

VOICE COMMANDS

Ask Alexa

In many ways, Amazon Echo's Alexa is similar to Apple's Siri and the Google Now voice assistants. On the other hand, it feels more natural, and even fun, to speak to the Echo from around the room. And it seems to understand voices more often than Siri or Google does. The app keeps a handy record of everything you ask the device — which answers to "Alexa," though you can change it to "Amazon" **X3**



- MOVIES: CRIMSON PEAK
- BOOKS: SEE ME BY NICHOLAS SPARKS
- MUSIC: REVIVAL BY SELENA GOMEZ
- WINE: THE MEDITERRANEAN HEART III
- FOOD: CREATIONS WITHOUT BOUNDARIES

DRIVE IN

Jake Coyle, AP Film Writer

DEL TORO'S 'CRIMSON PEAK'
CASTS A GOTHIC SPELL

The most pressing threat in Guillermo del Toro's gothic horror "Crimson Peak" isn't the ooze-filled cauldrons of dead souls in the basement of the old Victorian mansion, nor the plotting, black-clad sister (Jessica Chastain), who serves a bitterly poisonous tea. It's the ever-lurking possibility that, at any moment, the lush, ornate tapestry of Del Toro's film might swallow its performers whole. It would be a grand death. "Crimson Peak" is so lovingly wrapped in the stylish trappings of the genre that it's one of the few movies you could say is worth it purely for the wallpaper. It stars Mia Wasikowska, Tom Hiddleston and Jessica Chastain — a fine trio of actors. But the film's true above-the-title artists are more properly cinematographer Dan Laustsen,

production designer Thomas Sanders and costume designer Kate Hawley, who under the lordly command of Del Toro, summon an atmosphere gaga with all things gothic. "Crimson Peak" casts a spell that fails to hold, but it's unquestionably the work of a man who loves — I mean, really loves — movies. It opens with a flashback and a promise from Edith Cushing (Wasikowska) that "ghosts are real." After the death of her mother, she (or at least a ghoully ghostly of her) visits Edith with a frightful warning: "Beware of Crimson Peak." It's a message that curiously fails to impress. The setting is turn-of-the-century Buffalo, where Edith lives with her father Carter Cushing (an excellent Jim Beaver). She wants to be a novelist, but her manuscript

(a ghost story) is condescendingly rejected, praised only for feminine "loops" of her penmanship. Advised to write a love story, she pleads that the ghosts are a metaphor for the past. Such is the tenor of Del Toro's fable, which he wrote with Matthew Robins. You wouldn't mistake it for Henry James or even for Hitchcock. The exquisite set design is more heightened than the emotions; the grotesques are too beautiful to be too deep. From England, Thomas Sharpe (the splendid Tom Hiddleston) comes to town with his mysterious sister Lucille (Chastain), in search of a grant for a contraption of his invention to mine the red clay beneath their home. Cushing, an established business man, quickly rejects Thomas, but Edith doesn't.



Tom Hiddleston, left, and Mia Wasikowska appear in a scene from "Crimson Peak"

The Sharpes have clearly duplicitous motives, but Edith swoons for Thomas. Just as they're departing Buffalo, Edith's father is killed. The scene is a beauty: in the steam

and golden light of a morning bathhouse, an unseen assailant sneaks up to Carter and crushes his skull over a sink, leaving blood and water flowing from the cracked porcelain.

Edith and Thomas wed and the trio returns to the remote Sharpe family manor in England, Allerdale Hall, where the movie moves into its more sedate, predictable house-of-horror second half. A hole in the roof pours light and autumn leaves down the center, red clay bubbles beneath the floor boards, ghosts lurk in the closets, the bath runs blood red and (horror of horrors) the kitchen could use granite counter tops. It's a fixer upper. The movie settles into a "Notorious"-like plot where Edith is slowly poisoned while unearthing the Sharpe family

secrets. The rich atmosphere of "Crimson Peak" never wanes, but the story does. Having summoned the gothic ghosts, Del Toro never fully unleashes them. The director's dark fantasy masterpiece remains "Pan's Labyrinth," but his affection for gothic romance is infectious; hopefully he has a Dickens adaptation in him. As even his last film, the kaiju monster movie "Pacific Rim," proved, there may be no better conjurer of color in movies right now. His dreams, and nightmares, are in technicolor.

