



MOVIES AND TUMORS

How Netflix helps us treating cancer

The answer is a class of techniques called “matrix factorization” – and you’ve likely already interacted with these techniques in your everyday life: by rating movies on Netflix. The online movie-theater is about to reach 100 million subscribers globally **X3**

NETFLIX



- MOVIES: FREE FIRE
- BOOKS: KILLERS OF THE FLOWER MOON BY DAVID GRANM
- MUSIC: WRANGLER BY ANGALEENA PRESLEY
- WINE: GRAPE POWER I
- KITCHEN WISE: MINI MOCHA BAKED ALASKAS

DRIVE IN

Jake Coyle, AP Film Writer

WHEN THE BULLETS FLY, 'FREE FIRE' COMES TO A CRAWL



From left: Babou Ceesay, Brie Larson, Armie Hammer, Sharlto Copley and Noah Taylor in a scene from "Free Fire"

The shootout, often a ballet, is a battle royale in Ben Wheatley's "Free Fire." When the bullets start flying, Wheatley's arms-deal-gone-wrong 1970s shoot-up comes to a crawl. There's a total absence of slow-motion cartwheels. No one miraculously walks through a wall of fire to kill the bad guys with three precise shots. Not a single Scarlett Johansson roundhouse kick is in the house. Instead, people get maimed, bloodied and dead. There's no subsequent chase or flight from the police, just bickering and trench warfare ... for the majority of the 90 minute film. The movie is 100 percent O.K. Corral. It's a formally impressive feat — set nearly entirely in the same rundown warehouse — but a thin and tedious one. The film, the British director's sixth, spends its first third gathering an ensemble of retro-outfitted characters under the glistening wet of a dark Massachusetts night. The setting and colorful, comic banter would fit into a George V. Higgins novel, or Peter Yates' 1973 adaptation of "Friends of Eddie Coyle." It's an international, much-mustachioed array of characters. A handful of Irish Republican Army agents (Cillian Murphy, Michael Smiley) are meeting gun sellers (Sharlto

Copley's South African; Babou Ceesay's former Black Panther). The deal has been brokered by a pair of savvy Americans (Brie Larson's Justine, Armie Hammer's turtle-necked Ord) and then there are a couple locals, Stevo (Sam Riley) and Bernie (Enzo Cilenti) brought in to carry the crates of assault weapons. The latter two, sort of the Rosencrantz and Guildenstern of the bunch, play a minor role in the meet-up but a pivotal one in its descent into orgiastic violence. Stevo, with a bruised face from the previous night's exploits, ends up face-to-face with the man he tussled with and, well, all hell breaks loose. All of them, while of various degrees of level-headedness, are self-consciously playing a role as street toughs. Best is Copley's arch Verne, a self-described "rare and mysterious jewel," most concerned with the stitching of his new suit. But once everyone takes cover throughout the abandoned factory and sporadically exchange fire in between snatches of ironic conversations, telling who's on which side becomes impossible for us and for them. Nearly everyone is eventually hobbled by a gun wound; they collectively spend more time inching around on the floor than the stars of "Babies." The channeled spirit here —

irreverent and violent — is undoubtedly "Reservoir Dogs"-era Quentin Tarantino. But "Free Fire" reminded me more of a short by its executive producer, Martin Scorsese. His 1967 six-minute "The Big Shave" showed a man who keeps cutting himself shaving until his face is a bloody mess — the Vietnam War in a nutshell. "Free Fire," too, would seem to be a satirical metaphor on warfare, where guns plus an international group of posturing wannabe tough-guys equals mutual destruction. But Wheatley's devotion is less to any such critique than to his movie's hermetic form. He is clearly enjoying himself, stretching his high-concept, criss-crossing chaos to the comic limit, even while his characters limp along behind. At one point in the melee, one character speaks of the "golden rule" that one has an hour and a half before a bullet wound becomes fatal. Wheatley's film, too, comes in exactly at that length. After 90 minutes of occasionally inspired dialogue and labored if compelling anarchy, it bleeds out.

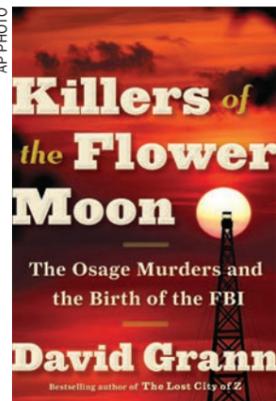
"Free Fire," an A24 release, is rated R by the Motion Picture Association of America for "strong violence, pervasive language, sexual references and drug use." Running time: 90 minutes. ★★☆☆

BOOK IT

OIL WEALTH, GREED, PREJUDICE FUELED MURDERS OF OSAGE INDIANS

The FBI burnished its reputation by gunning down Depression-era gangster John Dillinger and bringing to justice the kidnapper of Charles Lindbergh's baby. However, a more challenging but long forgotten investigation a decade earlier gave the fledgling agency its first major success. At least two dozen and perhaps as many as several hundred Osage Indians were murdered during what became known as a years-long "Reign of Terror." The shocking episode that unfolded on the high-grass prairie during the 1920s was fueled by oil wealth, greed and prejudice.

