

times Extra

weekend Guide

Macau Daily Times | Edition 2959 | 05 Jan 2018



- MOVIES: PHANTOM THREAD
- BOOKS: ROBICHEAUX BY JAMES LEE BURKE
- MUSIC: ...AND THEN BY SPEED THE PLOUGH
- WINE: LABEL DECIPHERING
- KITCHENWISE: CAULIFLOWER MASHED POTATOES

DANGEROUS

TABOO

As in many countries, abortion is a subject of taboo in Brazil, which has the world's largest Catholic population and a growing evangelical community. Inside Extra, Brazilian women break the taboo

DRIVE IN

Lindsey Bahr, AP Film Writer

‘PHANTOM THREAD’ SPINS A RICH SHOWCASE FOR DAY-LEWIS



Daniel Day-Lewis (left) and Lesley Manville appear in a scene from "Phantom Thread"

With echoes of “Rebecca” and lavish Max Ophuls productions, writer and director Paul Thomas Anderson spins the tale of an obsessive fashion designer and his muse into a suspenseful and often funny parlor drama with all the trimmings in “Phantom Thread.” Anderson is revered for his grand

stage meditations on the American man (“Boogie Nights,” “There Will Be Blood,” “The Master”). But here, and perhaps to the dismay of some of his fans, he both narrows and redirects his gaze elsewhere to a single couture house in 1950s London and the very particular man behind the designs,

Reynolds Woodcock. The great Daniel Day-Lewis, in what may be his final film performance, plays Reynolds as a soft-spoken dandy whose precise rules and polished look thinly veil his volatile artist’s temperament. We’ve certainly seen this kind of thing before — a celebrated artist

who literally cannot stomach anything outside of his routine from ugliness to general unpleasanties and everything in between — but it is something special and distinct in the hands of Day-Lewis, who is perhaps the only working actor perfect and exacting enough to play someone so perfect and exacting.

Reynolds’ nature is just one of the reasons why he’s sailed past middle age and has not only never married but also will proudly tell a woman on a first date that he is a “confirmed” and “incurable” bachelor. The audience sees Reynolds and his sister Cyril (Lesley Manville), who runs the business side of the House of Woodcock, dispose of a pretty woman early on for the crime of wanting his attention (and disrupting breakfast by offering him an unwanted pastry). Thus we’re not expecting anything very different when he takes a shine to Alma (Vicky Krieps), a waitress at a restaurant in the country whom he teases and flirts with by ordering an excessively large breakfast spread for just himself and grinning widely at his next prey. Alma, who seems shy and awkward in her lanky body, bumping into chairs and blushing at the sight of Reynolds, smiles and plays along and gladly accepts his dinner invitation, and, soon one to come back to London to model for him. But this is not “Funny Face” or “My Fair Lady” or “Pretty Woman” or any number of “ugly” duckling turns with the help of a hairbrush/expensive clothes/great man stories. It’s not even really about fashion (although Mark Bridges costumes are indeed sumptuous). It’s a story of relationships and power. Alma, we come to discover, is not like the other girls even if she fits the mold (Cyril tells her plainly that she has the perfect shape — “he likes them with a little belly”).

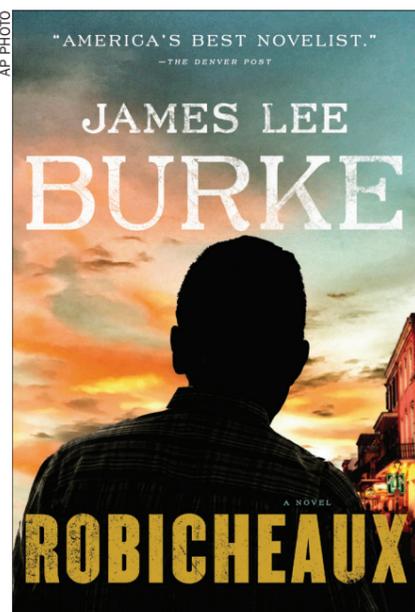
She has a bite and will push back on some things and concede on others. “He’s too fussy,” she says defiantly after a disastrous breakfast where Reynolds storms off because she’s buttering her toast too loudly, only later to succumb to the library silence he prefers in the morning. Ultimately, it seems, Alma is testing the waters in hopes of carving out her own unique relationship with Reynolds. Why Alma loves this petulant genius is something the film doesn’t really make any effort to explain. It’s just a fact, and an occasionally infuriating one. This takes a somewhat surreal twist halfway through, but it’s intriguing enough to carry you to the end of the film. Even in the unusually confined setting, Anderson gives moments and characters room to breathe in this silky smooth film that lulls you in before taking you on the unexpected ride of the third act. Giving one of the most beautifully subtle performances of the year, Krieps more than holds her own against Day-Lewis, and in some cases even goes so far as to outshine him — a fitting parallel to her character. Manville, too, is superb as Cyril — a Mrs. Danvers-type, without the sinister angle. Like all of Anderson’s efforts, “Phantom Thread” is beautiful and intriguing, but it’s also a film that is not unlike its central character: easy to respect and admire, and nearly impossible to fully love.

