Work always improved her mood [...] Whether it was a movie or TV show didn't seem to make much difference to her; she just wanted to keep acting." What might be most surprising in the pages of "I Loved Her in the Movies," Wagner's

third book with Scott Eyman, is the streak of feminism that runs through his reflections on stardom, the nature of talent and the demands of a Hollywood career. Actors had it tough in the studio system, but actresses endured even more in a business that, Wagner notes, was run by and for men who expected women to be submissive. Those who were not, like Bette Davis and Olivia de Havilland, paid an even higher price for daring to rock the boat. Looking back after 60-plus years, Wagner finds a characteristic common to the female stars that still shine. "The truth is that the vast majority of those who came up during the studio system were well defined in their own minds," he writes. "They knew what they wanted, and if they didn't, they didn't last long. Almost all of them had endured hardships as kids, and as show business invariably presented its own kinds of hardships, they were by nature and necessity survivors." Douglass K. Daniel, AP

ITUNES

SYRIAN BAND BRINGS MUSIC OF ALEPPO TO BERLIN



Instead of bombs there were beats. Guitars took over for guns. And there were cheers, not screams. But Aleppo was never far from the minds of the band Musiqana and the crowd at its record release concert in Berlin. "I didn't know if I should cry or be happy," said Samaa Hijazi, a 20-year-old medical student has been in Germany about five years but grew up in Syria. "I was thinking about the times my father sang these songs. I sang them together with my brother. And they are all still in Syria." Lead singer Abdallah Rahhal, 28, is an Aleppo native, and the band's music is the city's version of Arab Tarab, a traditional Arab music often referred to as "musicaleuphoria," with emotional and poetic lyrics. They've been working on the five-track, self-produced recording called "The Beautiful One" since forming as a band in January, but almost called off the release party, saying it didn't feel right to celebrate and dance while the humanitarian disaster in and around Aleppo continued. But in the end, they decided it was better to go ahead with the performance on Dec. 18, bringing their Tarab songs, known to most in the Arab world, to a European audience. "Every day there is tragedy, and every day we play music," said guitar player Adel Sabawi, who is from Damascus. "We came here not to make the people happy but we have a message: it is true that we are displaced, but we have music, and we have traditional music, and we try to bring it here." The five band members are all recent arrivals, part of a wave of hundreds of thousands who have made their way to Germany over the past two years. They met at an event called "refugees in concert," and have since played more than two dozen concerts as a band, the largest one with the Berlin Philharmonic orchestra in front of 1,500 people. The record release concert drew a mix of Germans and Syrians to a 1920s venue that used to be a silent film cinema before becoming a vegetable warehouse in what was once East Berlin.

Jona Kallgren, AP

## NEWS OF THE WORLD

Eric Talmadge

AP PHOTO



The Juche Tower stands between residential buildings as it is reflected in the Taedong River in Pyongyang

# Pyongyang banned from exporting statues after nuclear test

With somewhere around 4,000 artists and staff, the Mansudae Art Studio, a huge complex of nondescript concrete buildings on a sprawling, walled-off campus with armed guards in the heart of Pyongyang, churns out everything from watercolor tigers to mosaics so large they seem to depict a race from another, taller planet.

But its statues — the really big, bronze, monumental ones on foreign shores — are what appear to have caught the attention of the U.N. Security Council.

In one of the odder items on the list of things North Korea can't export under United Nations' sanctions, statues were explicitly listed for the first time last month when the Security Council approved a raft of punishments in response to Pyongyang's latest nuclear test, which it conducted in September.

To those familiar with the North's exports, the move to ban statue sales wasn't entirely a surprise. It's one of the few things other than coal and natural resources, exports of which were also heavily restricted under the new sanctions, that North Korea can still find a market for abroad.

Moreover, sanctions advocates and proponents of isolating Pyongyang for its nuclear program believe Mansudae, and particularly its export arm, Mansudae

■ **Mansudae was created in 1959 by Kim Il Sung and has generated an estimated 38,000 statues and 170,000 other monuments for domestic use**

Overseas Projects, is being used to quietly maintain, expand or obfuscate the nature of its relations with other countries.

Africa has traditionally been Mansudae's prime export market — it's sold to 17 African countries, ranging from Angola to Zimbabwe.