Like so many other Native Americans, the Osage were driven from their ancestral lands as settlers moved into the West. The tribe ended up on barren and seemingly worthless reservation lands in northeast Oklahoma. But when huge oil deposits were discovered there, it appeared that the tribe had finally hit the jackpot. Osage whose names were on the tribal rolls received "headrights" that entitled them to a share of the income from oil leases and royalties. The newfound wealth allowed them to build mansions, drive luxury cars and send children to posh boarding schools, breeding resentment from jealous whites and giving rise to a growing string of unsolved killings. "The world's richest people per capita were becoming the world's most murdered," writes David Grann in "Killers of the Flower Moon: The Osage Murders and the Birth of the FBI," his riveting account of



"Killers of the Flower Moon: The Osage Murders and the Birth of the FBI" (Doubleday), by David Grann

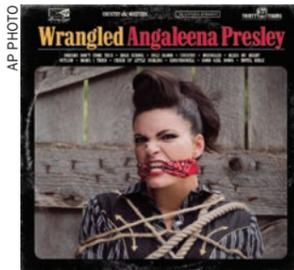
the killings that first came to light in May 1921 when the body of an Osage woman who had gone missing was found by squirrel hunters in a ravine. The slain body of another member of the tribe was found at roughly the same time. The body count kept growing. Some of the dead were shot, others had drunk moonshine whiskey spiked with poison and two died when their killer set off an explosion at their home. White authorities seemed indifferent about the murders, prompting members of the tribe to hire private detectives to try to crack the case. But the chilling conspiracies designed to wrest the oil headrights from the victims came to light only after J. Edgar Hoover's Bureau of Investigation, later renamed the FBI, got involved in the case. The hero of the saga is Tom White, a larger-than-life former Texas Ranger who deployed a network of undercover agents to help expose

corrupt guardianships that allowed greedy whites to swindle the Osage out of their headrights. At the center of the conspiracy was the politically powerful William Hale, a one-time cowboy, part-time lawman and self-styled preacher, known to all as the "King of the Osage Hills." White sought justice for the tribe at a time when rampant prejudice made potential witnesses reluctant to implicate fellow whites in crimes against Indians; bribery, perjury and jury tampering were commonplace. As a prominent member of the tribe put it when Hale went to trial: "It is a question in my mind whether this jury is considering a murder case or not. The question for them to decide is whether a white man killing an Osage is murder — or merely cruelty to animals." Research by Grann, a staff writer for The New Yorker, sheds new light on the murders, including archival evidence implicating a bank president. The author also suggests that the Reign of Terror went on far longer than initially thought, beginning as early as 1918 and continuing for years after Hale's arrest in 1925. Readers with a taste for true-crime narratives would be hard-pressed to find one more gripping than this unraveling of a mystery that once captivated the nation but is now barely remembered. History buffs with an interest in the settlement of the West and the treatment of its indigenous populations will find even more to chew on.

Jerry Harkavy, AP

TTUNES

ANGALEENA PRESLEY AFFIRMS HER RENEGADE STATUS



Angaleena Presley, "Wrangled" (Mining Light/Thirty Tigers)

Angaleena Presley has earned her place in the resistance to the formulaic vibe that rules Nashville these days. On her new album, "Wrangled," she cements it with muscular fury. Presley established her credentials with "American Middle Class" in 2014. On the new album she confronts similar demons, raging against the Nashville hierarchy but also Christian hypocrisy and any effort to pigeonhole her as a songwriter and a woman. Rapper Yelawolf joins her on "Country," a tirade against bro-country, complete with a "thank God for Sturgill Simpson" shout-out to everyone's current favorite rebel. And on a feminist collaboration with rockabilly legend Wanda Jackson, Presley declares herself "not just a pretty face, not a flower in a vase." But Presley is at her best when she's not ranting. She's a world-class songwriter, which she proves on the title cut and on "Cheer Up Little Darling," co-written and delivered with the late Guy Clark, a longtime mentor. The last song Clark completed, it serves as a gentle farewell. Presley channels her feminist anger most effectively on "Only Blood," co-written with fellow renegade Chris Stapleton. It takes on domestic violence with a clever twist on redemption and stands out on an album that sometimes feels too self-conscious. Not as soulful as Presley's first album, "Wrangled" still has its moments. They happen when Presley takes a storyteller's approach to her anger. That's when she affirms her status as one of Nashville's most authentic and provocative artists.

Scott Stroud, AP

DIGITAL LIFE

Michael Liedtke, AP Technology Writer

Netflix is on the verge of surpassing 100 million global subscribers, a testament to how much the video streaming service has changed the entertainment landscape since its debut a decade ago.

The company will reach that milestone this weekend if its projections are correct. Netflix made the prediction Monday with the release of its first-quarter earnings.

The service added nearly 5 million subscribers during the first three months of the year, and will end March with 98.7 million customers in roughly 190 countries.

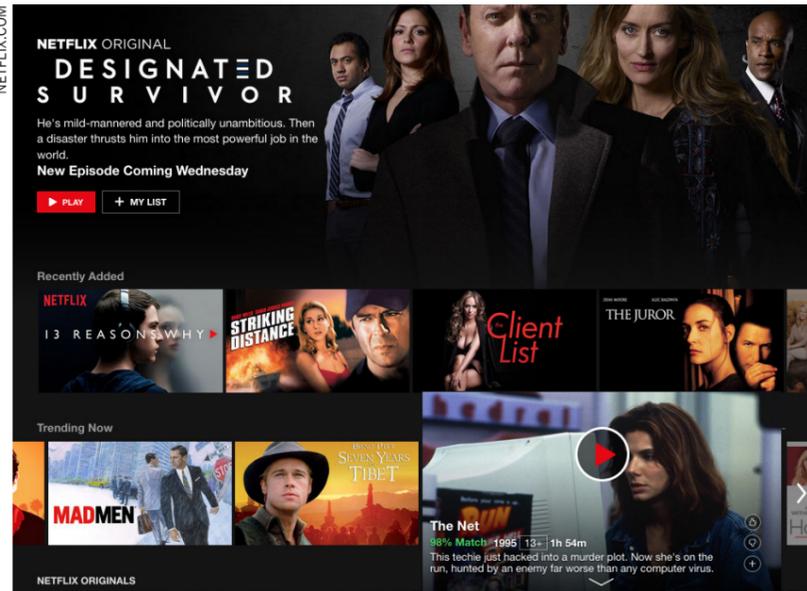
THANK THE SMARTPHONE

Over the past decade, “what really did it for Netflix was the explosion of phones and tablets that allowed people to watch video everywhere,” said Wedbush Securities analyst Michael Pachter. “But Netflix clearly had a vision before those devices became so ubiquitous.”