“Phantom Thread,” a Focus Features release, is rated R by the Motion Picture Association of America for “language.” Running time: 130 minutes. ★★★★★

BOOK IT

DAVE ROBICHEAUX RETURNS IN NEW NOVEL BY JAMES LEE BURKE

James Lee Burke’s iconic deputy from Louisiana, Dave Robicheaux, must face the past that haunts him while pursuing a murder case that hits too close to home in “Robicheaux.” Robicheaux still hasn’t gotten over the death of his wife, Molly. She was killed in a traffic accident, and he wants answers. He even confronts the driver who rammed into her vehicle, but he swears he was driving the speed limit and she pulled out in front of him and he didn’t have time to stop. A couple of his friends ask for personal favors, and when he begrudgingly obliges, it ends up being problematic when one of them is accused of a sexual assault. While trying to learn the truth about what happened that evening, Robicheaux also struggles with staying sober, and it seems that every time he tries to interview a potential witness or just wants to get away for a while, the urge to drink isn’t far behind. When he finally decides to indulge, he wakes up with no memory of what transpired earlier. Except the man responsible for killing Molly has been found beaten to death, and the last man to see him was Robicheaux. It would be against his nature to murder someone for revenge, but since he can’t remember, he is secretly terrified that he’s responsible. The ending is a bit jumbled with who did what to whom with an ever-increasing body count, and even Robicheaux himself is in a bit of a quandary about the entire adventure. In the scheme of things, it doesn’t matter. The poetic writing and depth of the major characters balances out everything.



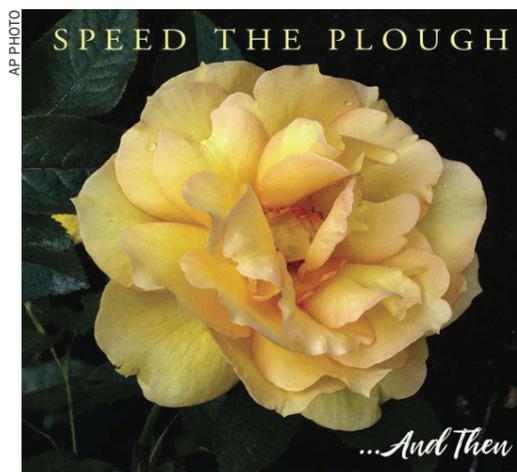
“Robicheaux” (Simon & Schuster) by James Lee Burke

Reading one of Burke’s novels is truly an immersive experience, with every ache and anguish feeling gut-wrenchingly real. It has been almost five years since the last Dave Robicheaux novel, and it was absolutely worth the wait.

Jeff Ayers, AP

TTUNES

SPEED THE PLOUGH BRING THE FAMILY ON ‘...AND THEN’



Speed The Plough, “...And Then” (Speed The Plough)

Part of New Jersey’s rich indie scene, Speed The Plough has a family tree deserving its own entry in any rock genealogy, with crisscrossing branches including The Feelies, The Trypes and Wild Carnation. The band’s ninth album sees them revisiting a couple of Trypes tracks with the help of former bandmates like Feelies Glenn Mercer and Brenda Sauter, perform a pair of intriguing covers and even reinterpret the title track from 1995 STP album “Marina.” The current lineup consists of John, Toni and Mike Baumgartner (parents and son) and Ed Siefert, with help from bassist Dan Francia (son of Marc, an original Trype) and drummer Ken Meyer. Launching the album is the captivating “Crossing the Tisza,” a popular Hungarian folk song collected by Bela Bartok and Zoltan Kodaly in the early 1900s. Sung in English with Hungarian recitation by Anna Baumgartner (John’s mom), its hurdy-gurdy-like drone adds a further layer of authenticity. The other cover is Brian Eno’s reflecting, lovely “By This River.” Among the originals, feelings of unresolved or unsettled relationships abound, while musical highlights include the crystalline guitar tones on “Take Me,” Toni Baumgartner’s clarinet (though her vocals are much more sincere than sturdy) and the kaleidoscopic “Why We Fall in Love.” The album’s caboose contains the Trypes performances, both fantastic. “Running On” sounds a bit like fellow New Jerseyans the Roches, complete with a Robert Fripp-like guitar line, and closer “Dark Continents” features Elbrus Kelemet, whose vocals combine John Cale with Richard Thompson. “...And Then” is a welcome addition to Speed The Plough’s catalog, a fine example of their endurance, humanity and empathic songwriting.

Pablo Gorondi, AP

NEWS OF THE WORLD

Renata Brito & Sarah Dileo, AP, Rio de Janeiro

Brazilian women break taboo to talk about illegal abortions

The doctor was late. So the women sat quietly in the waiting area of a clinic in an upscale neighborhood of Rio de Janeiro until they were overcome by thoughts of what they were about to do and what might happen to them. They began to talk. One woman said she was in a relationship with a drug lord and knew he would force her to have “his” baby if he found out she was pregnant. Another was a successful businesswoman who had separated from her children’s father and become pregnant accidentally by another man. A third just cried.

A fourth, Roberta Cardoso, had become pregnant accidentally with her boyfriend and felt she wasn’t mature enough to become a mother. “At that moment I probably knew much more about their stories than their families did,” Cardoso, 26, said during a recent interview with The Associated Press.

As in many countries, abortion is a subject of taboo in Brazil, a socially conservative nation with the world’s largest Roman Catholic population as well as a growing evangelical Christian community. Abortion is illegal here except when a woman’s life is at risk, when she has been raped or when the fetus has a usually fatal brain abnormality called anencephaly.

But amid a rising tide of conservatism in Brazil and concerns that abortion will become further restricted, women are coming out of the shadows to tell their stories in the hopes of galvanizing support for expanded access to abortion.

“We have stopped thinking of this as a private subject. It’s a public subject,” said Rosângela Talib, a coordinator for Catholics for Choice, a leading advocate in Brazil for reproductive rights.