"Crimson Peak," a Universal Pictures release, is rated R by the Motion Picture Association of America for "bloody violence, some sexual content and brief strong language. Running time: 118 minutes. ★★★



Mia Wasikowska

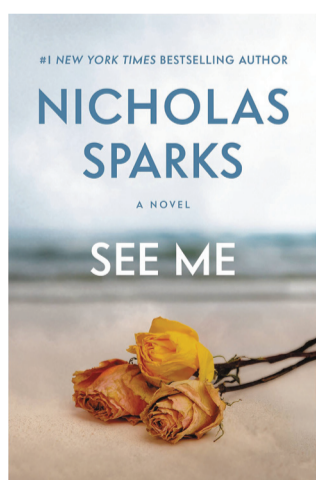


Jessica Chastain, left, and Tom Hiddleston

BOOK IT

'SEE ME' TAKES READERS ON
ROLLER-COASTER RIDE OF EMOTIONS

Nicholas Sparks delivers another page-turner with his new novel, "See Me." It has everything readers have come to expect from Sparks: a brooding male lead, disapproving parents and a desire not to ruin a second chance. With that established, "See Me" is more than a love story; it can easily be categorized as a suspenseful thriller. Colin grew up bouncing from military school to military school with his parents expending little effort to try and understand their son. After being countlessly bullied, he turns to violence as an outlet for his building anger issues. Mix that character trait with alcohol and the result is a handful of overnight visits in various local jail cells. His parents' expensive lawyers rescue him from an imminent stint in prison; then his parents kick him out of the house. Colin knows he has to stay out of trouble or he'll be spending sig-



"See Me" (Grand Central Publishing), by Nicholas Sparks

nificant time in prison. Maria grew up in a loving home with lots of extended family surrounding her and encouraging her pursuit of a law career. She's hard-working and dedicated to her job, but her past often haunts her.

Colin and Maria meet under awkward circumstances. Maria's sister, Serena, later intervenes and forces the couple to get to know each other. Just as they fall into a dating pattern that could lead to something more significant, haunting letters and dead flowers begin to arrive. Colin fights to remain in control when everything inside him longs to hurt the faceless person who is tormenting Maria. Maria tries to remain calm, but she has a good idea of the stalker's identity. If she's right, remaining calm won't help her if history repeats itself. Sparks takes readers on a roller-coaster ride of emotions, switching from the soft tone of a love story to the adrenaline rush of a thriller. Maria and Colin must face their own demons in order to come out the other side stronger, closer and, more important, alive.

Lincee Ray, AP

TUNES

SELENA GOMEZ BRINGS
HER A-GAME TO 'REVIVAL'



Selena Gomez, "Revival" (Interscope Records)

"Good for You," her biggest hit to date, is a subtle electro tune. But the song's flow suffers with A\$AP Rocky's bewildering (if trendy) interlude — a minor hiccup on an otherwise seamless album. "Same Old Love" starts off with a whimsical '60s feel, but morphs into a punchy bass dance track.

"Body Heat" is an odd saxophone infused Latino drum dance floor scorcher, but it's "Survivors" that true trance-house addicts will fall for. "Kill Them With Kindness" is an approachable dance track with added bells and whistles (literally), while "Sober" brings '80s synthesizers to the fore.

Cristina Jaleru, AP

Sophomore albums are notoriously tricky propositions, but Selena Gomez's second solo venture, "Revival," breezes through to the finish line — the dance floor — with 11 nearly impeccable tracks that skip from the 1960s to the '80s to right this minute.

On "Revival," Gomez continues her foray into a heady mix of electronic dance music pop accessorized with rapping from A\$AP Rocky, writing from Charli XCX, soulful pianos, steel drums, and her own chameleon voice, showcasing her pipes in the piano-accompanied "Hands to Myself" and with warm, rich vocals in the serious yet jubilant "Revival."

DIGITAL LIFE

Mae Anderson, AP Technology Writer

Amazon's gizmos aim to be assistants for your abode

When I brought home review models of Amazon's Echo speaker, a sort of smart, voice-controlled speaker, and two Dash buttons that reorder household products with a single touch, I wasn't convinced I'd find them all that useful in my daily life.

I was half right. In many respects, it was surprisingly easy to get sucked into Amazon's services. Before I tried out the Echo, for instance, I wouldn't have dreamed of spending USD180 on the device. After having it around, I might still pause, but I would put it high on my Christmas list. The Dash buttons didn't do so much for me, although I can see how they might be useful for some.