About 51 million of Netflix’s subscribers are in the U.S. By the end of this year, Piper Jaffray analyst Michael Olson expects the majority of the company’s subscribers to be overseas. Netflix ended March with nearly 48 million subscribers outside the U.S.

Netflix CEO Reed Hastings expects the next 100 million subscribers to come more quickly than the first 100 million, but he didn’t provide a specific timetable during online video review of the company’s first quarter.

“Everybody watches TV and



nearly everybody has the internet, so I don’t see anything that’s going to stop Netflix from getting to most people in the United States and then eventually hopefully most people around the world,” Hastings said.

Progress toward that ambitious goal has helped drive the company’s stock price progressively higher over the past five years. In that time, Netflix has added 72 million more subscribers.

The Los Gatos, California company currently has a market value of about USD63 billion. Its stock rose \$1.90 to \$149.15 in Monday’s extended trading, even though subscriber growth during the first quarter came in slightly below management forecasts.

STILL CHASING HBO

For all its success, Netflix still has a ways to go before it catches

up with HBO, the popular pay-TV channel that has served as its role model. HBO has 134 million subscribers worldwide, including viewers paying for an internet-only version of the channel that was inspired by Netflix’s success.

Other cable channels also are offering internet-only options as more viewers, especially younger people, eschew traditional TV packages and subscribe to streaming services instead.

The trend has confronted Netflix with more competition in the battle for household entertainment budgets. Netflix so far has answered the challenge by spending heavily on original shows such as “Stranger Things” and “House of Cards” and selling its service at a relatively low price. Netflix’s subscriptions range from \$8 to \$12 per month, with

the most popular option at \$10.

“The model works from a consumer perspective because it is such a good value,” Pachter said. In a measure of how much Netflix subscribers like the service, Hastings said this week that they collectively stream more than 1 billion hours of programming per week.

By comparison, Google says about 1 billion hours of video per day are watched on its mostly free YouTube service. “We have YouTube envy,” Hastings joked.

WILL NETFLIX RAISE PRICES?

Pachter and other analysts wonder how long Netflix will be able to hold the line on price as its programming costs rise in tandem with its appeal to a more diverse international audience. Movie and TV studios typically also demand more money as

more people subscribe to channels in an effort to make as much as possible off their content.

As it is, Netflix expects to spend about \$6 billion on programming this year.

Netflix hasn’t given any inkling it will raise prices again. It lost some long-time U.S. subscribers after their rates went up by as much as \$2 per month last year. Netflix had previously frozen prices for millions of subscribers at 2014 levels.

But if it wants to keep investors happy, the company will eventually have to improve its relatively low profit margin. The Los Gatos, California, company earned \$178 million on revenue of \$2.6 billion in the first quarter. Analysts predict Netflix will make \$482 million on revenue of more than \$11 billion for the entire year.

How Netflix ratings algorithm helps treating cancer

Researchers are actively using the public data to find the set of gene alterations that are responsible for each tumor type. But this problem is not as simple as identifying a single dysregulated gene in each tumor. Hundreds, if not thousands, of the 20,000 genes in the human genome are dysregulated in cancer. The group of dysregulated genes varies in each patient’s tumor, with smaller sets of commonly reused genes enabling each cancer hallmark.

Precision medicine relies on finding the smaller groups of dysregulated genes that are responsible for biological function in each patient’s tumor. But, genes may have multiple biological functions in different contexts. Therefore, researchers must uncover a set of “overlapping” genes that have common functions in a set of cancer patients.

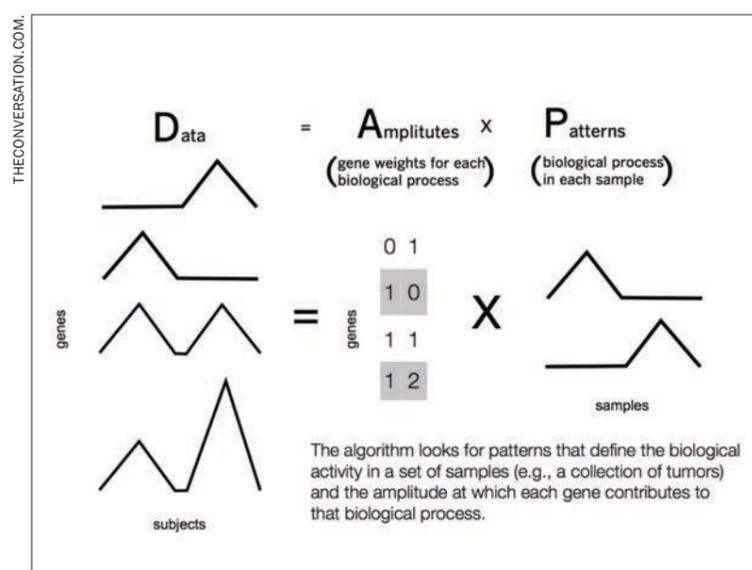
Linking gene status to function requires complex mathematics and immense computing power. This knowledge is essential to predict of outcome to therapies that would block the function of these genes. So, how can we uncover those overlapping features to predict individual outcomes for patients?

Fortunately for us, this problem has already been solved in computer science. The answer is a class of techniques called “matrix factorization” – and you’ve likely already interacted with these techniques in your everyday life.