AP PHOTO



An estimated 400,000 to 800,000 women have an abortion each year in Brazil — the vast majority of them illegal. According to Health Ministry statistics, more than 200 women died in 2015 after abortions. If caught, a woman can be sentenced to up to three years and the performer of the procedure up to four, though prosecutions are rare.

More than 170 women, including prominent actresses, directors and academics, have signed a manifesto declaring publicly that they had abortions. Thousands of women have also taken to the streets to protest attempts to further restrict abortion, and more than 34,000 have signed petitions sent to Congress.

When the Anis-Bioethics Institute, an NGO that conducts research on women’s issues, put out a call on Facebook asking for women to tell their stories, 110 came forward in just 19 days.

One of them was Rebeca Mendes, who was seeking an abortion.

The NGO filed an urgent request with the Supreme Court to terminate Mendes’ pregnancy, drawing national attention and putting a name and a face to its quest to legalize abortion. The petition was denied and Mendes eventually had the procedure legally in Colombia.

The wave of public testimony is amplifying a heated debate in Latin America’s largest country, where conservatives fear the Supreme Court could rule to legalize the procedure and women’s activists fear Congress will roll back the already limited abortion rights.

In November 2016, a Supreme Court justice wrote that criminalizing first-trimester abortions violated women’s fundamental rights, a decision that granted the habeas corpus release of two people accused of running an abortion clinic.

Hours after the decision, Congress created a special commission to clarify the law. It has proposed amending Brazil’s constitution to

state that protections for life begin at conception. Lawmaker Sostenes Cavalcante said it would be supported by all “who believe in life” and opposed by those “who want to kill the defenseless.”

Cavalcante described the measure as a complete abortion ban, though the lawmaker who wrote it has since said it would not change current law and is meant only to hold off any attempt to further legalize abortion.

Jefferson Drezett, who runs the abortion and sexual violence response department at Perola Byington state hospital in Sao Paulo, said abortion services are already insufficient for women who seek them legally, for reasons ranging from poor management to pressure from politicians and religious groups.

“It’s been almost 80 years that the law [that includes the exceptions] exists, and we still haven’t managed to make this law valid in Brazilian public hospitals,” he said.

Support for legal abortions has been rising, though most Brazilians apparently still oppose them.

A Datafolha survey released Dec. 31 said 36 percent of Brazilians interviewed were in favor of decriminalizing abortion, up from 23 percent in 2016. But 57 percent were still against abortions. The survey interviewed over 2,700 people from 192 municipalities in Brazil and had a margin of error of 2 percentage points.

Among those who want fewer restrictions is Raissa Arruda, a 30-year-old artist who told AP: “I’ve lost the shame around speaking out. [...] I think we need to speak, so we can decriminalize it.”

Arruda was 18 when she discovered she was pregnant, and her mother didn’t talk to her for weeks after she told her. Arruda eventually had a miscarriage after several painful weeks of feeling judged.

When she got pregnant again a month later, she told almost no one. She couldn’t stand the shame. She borrowed money from a friend to buy misoprostol, a drug that can be used to cause an abortion. Since the 1990s, misoprostol, which has uses ranging from treating ulcers to inducing labor, has been legally available only at hospital pharmacies in Brazil. However, Arruda said everyone knows where to get it in Florianopolis, the southern city where she grew up.

Djacelina dos Prazeres Chrispim also decided to share her story in an interview with AP.

Fifteen years ago, Chrispim went to a private hospital in Sao Paulo to have an abortion. As a black woman who had a turbulent childhood, she said she didn’t want to bring a child into the world who she feared would face racism and exclusion.

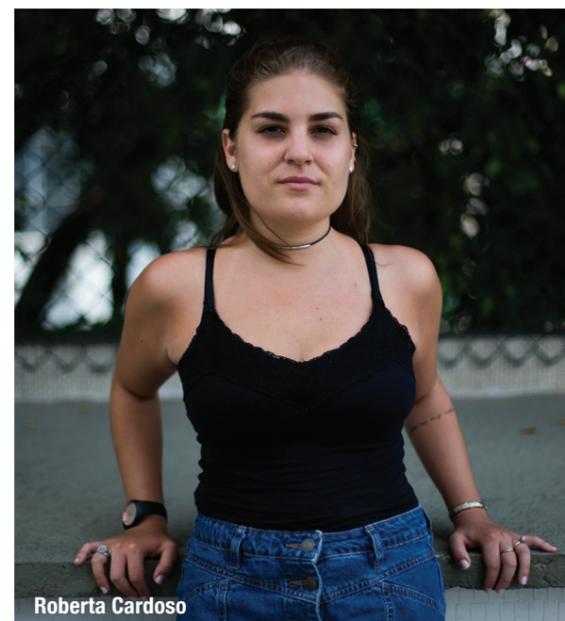
While she had spoken about her experience with some friends and women’s groups over the years, Chrispim had never talked about it publicly until now.

“A woman only has an abortion because she needs to,” said the 42-year-old food activist. “When people speak, it demystifies it.”

AP PHOTO



Rebeca Mendes



Roberta Cardoso

WORLD OF BACCHUS

David Rouault

Label Deciphering



GIOVANNI ROSSO BAROLO "CLASSICO" DOCG 2012

Piedmont with Tuscany make the two most prestigious wine regions of Italy. Within Piedmont there is one appellation that inflames a wine lover, which is Barolo. Here you can find some of the most complex and age-worthy wines of Italy. To be a Barolo DOCG the grapes must come from this prestigious area and to be made only from Nebbiolo. This red and thick-skinned grape is high in acidity and tannins, enabling it to age well. Despite its light ruby colour this is a powerful wine and this particular

one, while young, already has smooth tannins due to a very gentle pressing and fermentation in large barrels. As the term "classico" implies, this is a blend of grapes from different plots around Serralunga d'Alba which gives it great balance from a young age. Delicate nose of violet and roses with some wild red cherry and strawberry, and hint of undergrowth. Very smooth on the palate with flavours of red berries, blackberry and chocolate. Very easy to match with a wide variety of food.