Amazon began rolling out the Echo in late 2014 and started selling it broadly in June. It's one more way for Amazon to entice people into its \$99-per-year Prime loyalty program and to buy more stuff from the online superstore. Although Echo doesn't require a Prime membership, some of its functions — such as, naturally, reordering products from Amazon — won't work without one.

The black, cylindrical Echo device can sit unobtrusively on a kitchen counter or table. Setting it up takes a few minutes, during which you connect it to your home Wi-Fi network using a phone app. After that, it's all about voice commands. The app keeps a handy record of every-

AP PHOTO



Clorox and Ziploc Dash buttons from Amazon, in New York

thing you ask the device — which answers to "Alexa," though you can change it to "Amazon."

In many ways, the Echo's Alexa is similar to Apple's Siri and the Google Now voice assistants. But when my phone is in my hand, I find it easier to just type. On the other hand,

it feels more natural, and even fun, to speak to the Echo from around the room. And it seems to understand my voice more often than Siri or Google does, although the Echo still had problems occasionally.

Although Echo has an "always on" functionality, Amazon says

it's not really listening until you say "Alexa" — an assertion you basically have to take on faith. A blue ring appears at the top of the cylinder to let you know it's ready to take commands. You can then ask the device to perform any number of tasks.

When you're cooking, it's a snap to set a timer. Just say,

■ In many ways, the Echo's Alexa is similar to Apple's Siri and the Google Now voice assistants

"Alexa, set timer for 10 minutes," and the timer starts. You can ask it how many minutes are left, too. It can also convert measurements, such as ounces to cups.

Saying "Alexa, play WNYC" gets me my local public radio station online through TuneIn. The Echo syncs with Prime Music, too, so you can play any song in that library. Request an artist, like Beyonce, and it picks

a Beyonce song from Prime Music at random.

Echo can also give you a quick snapshot of the weather before heading outside. It can answer queries with information retrieved from Wikipedia or add items to shopping or to-do lists.

Amazon is adding new features and functionality almost weekly, so you can tailor the device to your tastes, by enabling services via the app, no matter how esoteric. For example, you can enable a "Cat Facts" skillset that provides cat trivia. Alexa can even tell Donald Trump and Hilary Clinton jokes taken from Seth Meyers' and Jimmy Fallon's late night shows.

Amazon recently extended its Alexa software to additional devices, including the Fire TV streaming TV gadgets.

As a Brooklyn-er with a small apartment, I didn't find much need for the "connected home" side of the Echo, which can turn certain "smart" light bulbs on and off. It also works with some garage door openers and other connected-home devices.

For now, you can't shop with Echo, apart from reordering some products you've ordered before.

That's where the Dash buttons came in. You affix them around the house to reorder items with the press of the button.

Amazon offers buttons for 18 brands, from Bounty paper towels to Tide detergent. When you get a button for that particular brand, you choose what specific product and quantity will come when you press the button. The buttons are basically free — you pay \$4.99, but get a \$4.99 credit toward your first order.

Like Echo, Dash is easy to set up using an app. You can't beat the simplicity of pushing a button when you need a product — in my case, Ziploc bags and Clorox disinfectant wipes.

The orders came as promised within the delivery window of three to five days. You can set it so a second order won't get processed until the first one arrives. That way, you won't inadvertently get double the toilet paper when you press the button twice. You get free shipping with Prime, which is a requirement for Dash.

I can see these buttons being useful for busy families: diapers on demand might be a godsend for a new mom.

But personally, I don't buy household items often enough to need the Dash. Amazon just announced that it is letting product makers build in Dash technology, so a coffee maker can automatically reorder more coffee. That might make more sense in my apartment. Dash shows promise, but it's not yet where it needs to be.

The Echo, on the other hand, seems ready for Prime time. AP

AP PHOTO



Amazon's Echo speaker, which responds to voice commands, in New York

WORLD OF BACCHUS

Jacky I.F. Cheong



MARCO DE BARTOLI TERZAVIA METODO CLASSICO 2011

Made with 100% Grillo, aged for 12 months in stainless steel and French oak barriques in equal parts, zero dosage, followed by at least 18 months bottle-ageing on lees. Rich citrine with deep golden reflex, the invigorating nose effuses green apple peel, greengage, green olive and crushed seashell. Braced by piercing acidity and fine mousse, the measured palate emanates lime peel, kumquat, oyster shell and fleur de sel. Medium-bodied at 12%, the citrusy entry continues through a tangy mid-palate, leading to a pristine finish.