In 2009, Netflix held a challenge to personalize movie ratings for each Netflix user. On Netflix, each user has a distinct set of ratings of different movies. While two users may have similar tastes in movies, they may vary wildly in specific genres. Therefore, you cannot rely on comparing ratings from similar users.

Instead, a matrix factorization algorithm finds movies with similar ratings among a smaller group of users. The group of users will vary for each movie. The computer associates each user with a group of movies to a different extent, based upon their individual tastes. The relationships among users are referred to as “patterns.” These patterns are learned from the data, and may find common rankings unforeseen by movie genre alone – for example, users may share a preference for a particular director or actor.

The same process can work in cancer. In this case, the measurements of gene



dysregulation are analogous to movie ratings, movie genres to biological function and users to patients’ tumors. The computer searches across patient tumors to find patterns in gene dysregulation that cause the malignant biological function in each tumor.

The analogy between movie ratings and cancer genetics breaks down in the details. Unless they are minors, Netflix users are not constrained in

the movies they watch. But, our bodies instead prefer to minimize the number of genes used for any single function. There are also substantial redundancies between genes. To protect a cell, one gene may easily substitute for another to serve a common function. Gene functions in cancer are even more complex. Tumors are also highly complex and rapidly evolving, depending upon random interactions

between the cancer cells and the adjacent healthy organ.

To account for these complexities, we have developed a matrix factorization approach called Coordinated Gene Activity in Pattern Sets – or CoGAPS for short. Our algorithm accounts for biology’s minimalism by incorporating as few genes as possible into the patterns for each tumor.

Different genes can also substitute for one another, each serving a similar function in a different context. To account for this, CoGAPS simultaneously estimates a statistic for the so-called “patterns” of gene function. This allows us to compute the probability of each gene being used in each biological function in a tumor.

For example, many patients take a targeted therapeutic called cetuximab to prolong survival in colorectal, pancreatic, lung and oral cancers. Our recent work found that these patterns can distinguish gene function in cancer cells that respond to the targeted therapeutic agent cetuximab from those that do not.

Editor’s Note – This is an excerpt of an article by Elana Fertig, Assistant Professor of Oncology Biostatistics and Bioinformatics at the Johns Hopkins University, titled “What Netflix can teach us about treating cancer”, which was originally published yesterday in theconversation.com.

WORLD OF BACCHUS

David Rouault



VERTICE ESPUMANTE DO DOURO DOC GOUVEIO BRUTO 2007

Originally from Douro Valley and now widely planted all across Portugal the white grape Gouveio has a few similarities with Chardonnay: full body, citrus aromas with a high acidity which works very well for the making of sparkling. This 2007 sparkling is made by traditional methods (i.e. Champagne method). In this case the wine stayed on lees more than six years which gives it more complexity, yeastiness and refined bubbles. This sparkling wine developed through the years a light golden colour with a bouquet of white flowers, hot steel and brioche; very dry with a creamy texture, aromas of biscuit and ripe golden apple; fresh and long finish with a bit of saltiness.

Wines available at vinovertas.com.mo and local supermarkets.



ANSELMO MENDES MONÇÃO E MELGAÇO DOC MUROS ANTIGOS ALVARINHO 2015

Signature grape of the Vinho Verde region in the North of Portugal, Alvarinho (i.e. Albariño in Spain) makes dry and vibrant white wines, especially from the sub-regions of Monção and Melgaço. Light yellow colour with a nose of white peach, camomile and an evanescence of frangipani, very dry on the palate with a franc and mineral attack, this is a medium body wine developing to some white flowers and grapefruit. Fresh and easy drinking, good for aperitif or for example to accompany "Yum cha", sushi, bacalhau, sardines or Carabineros prawn with garlic.

Grape Power I

One of the astonishing facts about wine is that even being made only out of grapes, yet it offers so many different kind of styles, emotions and characters. Despite the different regions or winemakers which will affect the final product, the grape is the core of the wine and defines it's identity. So knowing your grape gives you a pretty good idea of what to expect on the first sip.

Within over ten thousands wine grape varieties in the world less than 2000 are in use and probably around a dozen widely known by the occasional consumer. The grapes are divided into two categories: white and red/black. My space and your time being limited here some of the most representative within the international varieties or also called the Noble Grapes, and the ones perceived as making some of the best quality wines. The red varieties will be in the next article.

- Sauvignon Blanc: Originally from Loire Valley it's a dry and crisp wine with a vibrant acidity. From light to medium body, gooseberry is usually it's signature flavour. Flinty, chalky and grassy from Loire Valley, to tropical and stone fruits and bell pepper in New Zealand, where SB contributed greatly to put this country on the world wine map. It's a very aromatic wine, best to drink young.

- Riesling: Some of the finest from Germany, also a key grape in Alsace and

more and more present in Australia, New Zealand and USA. It can be light, bone dry and mineral to full body, luscious sweet and fruity or sparkling. This is a wine with great ageing potential, with lemon juice, lime peel and apricot flavour when young it will develop some aromas of petrol and spices through the years.

- Chardonnay: Originally from Bourgogne (the term Burgundy is not in used by law since 2014 to avoid confusion). This is one of the most widely planted international white grape in the world, partly because it grows quite easily and partly of it's facility to adapt to different climate and wine techniques. Consequently it offers a wide range of styles: just in Bourgogne region, from Chablis in the North where it'll be light, very high acidity, chalky, citrusy and salty to the South, going through Montrachet to Mâcon where it will be full body, creamy with very profound and rich flavours. Chardonnay from the new world will be more intense with tropical and luscious stone fruits flavour. It's one of the few white grapes where the use of oak is common. Also very important in the making of sparkling.

Since we are in Macau each article will have a selection of Portuguese wines, affordable and easy to source. Here are some different examples of single varietal wines within the indigenous grapes of Portugal.