Choosing a wine based only on its label can make you feel like an explorer in front of an unknown civilisation. This applies particularly to wines of the old world where the provenance is of the utmost importance; the worst headaches resulting from those from Italy and France.

There are two ways to relieve the pain. One is to know the highest classification of each country. France was the first to establish a system in 1935, which was followed and copied by most of the countries in Europe. The goal was to determine a set of rules per region (or appellation) to certify its provenance, to limit the yield (the lower the production supposedly the better the quality of the grapes), determine the grapes allowed, and regulate the use of pesticides, vinification techniques, minimum ageing requirement, the labelling etc. In France this highest classification is "Appellation d'Origine Contrôlée" (AOC) or "Appellation d'Origine Protégée" (AOP). Italy has DOC or DOCG (Denominazione di Origine Controllata e Garantita), while in Spain it is DO or DOP (Denominación de Origen Prote-

gida) and in Germany they have QbA (Qualitätwein) to name the principal ones of Europe. To be labelled as produced according to these regulations does not necessarily mean that the wine will be amazing, but at least there is a warranty about the provenance and care given to the production. It is more and more common to have very interesting wines labelled with a more general appellation. Many young vintners who become frustrated by the tight rules of the AOC and wish to experiment with different grapes or techniques, will be classified as "region wine" like "Vin de Pays" or IGP (Indication Géographique Protégée) in France for example. This is particularly true in Italy, with the Super Tuscan trend, where some of the most expensive and sought after wines are classified as IGT (Indicazione Geografica Tipica). The second tip for deciphering labels is simple and can be compared to Google Maps. The more general the appellation, the more likely that the wine will be mediocre. For example "Wine from the EU" or "Vin de la Communauté Européenne", which is the most

general appellation, meaning the wine can come from anywhere within the EU and could be a blend of different grapes from different areas. So most likely a very low quality wine. Then the more you zoom in the better chance of selecting a good wine: from the country, then the region, the village, the domaine or château to eventually a specific terroir. Let's take "Vin de France" and zoom in to "Bourgogne". From "Vin de Bourgogne" (the general region appellation), go further in to the sub-region "Bourgogne Côtes-de-Nuits", to the village "Vosne-Romanée", and finally to a specific terroir "La Romanée-Conti Grand Cru". Note that "Grand Cru" is the highest qualification in most of the regions in France and "Premier Cru" is a lesser one, while in Bordeaux "Premier Grand Cru Classé" is the highest, "Grand Cru Classé" being the lesser. Of course this is a simplification of reading wine labels and nothing can replace knowledge. But it is also why this is such an engrossing topic.

Wine available at www.claret-wines.com

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

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

CATALPA GARDEN

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 —
法式餐厅

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: 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
THE STEAKHOUSE

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

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

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



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

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

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



D2
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

KITCHENWISE

Sara Moulton, Celebrity Chef



Let's say you've resolved to eat healthier in the New Year, but find yourself tripped up over and over again by your unconquerable yen for food that's rich and delicious. And let's also say that one of your favorite dishes is mashed potatoes. There are no potatoes in this recipe, but by the time your family and guests have polished off a serving of this side dish, every one of them will be swearing that these are the smoothest, tastiest mashed potatoes they've ever eaten — although it's possible that the more discerning among them will note that there's

CAULIFLOWER MASHED POTATOES ARE SIMPLE TO MAKE

something a little bit different about that flavor. That would be because they're not potatoes. Rather, this dish is a 100 percent cauliflower puree with a tiny tad of butter and some salt thrown in. That's right — only three ingredients. Four, if you count the water. And it's very simple to make. You just cut a head of cauliflower into pieces about 1 1/2 inches thick. Combine the pieces with the salt and butter, then put it all in a large skillet and pour in enough water to nearly cover the contents. Bring the water to a boil, throw on a lid and let it steam for

10 minutes or just until the cauliflower becomes tender. Now for the hardest part. You're going to boil and reduce the water in which the veggie was steamed as a way to concentrate its flavor — a step that requires you to wait patiently. Afterward, you can resume charging ahead, pureeing the reduced liquid and the cooked cauliflower in a blender until silky smooth. That's it. Not only is this puree tasty, smooth and light, it's also the perfect vehicle for any sauce ... just like mashed potatoes.

RECIPE

START TO FINISH:

55 minutes (25 minutes hands-on)
Servings: 6

1 small head cauliflower (about 2 1/4 pounds), core removed and cut into 1 1/2-inch pieces
1/2 teaspoon kosher salt
3 tablespoons unsalted butter, divided
Chopped chives for garnish

HOW TO COOK IT:

In a large skillet combine the cauliflower with the salt and 1 1/2 tablespoons of the butter cut into small chunks. Pour in enough water to reach just below the top of the cauliflower pieces, cover and bring to a boil. Reduce the heat and simmer, covered, until the cauliflower is tender, about 10 minutes. Transfer the cauliflower with a slotted spoon to a bowl and bring the liquid remaining in the pan back to a boil. Boil the liquid until it is reduced to about 1/3-1/2 of a cup. Working in two batches, transfer half of the cooked cauliflower to a blender and add half of the reduced liquid. Puree until smooth, scraping down the sides several times as necessary. Transfer the mixture to the skillet. Repeat the procedure with the remaining cauliflower and liquid and heat the puree in the skillet, stirring, just until hot. Add salt to taste and serve, topping each portion with a tiny slice of the remaining 1 1/2 tablespoons butter and a sprinkling of chives.