Pyongyang began exporting statues to Africa in the late 1960s,

when a wave of independence movements created a new market of ideologically friendly leaders in search of grand symbols to bolster national identity and claims of political legitimacy. North Korea, looking to expand its diplomatic ties vis a vis rival Seoul, initially provided the works for free. It only started selling them from about 2000.

Business hasn't exactly been booming. In July, Namibia terminated the services of Mansudae Overseas Projects after U.N. monitors claimed it was involved in several military construction projects. Namibia had been a regular Mansudae customer, including the project to build its State House, which was completed in 2008.

But, on the bright side for Pyongyang, last December a USD24 million museum with a huge indoor historical panorama built, designed and largely funded by Mansudae was opened near Cambodia's ancient Angkor Wat temple complex. Unlike other projects by Mansudae abroad, it will collect proceeds from entry fees for

the museum's first 10 years of operations, or until it has recouped its investment. The museum hasn't drawn many tourists.

The U.N. statue sanctions won't likely hurt North Korea's coffers much.

The North's total income from selling statues abroad has been estimated at about \$160 million, or only about \$10 million a year. That's compared with the estimated impact of the new restrictions on coal exports, which the U.S. has said could cost Pyongyang as much as \$700 million.

Even so, it's a slap at one of North Korea's most venerable cultural institutions.

Mansudae was created in 1959 by Kim Il Sung himself. It has generated an estimated 38,000 statues and 170,000 other monuments for domestic use and, according to the website of its overseas representative office, it is divided in 13 creative groups, seven manufacturing plants and has more than 50 supply departments.

"The vast majority of the major art works of the country have been realized by Mansudae Art Studio

artists," the website says. "Their ages go from mid 20s to mid-60s and almost all are graduates of the very demanding Pyongyang University. Over half of the Merit Artists and of the People's Artists, the two highest awards an artist can receive in DPRK, are or have been associated with the Mansudae Art Studio."

And, sanctions notwithstanding, they appear to be as busy as ever. Statues, mosaics or paintings of "eternal president" Kim Il Sung and his son, "dear leader" Kim Jong Il, grace virtually every large plaza, village center, significant factory and meaningful nook or cranny in the country.

At the order of North Korea's third leader in the Kim dynasty, Kim Jong Un, the studio rushed this year to make sure every province had a Kim Jong Il statue to stand beside his father.

Kim Jong Un is not yet the object of similar immortalizations or of the pins that all adult North Koreans wear over their hearts.

Mansudae officials say the young Kim is "much too humble of personality for that." AP

WORLD OF BACCHUS

Jacky I.F. Cheong



**BÜRGERSPITAL ZUM HEILIGEN GEIST STEIN RIESLING VDP ERSTE LAGE 2014**

Guyuelongshan Celadon Jiafan 5 Year Old  
Bright mahogany with tawny-vermillion reflex, the energetic nose offers sour prune soup, red bean paste, dried mussels and osmanthus. With a suave texture, lively acidity and rich umami, the melodious palate delivers candied hawthorn, hazelnut, chicken broth and shitake mushroom. Medium-bodied at 17%, the supple entry continues through an animated mid-palate, leading to a tasty finish.



**BÜRGERSPITAL ZUM HEILIGEN GEIST WÜRZBURGER ABTSLEITE SILVANER VDP ERSTE LAGE 2013**

Guyuelongshan Jiafan 5 Year Old  
Deep mahogany with carmelian-copper reflex, the fragrant nose presents jujube, salted plum, beef jerky and dried cordyceps flower. With a velvety texture, dynamic acidity and rich umami, the complex palate furnishes dark soya sauce, wood ear, dried tiger daylily bud and dried oyster. Medium-full bodied at 18%, the poised entry evolves into a chiselled mid-palate, leading to a lingering finish.



**BÜRGERSPITAL ZUM HEILIGEN GEIST WÜRZBURGER DOMINA 2014**

Guyuelongshan Pithos Jiafan 5 Year Old  
Rich mahogany with coral-tangelo reflex, the vigorous nose provides ume, wolfberry, demerara and dried mushroom. With a silky texture, bright acidity and rich umami, the harmonious palate supplies dried dates, walnut shell, dried shrimps and miso soup. Medium-bodied at 17%, the composed entry persists through a rounded mid-palate, leading to a savoury finish.