David Rouault is a professional classical musician, part time wine consultant and full time wine lover, holding WSET Advanced Level, CSW 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

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
Monday to Sunday
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
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

KITCHEN WISE

Sara Moulton, AP



A MOTHER'S DAY TREAT: MINI MOCHA BAKED ALASKAS

Let's say you dream of wanting to make a very special dessert for mom on Mother's Day but don't really have the time or the expertise. Here's a cheating version of Baked Alaska. Sure it's antique — is there any other two-word phrase in English as capable of teleporting us in an instant to the dining room of a cruise ship in the 1950s? — but it's also delicious. We're talking about ice cream surrounded by cake, frosted with meringue and baked until golden. Back in the day, they'd light it on fire before setting it down on your table, a flourish we've forgone on the way to simplifying preparation from start to finish.

First of all, I've shrunk it down so that everybody gets to dig into his or her own personal Alaska. Next, instead of having to bake a cake to start, we're rolling with store-bought brownies. You'll be looking for the chewy kind, not the cake-y kind, so they don't fall apart. (Soft chewy brownies are easy to smush down, a key step in this reci-

pe). Working with brownies about half-an-inch thick, you'll cut them into inch-and-a-half squares. (Two of them comprise a portion). As for the ice cream, it's store-bought, like the brownies. Making the meringue is the only part of this recipe that requires some effort, and you don't have to mess with it until the last minute. You'll have made the ice-cream sandwiches several hours ahead of time (perhaps even the day before) and kept them tightly wrapped in the freezer. At the moment of truth, preheat the oven, whip up the meringue (it takes 5 minutes), frost the sandwiches and then bake the cakes. Four or 5 minutes later, you'll pull these things of beauty out of the oven and take a bow.

Besides the minimal prep, the glory of this recipe is that no matter how you apply the meringue to the outside of the ice-cream sandwiches — smooth or in peaks — you'll have fashioned a showstopper.

RECIPE

START TO FINISH: 2 hours, 40 minutes (40 active)

Servings: 4

Eight 1½-inch squares chewy brownies (about ½-inch thick)

1 cup coffee ice cream

3 large egg whites

Pinch of table salt

½ cup sugar

¼ teaspoon vanilla

HOW TO COOK

Press down gently on the brownie squares until they are about 1/3-inch thick. Working very quickly, place 1/8 cup ice cream on top of each of four of the squares, spreading it to cover the brownie and top the ice cream with a second brownie, pressing down gently. Wrap the ice-cream sandwiches tightly with plastic wrap and freeze them for 2 hours.

About 30 minutes before serving, place the egg whites in a medium metal bowl set in a larger bowl of hot water to bring them to room temperature quickly. Preheat the oven to 450 F. Remove the bowl of egg whites from the larger bowl and, using electric beaters, beat the egg whites on low until frothy, add the salt and continue beating on medium just until they form soft peaks. Add the sugar gradually in a steady stream, beating until the mixture forms soft glossy peaks. Beat in the vanilla. (These egg whites will not be cooked to 160 F, which is the safety zone for killing salmonella, so substitute pasteurized egg whites if you are concerned.) Place the ice-cream sandwiches on a parchment-lined rimmed sheet pan and, working quickly, coat the sides and top of each one thoroughly with the meringue so that there are no gaps. The meringue will insulate the ice cream and keep it from melting so quickly in the oven. Either smooth the meringue or make peaks, depending on the finished look you want. (Note: You will have slightly more meringue than you need.)

Bake the frosted cakes on the middle shelf of the oven for 4 to 5 minutes or until golden. Transfer to four plates and serve right away.

NUTRITIONAL INFORMATION PER SERVING: 209 calories; 81 calories from fat; 9 g fat (6 g saturated; 0 g trans fats); 60 mg cholesterol; 149 mg sodium; 29 g carbohydrate; 0 g fiber; 29 g sugar; 5 g protein.

WHAT'S ON



TODAY (APR 21)

SPECIAL PRODUCTIONS SERIES -
"WONDERFUL NIGHT AT DOM PEDRO V
THEATRE"

The Macau Chinese Orchestra invites you to enjoy the music with Pang Ka Pang, the National Class One Conductor. The Suite "Small Town Love Story"- Commission work by Kuan Nai Chung. The tickets will be distributed one hour before the performance at the concert venue. Tickets will be reserved on a first come, first serve basis.

TIME: 8pm
ADMISSION: with free ticket
VENUE: Dom Pedro V Theatre
ORGANIZER: Macau Chinese Orchestra
ENQUIRIES: (853) 8399 6699
www.icm.gov.mo



TOMORROW (APR 22)

WEEKEND MUSIC PARTY – MUSICAL YOGA

A fairly popular activity in recent years, yoga exercise helps you relax your body and mind through stretching movements and music. With even and slow tempos, many western classical music pieces are compatible with yoga's emphasis on developing internal and external balance. Whether you are experienced or a rookie, come to the Dom Pedro V Theatre for a music concert fusing classical music and yoga in this leisurely Saturday afternoon!

TIME: 4pm
ADMISSION: MOP120
VENUE: Dom Pedro V Theatre
ORGANIZER: Macau Orchestra
ENQUIRIES: (853) 2853 0782
<http://www.om-macau.org>



FLOWING HUES - PAINTING EXHIBITION BY
PAN JIN LING AND PAN JIN XIA

Born and raised in Macau, the Pan sisters are talented senior painters mastering different painting skills. Younger sister Pan Jin Ling creates interesting contrasts by employing Western colour techniques on the basis of traditional Chinese painting, while her elder sister Pan Jin Xia primarily creates watercolour landscapes featuring the tranquillity of the city. This exhibition features 60 Chinese paintings, watercolours and sketches, illustrating Macau's culture and landscape.