Note: The puree can be made ahead and heated in a double boiler or the microwave.

Nutrition information per serving: 94 calories; 51 calories from fat; 6 g fat (4 g saturated; 0 g trans fats); 15 mg cholesterol; 212 mg sodium; 9 g carbohydrates; 3 g fiber; 3 g sugar; 4 g protein.

WHAT'S ON



TODAY (JAN 5)

THINK BRICK – PLAY AND LEARN WITH LEGO® EDUCATION

This exhibition aims to encourage children and young people to put their creativity to work, thus cultivating their rational thinking and interest in the fields of science, technology, engineering, the arts and mathematics. Participants can enjoy building structures with LEGO® bricks, including assembling or programming robots. Several interactive classrooms are available, allowing children to learn basic principles of physics and engineering while having fun (Fee: MOP50; visitors that buy a LEGO® Education Learn to Learn set at the Macau Science Center gift shop can join one LEGO® Education Learn to Learn class for free).

TIME: From 10am-6pm (closed on Thursdays; open on public holidays)
 UNTIL: February 25, 2018
 VENUE: Macau Science
 ORGANIZER: Macau Science Center Center
 ADMISSION: MOP25
www.msc.org.mo/ThinkBrick
 ENQUIRIES: (853) 2888 0822



TOMORROW (JAN 6)

THE 3 DIVAS CONCERT IN MACAU 2018

Cantopop stars Frances Yip, Elisa Chan and Maria Cordero revisit some of their all-time hits in this concert, but with new arrangements courtesy of renowned songwriter, musical director and singer Anthony Lun. The three singers have been friends since before they found fame in, respectively, the 1970s and 80s, and have performed together on many occasions. For “The 3 Divas Concert in Macau 2018” fans can expect not only timeless music from the trio but also plenty of humour, storytelling and glamour.

TIME: 8pm
 VENUE: Cotai Arena, Venetian Macao
 ADMISSION: MOP480, MOP680, MOP880, MOP1280
 ORGANIZER: The Venetian Macao
 ENQUIRIES: (853) 2882 8818
www.cotaiticketing.com
 TICKETING SERVICE: 2855 5555
www.macauticket.com



WEEKEND MUSIC PARTY – TRAVEL WITH MUSIC

This concert by the Macau Orchestra leads the audience on a journey through Western music, travelling between different eras and areas of Europe. The programme includes pieces by English composers Edward Gregson (“Quintet for Brass – 2nd Movement”) and Malcom Arnold (“Brass Quintet No. 1, Op. 73”), and music by France’s Paul Dukas (“The Sorcerer’s Apprentice”) and German great Richard Wagner (“Elsa’s Procession to the Cathedral”). The concert is part of the Macau Orchestra 2017-18 Concert Season; it is scheduled to last 60 minutes, with no interval.

TIME: 4pm
 VENUE: Dom Pedro V Theatre
 ADMISSION: MOP100, MOP120
 ORGANIZER: Macau Orchestra
 ENQUIRIES: (853) 2853 0782
www.om-macau.org
 TICKETING SERVICE: 2855 5555
www.macauticket.com



SUNDAY (JAN 7)

JUNCTION MACAU - KUAN NAI CHUNG AND THE MACAU CHINESE ORCHESTRA

Kuan Nai Chung never emphasises the “new” or “old” of music. He thinks that as long as a piece of music can reflect people’s innermost being, it is a good music “derived from the heart” that will have lasting vitality. Let us experience Kuan Nai Chung’s musical world and feel his Macau sentiments together!

TIME: 8pm
 VENUE: Dom Pedro V Theatre
 ADMISSION: MOP60, MOP80
 ORGANIZER: Macau Chinese Orchestra
www.icm.gov.mo/ochm
 ENQUIRIES: (853) 8399 6699
 TICKETING SERVICE: 2855 5555
www.macauticket.com



MONDAY (JAN 8)

EXHIBITION BY ZUO ZHENG YAO – CELEBRATION OF 18TH ANNIVERSARY OF MACAU HANDOVER TO CHINA

This exhibition aims to promote cultural exchanges between Mainland China and Macau. It features artworks by Mainland Chinese artist Zuo Zheng Yao. He is renowned for pieces featuring ink on ceramics, and has participated in several solo and collective exhibitions.

TIME: 3pm-8pm (Mondays)
 12pm-8pm (Tuesdays to Sundays)
 UNTIL: February 4, 2018
 VENUE: A2 Gallery, Albergue SCM
 ADMISSION: Free
 ORGANIZER: Albergue SCM
 ENQUIRIES: (853) 2852 2550

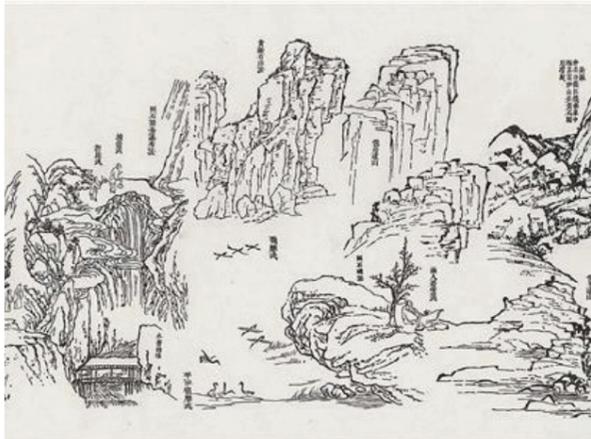


TUESDAY (JAN 9)

IMAGINARY BEINGS – ILLUSTRATIONS BY ANA ARAGÃO

Taipa Village Cultural Association presents the first solo exhibition in Macau of Portuguese illustrator Ana Aragão. It showcases a collection of watercolour and black ink pen artworks combining architecture and illustration, to create imaginary, dream-like buildings. Ana Aragão was selected in 2014 as one of the 200 best illustrators worldwide by the prestigious magazine Lurzer’s Archive. Trained in architecture, Ana Aragão currently lives and works in Porto, Portugal and often takes part in exhibitions, lectures and workshops.