MARCO DE BARTOLI VECCHIO SAMPERI VENTENNALE

Made with 100% Grillo, aged in oak and chestnut barrels for average 20 years per the criaderas y soleras process. Glowing amber with shimmering tawny-vermillion reflex, the exuberant nose radiates persimmon, macadamia, spice box, fudge, rancio and plum blossom. Underpinned with dainty acidity, the scented palate oozes loquat, ume, walnut, caramel, marzipan and fragrant oak. Medium-full bodied at 17.5%, the poised entry transforms into a woody mid-palate, leading to a lingering finish.



MARCO DE BARTOLI PIETRANERA 2013

Made with 100% Zibibbo, a Sicilian variant of Muscat d'Alexandrie. Luminous citrine with soft golden reflex, the fragrant nose offers apricot, ripe grapes, musk and camellia. Supported by energetic acidity and palpable minerality, the expansive palate delivers lime, greengage, guava and rock salt. Medium-bodied at 11.5%, the refreshing entry carries onto an expressive mid-palate, leading to a persistent finish.



MARCO DE BARTOLI MARSALA SUPERIORE ORO RISERVA 10 ANNI

Made with 100% Grillo, fermented in oak and chestnut barrels with acquavite added to halt fermentation. Glimmering amber with glossy cooper reflex, the seductive nose furnishes hawthorn, white sesame, walnut oil, gingerbread, marzipan and caramel. Anchored by generous acidity, the variegated palate presents ume, mango chutney, oaky vanilla, spice box, café au lait and fruitcake. Medium-full bodied at 18.5%, the suave entry evolves into a resplendent mid-palate, leading to an indelible finish.

The Mediterranean Heart III

(Continued from "The Mediterranean Heart II" on 17 July 2015)

The British penchant for fortified wines may variously be due to the cool climate of the British Isles, recurrent wars with their arch-rivals the French, or simply out of necessity in shipping and keeping. One thing for sure is that the British were instrumental in the development of not only Madeira, Port and Sherry, but also Marsala. Marsala as we know it is generally believed to have been created by John Woodhouse, a wine merchant specialised in Madeira, Port and Sherry. Aiming to secure more supply for the British market, he arrived in the western edge of Sicily – where Marsala is produced – in 1770. Back then, it was commonplace for local producers to age their Catarratto, Inzolia and Grillo white wines in barrels for extended periods of time, sometimes per the in perpetuum (Latin for "in perpetuity") method, similar to Sherry's criaderas y soleras method. To ensure that the wine would survive the long voyage and arrive in Britain in good condition, acquavite (grape-based spirits, as opposed to grappa, which is pomace-based) was added to the wine. Marsala became hugely popular in Georgian Britain, so much so that Admiral Horatio Nelson ordered in one go 500 barrels of it as ration for his command – the Mediterranean Fleet. One of the most prestigious commands of the Royal Navy, the Mediterranean Fleet has played a key role in the Trafalgar Campaign, which Napoleon Bonaparte's planned invasion of the British Isles. The supply of fortified wine, it appeared, was a matter of national security.

Until the mid-20th century, sweet wines used to occupy the tip of the wine pyramid, but after the end of WWII, one after another fell out of fashion. It is a great pity that the great Marsala would become a mass-produced product, largely confined to the kitchen rather than dinner table. It was, until Marco de Bartoli began a one-man crusade to restore the pride of Marsala. Although he passed away in 2011, his name will forever be associated with the renaissance of Marsala.

To rediscover the magic of Marsala, contact Ms Ada Leung of Cottage Vineyards; W: www.cottagevineyards.com; E: adaleung@cottagevineyards.com; T: +853 6283 3238

To be continued...