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



SUNDAY (APR 23)

MACAO ARTS WINDOW 2017: UNTITLED
TRAVEL – WORKS OF LIN GE

This exhibition features a total of 30 illustration works, mainly themed around a few places in Macao that are about to disappear or have already disappeared. According to Lin Ge, there are certain landscapes that we would not like to forget and that, even if we thought we would, they would eventually spring to our minds at unexpected moments. The author hopes to record the transformations of the city through his works, in which unforgettable landscapes can allow the public to trigger their memories while appreciating the works.

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays)
UNTIL: May 14, 2017
VENUE: Macao Museum of Art, Av. Xian Xing Hai, s/n, NAPE
ADMISSION: Free
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macao Museum of Art
www.mam.gov.mo



MONDAY (APR 24)

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

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 will be the most spectacular yet, featuring a host of colourful new DreamWorks Animation characters, vibrantly brought to life by dazzling light and stunning sound effects; along with themed games, savory snacks, merchandise, character meet and greets for you and your family. The exhibition is kept at a special low-temperature so wrap up warm!

TIME: 11am-8pm (Last entry: 7:30pm)
UNTIL: July 9, 2017
ADMISSION: MOP120
VENUE: Cotai Expo, The Venetian® Macao-Resort-Hotel
ENQUIRIES: (853) 2282 8818
www.cotaiticketing.com

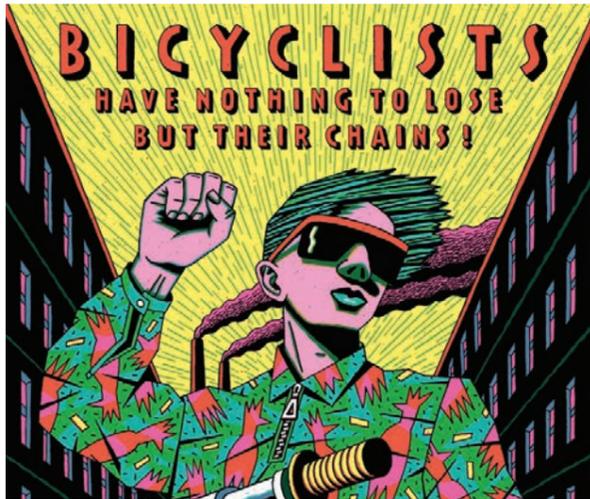


TUESDAY (APR 25)

TIBET ART WORKS OF HAN SHULI (MACAU)

Tibet, located on the periphery of the country and the roof of the world is an open and secluded place. It is the cradle of a splendid and sophisticated culture, as well as magnificent and mysterious art styles. With their faiths and ideals, flocks of enthusiastic young people of Mainland China resolutely left for the periphery of the nation 40 years ago. There, they bonded with the sacred mountains and lakes, lived with the Tibetan locals, and integrated themselves into the old but marvellous Tibetan culture. Han Shuli is an excellent example of this. Since his move to Tibet in 1973, he has taken root in this pure land on the plateau.

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays, open on public holidays)
UNTIL: April 30, 2017
VENUE: Macao Museum of Art, Av. Xian Xing Hai, s/n, NAPE
ADMISSION: Free
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macao Museum of Art
www.mam.gov.mo



WEDNESDAY (APR 26)

ANSCHLAG BERLIN - POSTER DESIGN FROM BERLIN

The exhibition features a total of 70 posters by 35 designers from several Berlin-based design studios. Berlin, with its rich historical background and cultural uniqueness, provides an open environment for designers, enhancing their creativity and allowing the coexistence of multiple ideas regarding design. The posters featured in this exhibition are works inspired by the Zeitgeist Movement and contemporary Berlin, created by exceptional contemporary designers from renowned Berlin-based design studios, including Cyan, LSD, HeSign, EPS51, Ruddigkeit, Ariane Spanier, Fons Hickmann m23, Surface, among others. The exhibition includes posters relating to art exhibitions, festivals, concerts, performances and social issues. By sharing works that blend art and design, the Cultural Affairs Bureau hopes to provide a source of inspiration and an exchange opportunity for Macau design professionals.

TIME: 10am-9pm (Closed on Mondays and mandatory holidays)

UNTIL: May 14, 2017

VENUE: Tap Seac Gallery, No. 95, Avenida do Conselheiro Ferreira de Almeida

ADMISSION: Free

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8988 4017

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



THURSDAY (APR 27)

CITY, IMPRESSION: EXHIBITION OF OLD MACAU PHOTOS

The passage of time loves the lens. The exhibition showcases 43 valuable old photographs from the Archives of Macau spanning the 1960s to 1990s. Take a stroll down memory lane and enjoy the beautiful architecture, objects and people of the good old days.

TIME: 9am-9pm (Open on public holidays)

UNTIL: May 21, 2017

VENUE: Temporary Exhibition Gallery of IACM, No. 163, Av. Almeida Ribeiro

ADMISSION: Free

ENQUIRIES: (853) 8988 4000

ORGANIZER: Cultural Affairs Bureau

www.icm.gov.mo

Sands WEEKEND



BIBAP

Until 23 April
The Parisian Theatre

Created to celebrate the national dish bibimbap and promote Korean food culture worldwide, BIBAP is a comedy deliciously blending martial arts, street dance and hip-hop. BIBAP tells the story of a cooking competition between two master chefs, Green Chef and Red Chef, at 'BIBAP' restaurant, alongside six other hyperactive performers also dressed as chefs. Revolving around the Korean national dish of spicy rice, vegetables and beef called bibimbap, it is a nonverbal performance incorporating music, beat box and b-boying (breakdancing), acrobatics and singing. Shows at 8pm Friday, Saturday and Sunday and weekend matinees at 2pm on Saturday and Sunday.