TIME: 12pm-8pm (closed on Mondays)
 UNTIL: February 21, 2018
 VENUE: Taipa Village Art Space
 ADMISSION: Free
 ORGANIZER: Taipa Village Cultural Association
 ENQUIRIES: (853) 2857 6118
www.taipavillagemacau.org.mo



WEDNESDAY (JAN 10)
LANGUAGE AND THE ART OF XU BING

In this exhibition, viewers can take a close look at some of the most important works of Xu Bing, an internationally acclaimed Chinese contemporary artist, who expresses his creativity through calligraphy, ink-wash painting and installation art. At the invitation of the Macau Museum of Art, Xu Bing has created a new work for this exhibition. Writing in Portuguese for the first time, using his trademark "Square Word Calligraphy", he transcribed an excerpt of the "Chinese Viola" poem by late Portuguese writer Camilo Pessanha. The exhibition also features a reading area, providing access to over 20 publications about Xu Bing's work, research and writings.

TIME: 10am-7pm (closed on Mondays)
UNTIL: March 4, 2018
VENUE: Macau Museum of Art
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo

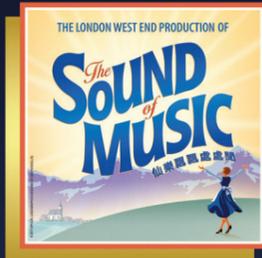


THURSDAY (JAN 11)
THE GOLDEN PARADE – IMPERIAL WEAPONRY FROM THE PALACE MUSEUM

This exhibition marks the 19th year of collaboration between the Macau Museum of Art and the Palace Museum in Beijing. In recent years, the theme of exhibitions co-organized by the two parties has been closely related to everyday life. In line with this, the current exhibition is a showcase of over 150 pieces/sets of weaponry and military equipment of the Qing imperial court, part of the collection of the Palace Museum. The majority was manufactured by Qing imperial workshops, but there are also items from previous dynasties. The exhibits, ranging from imperial armaments to court paintings, allow viewers to get a sense of the political and military aspects of the Qing period, the life of emperors in the Imperial Palace and the court's emphasis on military prowess.

TIME: 10am-7pm (closed on Mondays)
UNTIL: March 11, 2018
VENUE: Macau Museum of Art
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo

Sands WEEKEND



THE SOUND OF MUSIC

Until 7 January 2018
The Venetian Theatre, The Venetian Macao

With its unforgettable score The Sound of Music touches the hearts of all ages and brims over with some of the most memorable songs ever performed on the musical stage including My Favourite Things, Do-Re-Mi, Climb Ev'ry Mountain, The Lonely Goatherd, Sixteen Going on Seventeen, and of course the glorious title song The Sound of Music. It's the perfect family treat.

Times: Friday 7:30pm, Saturday - Sunday 2pm / 7:30pm
Tickets: From MOP/HKD288, call reservations +853 2882 8818
cotaiticketing.com



THOMAS FRIENDSHIP BREAKFAST WITH THE LITTLE BIG CLUB ALL STARS

Until 31 March 2018
Urumqi Ballroom, Level 4, Sands Cotai Central

Start your day off right, with the ultimate breakfast party! Kids are transported to The Little Big Club character stories by the immersive room décor, and see their dreams come to life by experiencing the loveable live mini shows. No party is complete without an awesome and delicious array of dishes and desserts prepared just for you.

Time: 9am - 10:30am
Admission: MOP238* (Adults) / MOP138* (Child)
MOP688* (Family Package: 3 family members +1 child)

Tel: +853 8113 7915 / +853 8113 7916
You can approach the reservation counter next to Paradise Gardens between 2pm - 6pm
Present your hotel key card for 25% discount

*Child admission prices apply to children 5 - 12 years of age only. Terms and Conditions apply.



WINTER WARMERS

Until 11 February 2018

Celebrate this winter season by savouring hearty and warming dishes at our signature Chinese restaurants throughout Sands Resorts Macao. Tempt your taste buds with exquisite dishes prepared with the freshest and seasonal ingredients to keep the winter chill away. Bringing the world to your plate - one dish at a time.