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

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT
10:00 - 23:00
T: 88022539
Level 2, MGM MACAU



IMPERIAL COURT
Mon - Friday
11:00 - 15:00 / 18:00 - 23:00
Sat, Sun & Public Holidays
10:00 - 15:00 / 18:00 - 23:00
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
Tue - Fri: 18:00 - 24:00
Sat & Sun: 11:00 - 24:00
Closed every Monday
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
Tue-Sun: 17:00 - 24:00
Closed every Monday
Grande Praça, MGM MACAU



MGM PASTRY BAR
10:00 - :00
T: 8802 2324
Main Hotel Lobby, MGM MACAU



ROSSIO
Mon - Sun: 07:00 - 23:00
T: 8802 2385
Grande Praça, MGM MACAU



SQUARE EIGHT
T: 8802 2389
24 hours
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

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

O SANTOS
20 Rua da Cunha, Taipa Village
T: 2882 5594
Wednesday - Monday
12:00 - 15:00 / 18:30 - 22:00

WESTERN

FOGO SAMBA
Shop 2412 (ST. Mark's Square)
The Venetian Macao
TEL: +853 2882 8499

THAI



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

BARS & PUBS



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

R BAR

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



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



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



LION'S BAR
Thursday to Tuesday
19:00 - 17:00
(Close every Wednesday)
Tel: 8802 2375 / 8802 2376

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



PRAHA BAR
Monday to Sunday
8:00am - 1:00am
Location : Mezzanine Floor, Harbourview
Hotel, Macau Fisherman's Wharf
Reservation Number : (853) 8799 6605

TASTE OF EDESIA

Irene Sam

FOOD

CREATIONS WITHOUT BOUNDARIES

Tucked away in the most local part of town near the Kiang Wu hospital is a French patisserie, and it is a pastry shop like no other. It is not easy to walk by the shop without noticing that it is there, as the white interior and colorful meringue display in front of the window instantly catch your eye. If you are French and feel overwhelmed by the bright colors in contrast to the white background, you might even say “Oh la la” or “wow” in English. Not surprisingly, Oh la la is indeed the name of the patisserie.

Several months ago, pastry shop owners Irene Malevitis Gaspar and Tina Awad set up their business after quitting their full time jobs. Looking back, they both think that it was one of the best decisions they have made in their lives.

“Baking is my passion. I used to watch my mom and grandmother bake when I was a little girl. At some point after I moved to Macau, I met Irene, who also loves to bake, so we decided to start a business together,” says Tina.

Originally from France, Tina brings the savoir-faire of a traditional French bakery to Macau, yet twisting the recipes of traditional elements a bit, almost tailor-making the taste of their creations to suit the local palate. “We love the Macau locals so much because they are daring and not afraid to try new things. Some customers know exactly what they want and tell us to bake a cake for them with certain ingredients. We do it for them and we always get inspirations from their requests. We learn about the local taste with our customers each and every time. It is an incredibly rewarding experience,” says Irene, who is Greek and grew up in South Africa.

While it is clear that the pastry shop has a French DNA, the interior design and the pastries’ visual presentation both have an international flair. Tina and Irene even incorporate Asian ingredients such as green tea into their creations. They recently also came up with an éclair that is similar to the mango pomelo sago.

“While eating at Cantonese restaurants, we were inspired by the mango pomelo sago, so we took the idea and created the coco-mango éclair, with similar ingredients as the sago soup that is offered at local eateries,” Irene explains.

Oh la la patisserie is famous in town for its signature éclair collection, partly due to the fact that Irene and Tina are both audacious when it comes to pairing ingredients together that no one else could come up with. A pastry made with dough that is the same as the one intended for profiterole, the structure of the éclair is long and rounded, hollow inside. Legend has it that it was first made by Antonin Carême in the 19th century and was once named the “pain à la duchesse” or “petite duchesse” in France. Traditional éclairs often have a chocolate filling inside, but Tina and Irene’s creations have many variations, with the most outstanding being the lychee and rose, lemon meringue, tiramisu, and black forest. After a long conversation with the ladies, I decide to give the tiramisu éclair a try. On the first bite, the dough is puffy and the filling is fluffy, topped with tiny balls of chocolate. The level of sweetness is just right. The overall experience of savoring the wonder is a sensuous affair, almost sinful as I nearly start to moan while enjoying the creaminess of the coffee filling. The visual presentation of the éclair itself is a sight to behold, but it is the texture and taste that will leave you breathless, or I should say, “Oh la la!”

Insisting on using only fresh ingredients, with almost everything imported from France, both Irene and Tina assure customers that the colors of the desserts are nothing to be afraid of. “When people look at our desserts, they get scared because they think that we must have put in a lot of artificial elements for them to look this colorful. But no, everything is made fresh and made from purée,” Tina points out.