The Progenitor of East Asia II

Continued from "The Progenitor of East Asia" on 8 December 2016)

Although "huangjiu" literally means "yellow wine", it is not quite yellow in colour, but more like blackish brown, similar to Oloroso or Dulce styles of sherry. The Shaoxing style of huangjiu generally uses rice as the main ingredient: glutinous rice is preferred, followed by long-grained rice and short-grained rice. The production process of huangjiu is strikingly similar to that of Japanese sake; for one thing, both paddy field and starter culture ("jiuqu" in Chinese or "koji" in Japanese) spread from China to Japan. The rice is first dehusked, and then degermed. Whereas rice polishing is a key step in Japanese sake, it is rarely applied in huangjiu. The rice is then soaked in water and thoroughly cooked by steaming; since a large amount of water is used during the production process, the quality and purity of water are a major factor affecting the taste of both sake and huangjiu. A starter culture is then added to the cooked rice, hence starting saccharification and fermentation simultaneously. The application of starter culture, duration and temperature determine the style and taste of the

final product. Once saccharification and fermentation complete, the liquid is pressed to separate from the lees. In modern times, the nectar is usually pasteurised and filtered before it undergoes maturation, and is finally bottled for sale. Numerous styles of huangjiu are produced in various provinces stretching from eastern to southern China, and not least Taiwan. The epicentre of huangjiu of Zhejiang province, the city of Shaoxing alone produces several styles of huangjiu, such as: i) the fully dry and very elegant zhuangyuanhong ("champion's red"); ii) the complex and aromatic nüerhong ("daughter's red"); iii) the off-dry jiafan ("added rice"); iv) the off-sweet shanniang ("best made"); v) the fully sweet fenggang ("sealed vessel"); and vi) the luxuriously sweet xiangxue ("fragrant snow").

To be continued...

To re-discover the national treasure of huangjiu, contact Mr John Ng, Managing Director of Agência Superar; E: john@superar.com.mo; T: 2871 9978; F: 2871 7936; A: Rua dos Pescadores No. 354-408, Edifício Industrial Nam Fung Bloco II, Andar 4F.

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

RESTAURANTS

CANTONESE



**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**  
Monday to Sunday  
5pm - 12midnight  
T: 8802 2319  
Grande Praça, MGM MACAU



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



**ROSSIO**  
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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  
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next to swimming pool  
T: 2888 0156



**PORTOFINO**  
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The Venetian Macao  
TEL: +853 8118 9950



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6:00pm - 3:00am  
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



**BELLINI LOUNGE**  
Casino Level 1, Shop 1041,  
The Venetian Macao  
CONTACT US:  
Tel: +853 8118 9940  
Daily: 16:00 - 04:00



**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

## FOOD &amp; BEVERAGE

Faye Flam, Bloomberg



## DRUNKEN MONKEYS AND THE EVOLUTION OF BOOZING

Nothing rings in the New Year like a solution of bubbling, neurotoxic ethanol. Humanity's longstanding relationship with alcohol poses an evolutionary puzzle: Surely natural selection would weed out those of our ancestors with a taste for something that clouds judgment, slows reflexes, dulls the senses and impairs balance. Animals in such a state would likely be the first picked off by predators, if they hadn't already fallen out of a tree. And yet humans all over the world drink ethanol in various concoctions, or they enforce strict rules against it - rules that surely wouldn't exist if there weren't a desire. We've been at it a long time: Archaeologists have found wine and beer stains on 10,000-year-old stone age pottery. Scientists are solving the paradox by studying the enzymes our bodies use to digest alcohol. Lots of animals make these enzymes, called alcohol dehydrogenases, and the way these vary from one species to another tells an evolutionary story. Then there's the related question of whether other species imbibe. Preliminary investigations suggest the answer is yes.

"We think we drink alcohol so we can get drunk," said Matthew Carrigan, a biologist who studies the evolution of alcohol use. "But if you were living in the wild, wandering around surrounded by predators at night, would you want to be inebriated?" What scientists have learned recently is that among our fellow mammals, just humans, gorillas and chimpanzee share a mutation that improves the way our stomachs break down ethanol. This change probably equipped members of our evolutionary branch to handle the weak alcohol content of fermenting fruit - not wine, scotch or martinis. But an adaptation to stronger stuff may be in progress. This mutation probably happened around 10 million years ago, when humans, chimps and gorillas shared a common ancestor, said Carrigan, who now works at Santa Fe College in Gainesville, Florida. At that point our next-closest relatives, orangutans, had just branched off. This fateful mutation occurred in a gene that holds the code for a version of alcohol dehydrogenase called ADH4. The reason this and