SandsResortsMacao.com/dining



INTRODUCING THE ANYWHERE, ANYPLACE, ANYTIME CARD: THE ICBC SANDS LIFESTYLE MASTERCARD

Sign-Up Now: www.sandslifestyle.com

Take advantage of our special introductory offer for the new ICBC Sands Lifestyle Mastercard. The card offers great opportunities to earn points everywhere with special bonuses for spending within Sands Resorts Macao. For a limited time only, there is a special welcome offer for retail spending in the first three months:

- Spend MOP5,000 for 2 round-trip Cotai Water Jet tickets
- Spend MOP10,000 to earn MOP500 Sands Resorts Macao dining credit
- Spend MOP25,000 for one complimentary Sands Resorts Macao room night

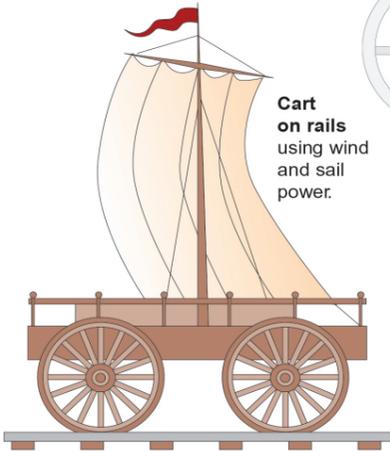


澳門金沙度假區
Sands
RESORTS MACAO

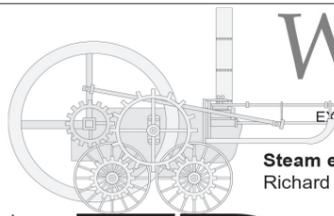


World of Wonder

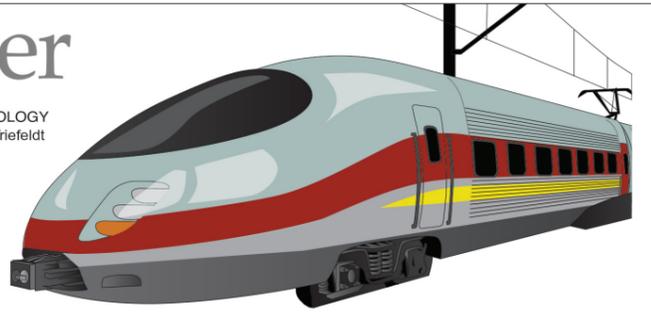
EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY
By Laurie Triefeldt



Cart on rails using wind and sail power.



Steam engine by Richard Trevithick, 1804



TRAINS & RAILROADS

More than just a way to get from place to place, railroads have come to represent the power and determination of a time gone by. Today, they are a modern, economical and environmentally sound transportation solution for the future.

Wagonways

In 16th-century Germany, railed roads called **wagonways** used wooden rails to make horse-drawn wagons or carts move more easily over dirt roads. These primitive wagonways were the ancestors of modern railroads.

Make way for iron

By 1776, **iron** instead of wood was being used for the rails of wagonways. In some cases, the wheels of the carts were either covered by or made of iron. Horses still pulled the carts and wagons, but the wagons could be hooked together to carry more. These **tramways** spread throughout Europe.

The flanged wheel

In 1789, an Englishman named **William Jessup** began to build the first wagons with **flanged wheels**. The flange was a groove that allowed the wheels to better grip the rail. This design would later be incorporated by locomotives.

The steam engine

In 1804, **Richard Trevithick** built a steam locomotive that ran on rails. It was a tramway, or road locomotive. In 1825, **George Stephenson** invented the first steam locomotive engine for railroads. Early trains traveled at 6 mph (9.6 kph), but by the beginning of the 20th century, some could reach 100 mph (161 kph). This potential for rapid travel radically changed how goods and people would move from place to place in the years to come.

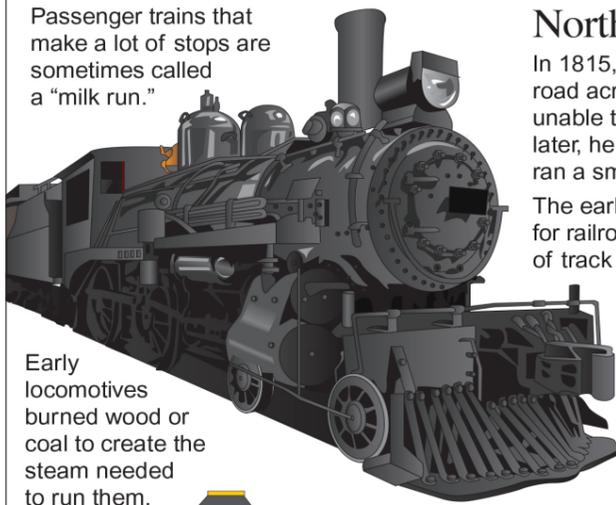
Safety concerns

The early trains were not particularly safe. **Boilers** could explode if the pressure was not correctly maintained. Smoke and sparks poured from the **smokestack**, and sometimes sparks hit passengers or started fires along the route. Collisions with wagons, cattle and other trains were another danger. Today, the most common train accidents involve automobiles trying to race across the railroad tracks as a train is approaching.

The end of steam

Diesel and electric locomotives began to replace steam engines at the turn of the 20th century. The use of steam locomotives was rare after 1950.

Passenger trains that make a lot of stops are sometimes called a "milk run."



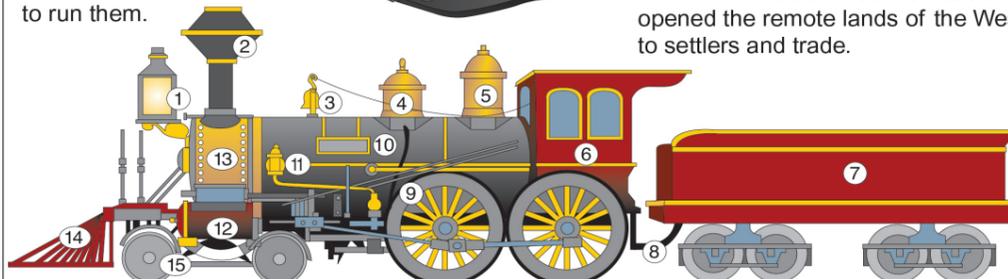
Early locomotives burned wood or coal to create the steam needed to run them.