Tickets: From MOP/HKD 180, call reservations +853 2882 8818
cotaiticketing.com



MONKEY KING

8pm, Daily
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. The show also features the most advanced 3D effects, LED screen projections, video mapping and full surround sound together with creative lighting effects, choreography, music and spectacular colourful costumes.

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



PLANET J A UNIVERSE APART

Daily
Planet J, Shop 3009 Level 3, Shoppes at Cotai Central

Step into a universe of live interactive quests and adventures at Planet J, a live action role playing theme park. Within its 10,000 square feet facility, Planet J houses eight distinct gaming zones containing more than 200 games. Players of all ages can share the fun of Planet J so the whole family can work together to complete these adventures.

Call reservations +853 8791 6000



PARISIAN SHOPPING DELIGHT

10am to 11pm, Daily, Until 10 May

Renew your wardrobe with endless spring shopping possibilities! 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!

Spending	Earn Parisian Shopping Vouchers
MOP8,000	MOP200
MOP15,000	MOP400
MOP30,000	MOP1,000
MOP60,000	MOP2,000

* Customers must present two valid receipts issued by different merchants on the same day as redemption (a maximum of one receipt from dining outlets will be accepted) with a minimum spending amount of MOP200 upon each receipt for redemption purpose.

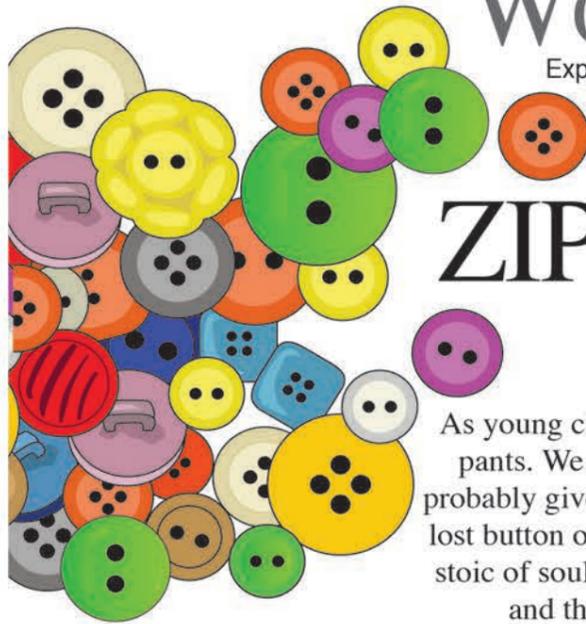
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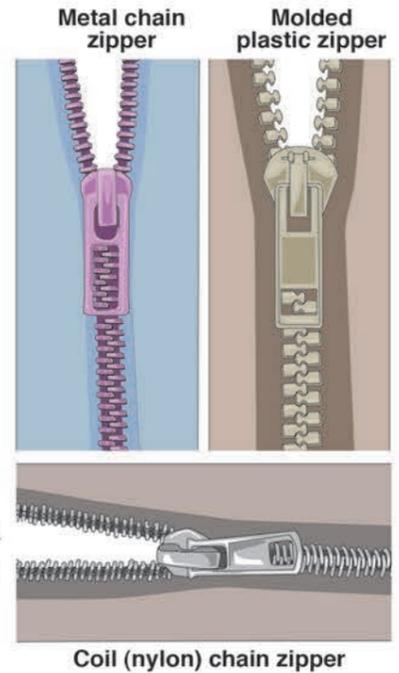


WORLD OF WONDER

Exploring the realms of history, science, nature and technology

BUTTONS, ZIPPERS & OTHER FASTENERS

As young children, we are taught how to button our shirts and zip up our pants. We use buttons, zippers and other fasteners every day, but have probably given them little thought. Occasionally, we are forced to replace a lost button or sew on a loose one, and a stuck zipper can frustrate the most stoic of souls. These everyday objects have a long and interesting history, and the huge variety of clothing fasteners is quite astonishing.



BUTTONS & PINS

Ancient history

The earliest buttons were used as ornaments or seals, and not so much to fasten clothing. The earliest buttonlike objects have been found in the Indus Valley (now Pakistan) and date to around 2700 B.C. These early buttons were made from seashells and had holes drilled into them that allowed them to be attached to clothing with thread. They often had geometric patterns carved into them and were not displayed in rows like the buttons of today, but as single decorative elements, much like a brooch or pin.

In addition to decorative buttons made of bone, horn, bronze or wood, the **ancient Romans** also used heavy brooches, buckles and straight pins to hold and drape their dresses and capes of heavy, precious fabric.

The button as we know it, with buttonholes for fastening clothing, first appeared in the Middle Ages. Tight-fitting garments were all the rage, and the wealthy used ornate and jeweled buttons to help achieve this stylishly snug look.

The first buttonmakers guild formed in France in 1250, yet buttons were still thought of more as ornaments than as practical fasteners.

Homemade

Prior to the Industrial Revolution, poorer people could make their own buttons if they owned a handheld button mold. Hot metal was poured into the mold to make the basic button form.

Politics

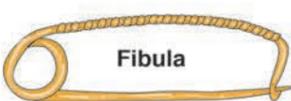
In 1789, buttons were made to celebrate the presidential inauguration of George Washington. These "Washington Inaugurals" as they have come to be known by collectors, were hand-stamped in 22 patterns and made of copper, brass or Sheffield plate. They came in large sizes for coats and smaller sizes for breeches.

Around 1860, the political pin-back style of button replaced loop shank buttons and was worn on lapels and ties instead being used to fasten one's wardrobe.

Some of the most famous campaign buttons are those made for Abraham Lincoln.

Did you know?