other alcohol dehydrogenase genes already existed in the animal kingdom, he said, was that nature makes a number of different alcohols. Plants, including cinnamon and geraniums, make alcohols as a defense, and animals have evolved enzymes that serve as countermeasures. Working at the Foundation for Applied Molecular Evolution in Gainesville, Carrigan and biologist Steve Benner performed genetic sequencing on ADH4 genes from 19 primates. That's how they discovered the 10-million-year-old mutation we share with chimps and gorillas. Using the genetic sequences to reconstruct ancestral versions of the enzyme, they discovered that the mutation made the enzyme 40 times better at breaking down ethanol. They published the results in late 2014 in the Proceedings of the National Academy of Sciences. The way the mutation spread suggests there was an advantage to those who had it, and Carrigan thinks it has something to do with fermented fruit. Ten million years ago our ancestors lived on fruit, and there's evidence that around this time the African climate cooled off, forests became savannahs, and our ape ancestors spent more time on the ground, where they'd probably encounter a lot more fermented fruit than they would in the trees. Those who could eat the fermenting fruit

**If you were living in the wild, wandering around surrounded by predators at night, would you want to be inebriated?**

MATTHEW CARRIGAN  
BIOLOGIST

without becoming impaired had a big advantage over those who couldn't stomach it - or those who could but got wobbly afterwards. As a natural next step, Carrigan is now studying the drinking proclivities of our fellow primates. There are lots of anecdotal reports of apes, birds and even elephants getting drunk on fermented fruit, but repeated alcohol use is not scientifically documented, he said. Some of those animals may have recognized their mistake and not repeated it. There are rules against offering banana daiquiris to endangered primates, so Carrigan is collaborating with anthropologists to investigate local observations that

chimps in West Africa like to steal a fermented drink called palm wine, breaking into barrels and scooping it up with leaves. There's a big alcohol content difference between naturally fermented fruit, with at most 1 percent alcohol, and man-made beverages, which are typically above 3 percent. This suggests that neither we nor our cousins the chimps are well-adapted to drinking wine, let alone hard liquor. But some may be ahead of the evolutionary curve. People in parts of China and Southeast Asia were among the first to cultivate a grain - rice - and, inevitably, to make wine from it. Once that happened, a mutation started to spread in another gene associated with alcohol digestion - AHD1. Those with the mutation processed alcohol faster than everyone else. Instead of getting drunk, they'd get flushed and sick from the fast buildup of one of the byproducts of alcohol breakdown - acetaldehyde. Some might think this is a defect, but scientists believe it's an adaptation, protecting people from alcohol impairment and alcoholism. It's already spread to 60 to 70 percent of those with Han Chinese ancestry - suggesting that evolution can sometimes protect us from ourselves. Those without the mutation get drunk because natural selection hasn't had time to catch up.

**WHAT'S ON**



**TODAY (JAN 6)**

**SAILING FOR DREAMS - WORKS BY KWOK WOON**

Navy Yard No.1 near A-Ma Temple - a former Government Dockyard used for shipbuilding and overhaul in the past - now serves as a venue for exhibitions and performing arts, with the first exhibition 'Sailing for Dreams - Works by Kwok Woon' displaying late Macau artist Kwok Woon's paintings. One of the founding members of the Círculo dos Amigos da Cultura de Macau, Kwok actively promoted the art of Macau throughout his life for which he was highly respected.

TIME: 10am-7pm (Closed on Mondays)  
 VENUE: Navy Yard No.1, Rua de S. Tiago da Barra  
 ADMISSION: Free  
 ORGANIZER: Cultural Affairs Bureau  
 ENQUIRIES: (853) 8988 4000  
<http://www.icm.gov.mo>



**TOMORROW (JAN 7)**

**RENE LIU-RENEXT 2017 WORLD TOUR MACAU**

Popular Taiwanese singer and actress Rene Liu will bring her highly anticipated Rene Liu-Renext 2017 World Tour Macau to the Cotai Arena. Kicked off in Quanzhou last year, Liu has received an overwhelming response around the world, with sold-out concerts in New York, Los Angeles, Beijing and Hong Kong. The main theme of the tour is "I dare", with Liu stating that she wants to show her fans the importance of taking the initiative and showing courage in their day-to-day lives. With this in mind, as well as delivering her usual high-quality onstage performance, she has stepped out of her comfort zone to design both the lights and sound effects.