North American expansion

In 1815, **John Stevens** wanted to build a railroad across the state of New Jersey, but was unable to get funding for the project. Ten years later, he built a circular track in Hoboken and ran a small steam-powered car on it.

The early 1800s was a time of great expansion for railroads. By 1850, more than 9,022 miles of track had been laid in the United States. The

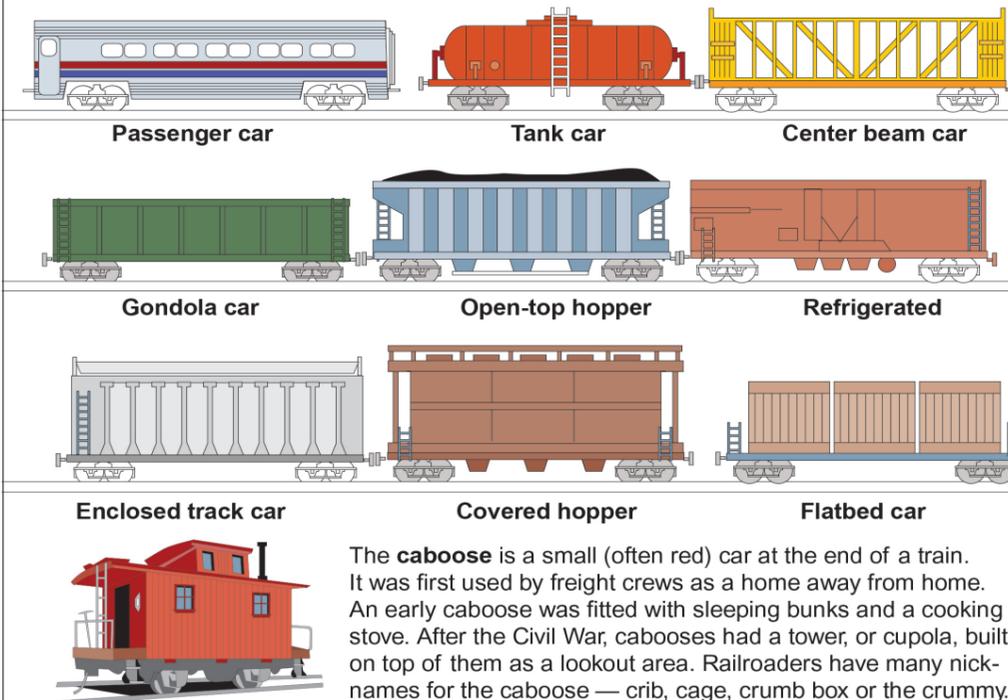
Central Pacific Railroad began laying track eastward from California in 1863, and the **Union Pacific** began laying track westward in 1865. The two lines met in Utah in 1869. Canada's first transcontinental railway was completed by the **Canadian Pacific Railroad** in 1885. These railroads opened the remote lands of the West to settlers and trade.



- | | | | |
|--------------|----------------|-----------------------|----------------|
| 1 Headlamp | 5 Safety valve | 9 Leading drive wheel | 12 Cylinder |
| 2 Smokestack | 6 Cab | 10 Boiler | 13 Smoke box |
| 3 Bell | 7 Tender | 11 Blast pipe | 14 Cowcatcher |
| 4 Sand box | 8 Feed pipe | | 15 Iron wheels |

Kinds of rail cars

A variety of railroad cars have been developed for specific needs. Here are just a few:



The **caboose** is a small (often red) car at the end of a train. It was first used by freight crews as a home away from home. An early caboose was fitted with sleeping bunks and a cooking stove. After the Civil War, cabooses had a tower, or cupola, built on top of them as a lookout area. Railroaders have many nicknames for the caboose — crib, cage, crumb box or the crummy.

Bullet trains

Japan is home to the first high-speed passenger rail line. Known in the West as the **bullet train**, the Shinkansen is a high-speed intercity train that opened in 1964. The line moves commuters between Tokyo and Shin-Osaka and remains one of the most heavily used high-speed routes in the world. In the 1960s, its trains reached a top speed of 130 mph (210 kph) and traveled 320 miles (515 km) in about 3 hours and 10 minutes. Trains on this line today travel at speeds of up to 170 mph (273.5 kph) and take 2 hours and 25 minutes.

The success of Japan's bullet trains led to further research and development in Europe over the next two decades. In 1967, France made improvements to existing passenger services and began its first regular 125 mph (200 kph) service. Other countries followed suit in the 1970s. Today, the term "high-speed rail" generally refers to speeds of 160 mph (250 kph) or above on new track.

China's first modern high-speed line opened in 2007. The country now has the longest network in the world, with around 8,500 km of track laid so far.

In the United States, the California High-Speed Rail network was approved by voters in 2008. By 2029, the system will run from San Francisco to the Los Angeles basin in under three hours, at speeds of over 200 mph (321 kph). The system will eventually extend to Sacramento and San Diego, totaling 800 miles, with up to 24 stations.

Commuter trains

Trains that carry passengers to and from suburbs and cities are used all over the world. These commuter trains conserve fuel and reduce pollution and traffic congestion. One train can carry 1,000 passengers — that's 1,000 cars not on the road. And as more and more high-speed railways are built, train commuting becomes ever more popular and practical.

Moving forward

For a period of time, railroads had trouble competing with cars, trucks and planes. But because railroads are so economical and environmentally friendly, they should continue to play an important role in the transportation of goods and people.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://inventors.about.com>; <http://www.gojapango.com>; <http://www.hsr.ca.gov>;