The ancient Myceneans invented the **fibula**, an early form of the safety pin. This design was lost until it was reinvented in mid-19th-century America.



In the 17th century, boxlike metal buttons were made that could store poisons and other substances. During the World Wars, some British and U.S. **military locket buttons** contained tiny working compasses or room for a photo.



SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.slate.com>; Mount Vernon; <http://www.antiquebuttons.nl>

ZIPPERS & SNAPS

Clasp lockers

Once known as a "clasp locker," the **zipper**, zip, fly or zip fastener is used to tightly fasten two edges of fabric together. In 1893, **Whitcomb L. Judson**, a Chicago inventor is credited with inventing the first practical zipper with interlocking teeth. He called his invention the "hookless fastener." Unfortunately, Judson's first zipper was not a commercial success.

In 1913, Swedish-American engineer **Gideon Sundbäck** established the Lightning Fastener Co. in St. Catherines, Ontario. Sundbäck increased the number of fastening elements from four per inch (about one every 6.4 mm) to 10 or 11 (one every 2.5 mm) and increased the opening for the teeth guided by the slider. The patent for the "separable fastener" was issued in 1917. Sundbäck also created the machine that would manufacture his new and improved device.

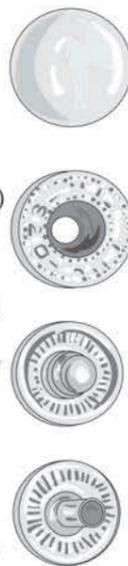
Just a name

In 1923, the B.F. Goodrich Co. decided to use Sundbäck's fastener on its new rubber boots (or galoshes) and referred to it as the "zipper" — named for the distinct sound it makes when used.

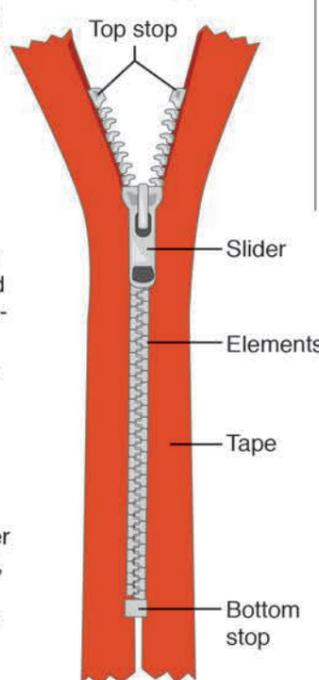
Zippers came into use for clothing in 1925, when they were sewn onto leather jackets. The zipper won out over the button in the 1930s, when French fashion designers used zippers in men's trousers.

Snaps

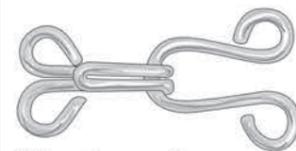
A snap fastener (also called press stud, popper, snap or tich) is a pair of interlocking discs made out of metal or plastic. As a fastening option, snaps go together with the circular lip of one disc fitting into a groove on the other. The two parts hold fast until pulled apart. Snap fasteners are a signature design detail used in some American Western wear. Because they are so easy to use, they are also commonly seen on children's clothing.



Parts of a zipper

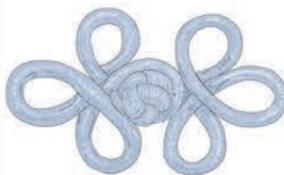


HOOKS & FROGS



Hook and eye

The hook-and-eye closure is a metal or plastic fastener that today is still used on bras. The earliest form of this fastener dates back to 14th-century England. They were handmade from wire and used on a variety of clothing, especially ladies' corsets. The biggest improvement to this fastener came in 1889, when the Richardson & Delong Hook and Eye Co. of Philadelphia created a "hump" in the wire hook to prevent the eye from slipping out of the hook unintentionally.



Frogs

Sometimes called a "Chinese frog," a frog is an ornate braided cord fastener often seen on Asian garments. It consists of a braided button and a loop that interlock. It can add a decorative element to the front of a garment and was often used on military uniforms in the 17th through 19th centuries. In some instances, frogging became entirely decorative and did not actually fasten the garment.

Velcro®

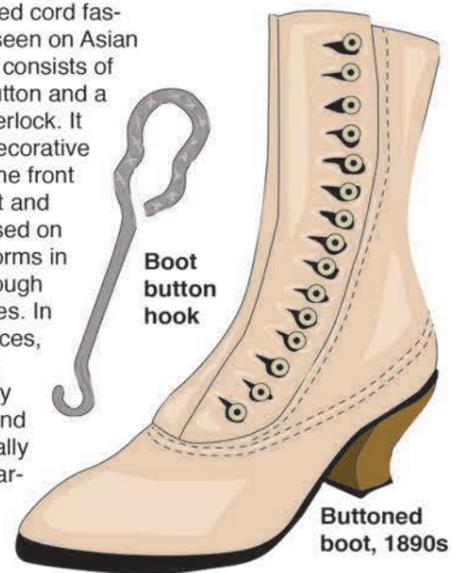
Velcro® was invented in 1941 by **George de Mestral**, a Swiss engineer. The annoying burr that clings to dog fur and clothing was his inspiration. The word Velcro® is a combination of the words "velvet" and "crochet," and de Mestral patented it in 1955. At first, Velcro® was made of cotton, but soon longer-lasting nylon replaced the cotton.

In 1968, Puma became the first major shoe company to offer a sneaker with Velcro® brand fasteners.

Today there are many hook-and-loop fastening products, and Velcro® is a registered trademark.

Button hooks

The Victorian boot was fastened with buttons on one side and loops on the other. A special tool, called a **button hook**, was used to help wrap the loop around the button to close the boot. Button hooks came in a great variety of shapes and prices.



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