TIME: 8pm  
 VENUE: Cotai Arena, The Venetian Macau  
 ADMISSION: MOP380, MOP480, MOP680, MOP880, MOP1280  
 ENQUIRIES: (853) 2882 8888  
<http://www.venetianMacau.com>



**SUNDAY (JAN 8)**

**STARRY VIENNA - NEW YEAR CONCERT**

The annual New Year concert is visiting Macau again. Macau Orchestra specially invites conductor Bruno Weil, who has been active in Austria, to render an elegant, refined and delightful concert in the Viennese style, transforming the concert hall into 'Wiener Musikverein'. Come and join the feast with your loved ones on New Year's Eve.

TIME: 8pm  
 VENUE: Macau Cultural Centre Grand Auditorium  
 ADMISSION: MOP150, MOP250, MOP350, MOP400  
 ENQUIRIES: (853) 2853 0782  
 ORGANIZE: Macau Orchestra  
<http://www.icm.gov.mo>



**MONDAY (JAN 9)**

**LUI CHUN KWONG - THE DISTANT LINE**

A dogged advocate of innovation, Hong Kong artist Lui Chun Kwong experimented tirelessly in the 1990s before finally achieving his desired abstract Landscape series. Despite all these self-transmutations, Lui's works never fail to inspire exhibition-goers and give them food for thought. His paintings - featuring long, slender lines flowing across the tableau - evoke a sense of poised beauty and tranquility. In this exhibition, visitors can enjoy 31 specially selected paintings calculated to challenge, provoke and engage.

TIME: 10am-9pm (Open on public holidays)  
 UNTIL: February 26, 2107  
 VENUE: The Tap Siac Gallery, Av. do Conselheiro Ferreira de Almeida, no.95  
 ADMISSION: Free  
 ENQUIRIES: (853) 8988 4000  
 ORGANIZER: Cultural Affairs Bureau  
<http://www.icm.gov.mo>



**AD LIB - RECENT WORKS BY KONSTANTIN BESSMERTNY**

This year, the exhibition Ad Lib - Recent Work of Konstantin Bessmertny is going to be held in the Macau Museum of Art. Thirty-four sets of work, which consist of paintings, sculptures, installations and videos from Mr. Bessmertny, will be displayed here. There is not a unifying theme, just like its Latin title which means "at one's pleasure". In this generous exhibition space, the artist seems to improvise a bustling and humorous show that echoes different social phenomena, reflecting Bessmertny's personal musings.

TIME: 10am-7pm (No admission after 6:30 pm, closed on Mondays)  
 UNTIL: May 28, 2017  
 VENUE: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE  
 ADMISSION: MOP5 (Free on Sundays and public holidays)  
 ENQUIRIES: (853) 8791 9814  
<http://www.mam.gov.mo>



**TUESDAY (JAN 10)**

**THE STAMP FESTIVAL**

The Stamp Festival this year is the ubiquitous Pillar Box, with thematic 20-to 30-min. guided visits led by facilitators introducing pillar boxes on stamps, miniatures from other places and interesting stories about these receptacles.

TIME: 9am-5:30pm (No admission after 5pm, closed on public holidays)  
 VENUE: Communication Museum of Macau / Estrada D. Maria II, No. 7  
 UNTIL: April 1, 2017  
 ADMISSION: MOP10  
 ENQUIRIES: (853) 2871 8063 / 2871 8570  
 ORGANIZER: Communication Museum of Macau  
<http://Macau.communications.museum>



**WEDNESDAY (JAN 11)**

ARTIFACTS OF EXCELLENCE – SEAL CARVINGS BY LUO SHUZHONG FROM THE MAM COLLECTION

Luo Shuzhong's seal carving, deeply influenced by Huang Shiling (1849-1908), was rendered in bold strokes in an unhurried manner. He founded a new seal carving technique - 'Pushing cut of the Zhe School' - by combining the mature techniques of the Yishan School and the chopping cut technique of the Zhe School. He believed that the aesthetics of seal carving lay in their plainness and moderation. The inscriptions carved on the sides are strong, infused with spirit and elegant radiance. In his later years, Luo was well known for his expertise in carving olive seeds.