Starting a business from scratch is no easy task, and both Irene and Tina are aware of that and are happy about their own achievements. When asked about what they are most proud of when it comes to the baking techniques, the ladies immediately say that they are glad that they have found the correct temperature and timing for baking the perfect éclair dough. “The humidity in Macau is very high, and that is horrible for the dough. It has to have the right crispiness without being too firm. It was a process of trial and error right from the start and we threw away a lot of dough. It was heartbreaking, but at the end we got it right,” Irene concludes.



WHAT'S ON



TODAY (OCT 16)

MIMF: DANÇAS OCULTAS AND PEDRO MOUTINHO (PORTUGAL)

Danças Ocultas propose a unique, highly original approach to the accordion: a purely instrumental quartet using the diatonic accordion to create music that evokes tradition and folk influences while being of its own time. The diatonic accordion (named as the 'concertina' in Portugal) is an instrument created in the first half of the 19th century, which was later worked to perfection by several European instrument makers. Created in May 1989 to take the concertina away from folk music by writing new music for it, Danças Ocultas has been collaborating with different performers, becoming a creativity nucleus with its own musical grammar, and a more universal and trans-cultural view of the musical phenomenon as well as contemporary cultural ways.

TIME: 8pm
 VENUE: Mount Fortress
 ADMISSION: MOP100
 ENQUIRIES: (853) 8399 6699
 ORGANIZER: Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/29/en>



MIMF: BBC PHILHARMONIC (UNITED KINGDOM)

The BBC Philharmonic is acknowledged as one of the UK's finest orchestras. Part of the BBC's family of six performing groups, the orchestra performs an annual season of concerts at Manchester's Bridgewater Hall, and is actively involved in local educational and community programs. International engagements have seen the BBC Philharmonic appear in Japan, Korea, China, and throughout Europe. To date, the orchestra has made over 200 acclaimed recordings with Chandos Records. Hailing from the Basque region of Spain, Juanjo Meno is Chief Conductor of the BBC Philharmonic. Since taking up the post in 2011, his passionate performances of core classical repertoire and the music of his home country have received rave reviews.

SYMPHONY No. 9 "THE GREAT" (OCTOBER 16)
 & ENIGMA VARIATIONS (OCTOBER 17)
 TIME: 8pm
 VENUE: Macau Cultural Centre Grand Auditorium
 ADMISSION: MOP150, MOP200, MOP300, MOP400, MOP500
 ENQUIRIES: (853) 8399 6699
 ORGANIZER: Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/29/en>



TOMORROW (OCT 17)

LAST TALK

Here comes Kevin Cheng's sixth solo talk show from 2009 to 2015! All his talk shows comprise of different elements such as speech, gesture, music, dance and video, so as to bring out the diversity of the talk show format and highlight the characteristics of Kevin's show style.

This performance features the idea of farewell and it will be Kevin's last talk show. With the cooperation of his partner - Ms. Florence Cheong, elements of dance and videos will be added in the show. Also, many special guests are invited to participate in the videos to bring audiences a touching talk show with laughter and tears!

TIME: 8pm
 VENUE: Sands Theatre
 ADMISSION: MOP180, MOP220, MOP280
 LANGUAGE: Chinese
 ENQUIRIES: (853) 2882 8888
<http://www.venetianmacau.com>



SUNDAY (OCT 18)

SONGS OF PRAISE — CORO LIRICO SICILIANO (ITALY)

Following their success at last year's festival, the Coro Lirico Siciliano returns to the MIMF. Founded in 2008, this exciting vocal ensemble appears regularly in national and international venues and festivals around the world. Headquartered in Catania, Sicily, the chorus also collaborates with leading civic and charitable organizations. Hailed as cultural ambassadors of Sicilian Art, the Coro Lirico Siciliano has been particularly active in promoting Italian music, including works by Pietro Vinci, Giovanni Pacini, Vincenzo Moscuzza and Vincenzo Bellini.