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays)

UNTIL: July 9, 2017

VENUE: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE

Museum

ADMISSION: MOP5 (Free on Sundays and public holidays)

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8791 9814

<http://www.mam.gov.mo>



**THURSDAY (JAN 12)**

BROADCASTER LEONG SONG FONG - 33 YEARS IN RADIO

The versatile voice of Leong Song Fong - familiar to radio listeners in Hong Kong and Macau from 1952 to 1985 - was the epitome of the golden age of broadcasting, and is saluted in an exhibition that focuses on Leong's biography, his radio broadcasting career and his colleagues and friends. Valuable photographs, objects and multimedia materials enable the public to know more about his illustrious 33-year career and achievements, creativity and innovation against the backdrop of the Jao Tsung-I Academy honouring Professor Jao Tsung-I's outstanding contributions to literature, the arts, academia and many other arewas.

TIME: 10am-6pm (Closed on Mondays, open on public holidays)

UNTIL: February 5, 2017

VENUE: Jao Tsung-I Academy, Av. do Conselheiro Ferreira de Almeida, no. 95 C-D

ADMISSION: Free

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 2859 2919

<http://www.icm.gov.mo>

# Sands WEEKEND



**RENE LIU «RENEXT»  
2017 WORLD TOUR MACAO**

8pm, 7 January 2017 (Saturday)  
Cotai Arena, The Venetian Macao

Popular Taiwanese singer and actress Rene Liu will bring her highly anticipated Rene Liu «Renext» 2017 World Tour Macao to the Cotai Arena. The main theme of the tour is "I dare", with Liu stating that she wants to show her fans the importance of taking the initiative and showing courage in their day-to-day lives. With this in mind, as well as delivering her usual high-quality onstage performance, she has stepped out of her comfort zone to design both the lighting and sound effects.

Tickets: From MOP/HKD380, call reservation +853 2882 8818  
[cotaiticketing.com](http://cotaiticketing.com)



**RIVERDANCE  
THE 20<sup>TH</sup> ANNIVERSARY WORLD TOUR**

24 January - 5 February 2017  
The Venetian Theatre

The international Irish dance phenomenon RIVERDANCE – THE 20<sup>TH</sup> ANNIVERSARY WORLD TOUR comes to Macao. Drawing on Irish traditions, the combined talents of the performers propel Irish dancing and music into the present day, capturing the imagination of audiences across all ages and cultures in an innovative and exciting blend of dance, music and song. Weekday shows at 8pm, no show on Mondays. Saturday shows at 2pm and 8pm, Sunday shows at 2pm and 6pm.

Tickets: From MOP/HKD 288, call reservations +853 2882 8818  
[cotaiticketing.com](http://cotaiticketing.com)



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MOP8,000	A dinner buffet for two at Le Buffet

\*Terms and conditions apply.



**LOTUS PALACE**

Level 3, The Parisian Macao

Visit Lotus Palace the smart-casual, whilst traditional Chinese cuisine haven in the heart of The Parisian Macao. Select from our varied selection of fresh seafood, spicy hot pot, signature dim sum and provincial Chinese dishes, as well as pan-Asian and Cantonese favourites in our spacious and modern environment. Private dining room services for lunch and dinner are also available on request, offering 10, 12 or 16 seats.

Opening Hours: Monday - Thursday: 11am - 3pm | 6pm - 11pm  
Friday - Sunday and Public Holidays: 11am - 3pm | 6pm - 12am (midnight)  
Reservations: +853 8111 9260, Email: [lotuspalace.reservation@sands.com.mo](mailto:lotuspalace.reservation@sands.com.mo)



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# FLORENCE NIGHTINGALE

*"Live your life while you have it. Life is a splendid gift. There is nothing small in it."*  
— Florence Nightingale

By Laurie Triefeldt

Statistician, social reformer and the founder of modern nursing, Nightingale was in charge of caring for British and allied soldiers in Turkey during the Crimean War.

Also known as "The Lady with the Lamp," this remarkable woman established a nursing school and reformed health care in the 1800s. Her achievements were remarkable, considering that she lived in a time when women had few rights and limited access to education.

## Early days

Florence Nightingale was born in Florence, Italy, on May 12, 1820. The youngest daughter of Frances and William Nightingale, Florence grew up on her family's English estates.

A shy girl, she was a disappointment to her mother, who enjoyed climbing the social ladder. Florence's father believed women should be educated, so he taught her Italian, Latin, Greek, philosophy and history, in addition to writing and mathematics.

## An early vocation

From a young age, Florence Nightingale was tending to the ill and poor people in her village. At age 16, she decided that nursing was her calling and divine purpose. Her parents were not pleased with the idea and forbade her to pursue nursing. But Florence was not to be deterred. She refused a marriage proposal, and in 1851, she enrolled as a nursing student at the Lutheran Hospital of Pastor Fliedner in Germany.

## The Crimean War

In the 1850s, Nightingale worked at Middlesex Hospital in London and was quickly promoted to superintendent.

When the Crimean War broke out in 1853, thousands of British soldiers were sent to war against the Russian Empire for control of the Ottoman Empire. Conditions for injured and ill soldiers deteriorated quickly, makeshift hospitals were filthy and overcrowded, and medicine was scarce. In 1854, Florence was called on to organize a corps of nurses and attend to the soldiers in Crimea.

When Florence's team of 34 nurses arrived in Turkey, they found more soldiers were dying from infectious diseases like typhoid and cholera than from battle injuries. The nurses quickly went to work cleaning the hospital and their patients. Florence created a proper kitchen and established a laundry. She gathered books for the men so that they could entertain and enrich their minds as they recovered.

At night, Nightingale walked the wards and attended her patients, guided by a lamp. The soldiers were comforted by her care and compassion and nicknamed her "The Lady with the Lamp."

Florence's work reduced the hospital's death rate by two-thirds, and she wrote an 830-page report proposing reforms for other military hospitals.

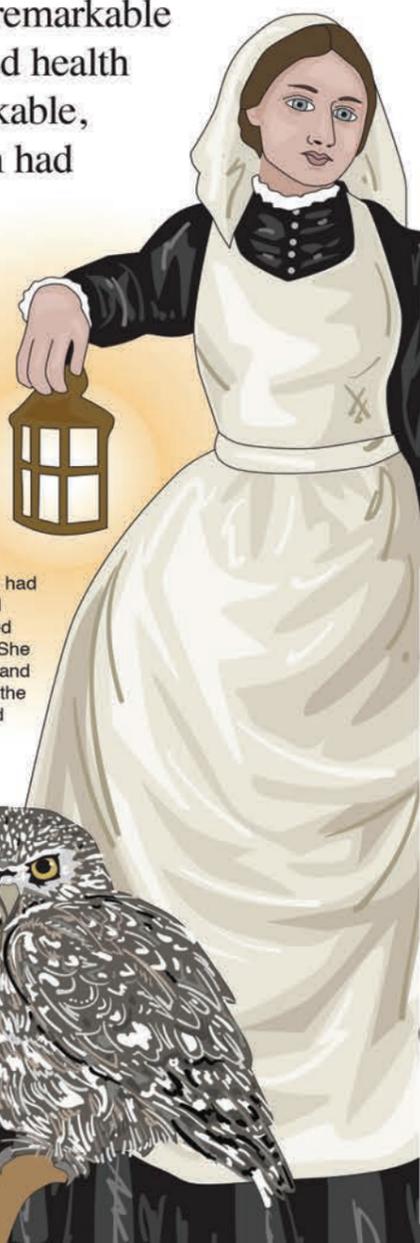
## In the end

After the war, Florence returned to England, where she was met with a hero's welcome.

In 1860, she funded the establishment of St. Thomas' Hospital and the Nightingale Training School for Nurses.

Unfortunately, during the war Nightingale had contracted a mysterious illness that would keep her bedridden for the remainder of her life. Despite this illness, she continued to write and work to reform health care.

Florence died at 90 years of age on August 13, 1910, in London. Her life's work inspired thousands of young women to take up nursing and greatly improved the sanitary conditions of hospitals around the world.



Florence had a pet owl she called Athena. She rescued and adopted the baby bird when it fell from its nest.



## Awards and honors



In 1856, this jeweled brooch was awarded to Nightingale by Queen Victoria for her services to the soldiers in the Crimean War.



Florence Nightingale became the first woman to be awarded The Order of Merit in 1907. This medal is given for distinguished service.



The Florence Nightingale Medal was instituted in 1912 by the International Committee of the Red Cross. It is awarded to those who distinguish themselves in the field of nursing.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.florence-nightingale.co.uk>; <http://www.biography.com>