TIME: 8pm
 VENUE: St. Dominic's Church
 ADMISSION: free with ticket
 ENQUIRIES: (853) 8399 6699
 ORGANIZER: Cultural Affairs Bureau
<http://www.icm.gov.mo/fimm/29/en>

MONDAY (OCT 19)

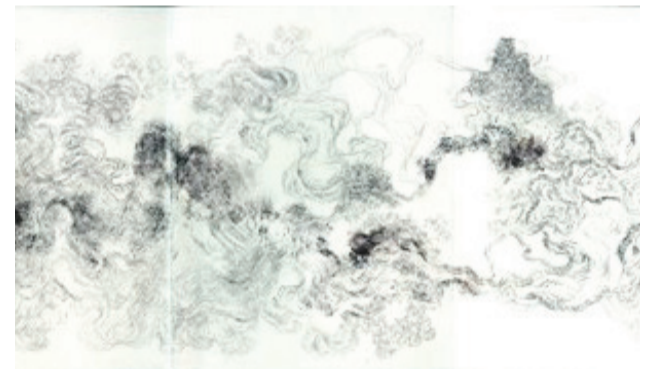
"SUSPENSION" CROSS-MEDIA EXHIBITION BY HOI CHONG

Suspension is a kind of living; living with a certain pleasure in creation without serving time. This exhibition will showcase various kinds of work reflecting a sense of suspension including illustration,

graffiti, photography, installation arts, ambient music, etc. Among all these, the graffiti works can best interpret the connotation of suspension; notwithstanding the genre not belonging to mainstream art, it can be widely portrayed in ways of spatialization and innovation. Chong's works are animated yet incisive, insinuating his discontent and perspective towards society, unlike the general rebellious image. This exhibition reveals far down thoughts and ideas of the artist, presented as a milestone in his life.



TIME: 2pm-7pm (Mondays to Saturdays)
 UNTIL: October 31, 2015
 VENUE: Creative Macau, G/F Macau Cultural Centre Building, Xian Xing Hai Avenue
 ADMISSION: Free
 ENQUIRIES: (853) 2875 3282
 ORGANIZER: The Centre for Creative Industries
<http://www.creativemacau.org.mo>



TUESDAY (OCT 20)

"SCAPE" — DRAWINGS BY RUI RASQUINHO

This series of drawings is included in an ongoing project that revolves around a pictorial investigation of landscapes both physical and metaphysical. Using as primordial reference various elements extracted from traditional Chinese painting, the artist seeks to incorporate them into practice and his private artistic universe. Born in Lisbon in 1971, Rui Rasquinho has, since the 90s, published illustrations and comics, in addition to exhibiting his paintings, drawings and video installation works. Currently residing in Macau, he regularly publishes locally and abroad and exhibits in solo and group art shows.

TIME: 12pm-8pm (closed on Tuesdays)
 UNTIL: December 31, 2015
 ADMISSION: Free
 VENUE: Signum Living Store, Rua do Almirante Sérgio, no. 285, R/C, Macau
 ENQUIRIES: (853) 2896 8925
 ORGANIZER: Signum Living Store
<http://www.signum.mo>

WEDNESDAY (OCT 21)

ZHOU CHUNYA — NEW WORKS 2015

The new series of works in this exhibition was inspired by Yangzhou, the city that enjoyed extraordinary influence in the development of traditional Chinese literati painting. Zhou's works are diverse, from ordinary landscape painting or Western oil painting

that we are familiar with. He employs mountains and stones as the subject matter of his painting with strongly contrasting and flamboyant colors. The composition and colors of his painting imply strong intense personality of the artist and set him on a distinctive path between tradition and innovation.

始終是開始
周春芽作品 | 2015
ZHOU CHUNYA
NOVAS OBRAS
NEW WORKS

TIME: 10am-7pm
(No admission after 6:30 pm, closed on Mondays)
UNTIL: January 3, 2016
VENUE: Macau Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macau Museum of Art
<http://www.mam.gov.mo>



THURSDAY (OCT 22)
EXHIBITION PREVIEW OF 'GUAN HUIYONG'S
CALENDAR ILLUSTRATIONS DONATED BY HIS FAMILY'

Calendar posters were a type of advertising medium with month-based calendars, widely used in the early 20th century to promote consumer items. This exhibition features 40 original calendar illustrations by Guan Huiyong, all recently donated by the family of the 'King of the Calendar Poster'. These originals fully show the master illustrator's strokes, tracing and palette skills, which can hardly be noticed on most printed calendar posters. Some of the originals will be displayed alongside their corresponding printed versions, allowing the public to better grasp the differences and relationship between the original artworks and the illustrations on calendars.

TIME: 10am-7pm
(No admission after 6:30 pm, closed on Mondays)
UNTIL: November 8, 2015
VENUE: Macau Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macau Museum of Art
<http://www.mam.gov.mo>

Sands WEEKEND



DR KOO GLORIOUS CONCERT IN MACAO
17 October, Saturday, 8pm
Cotai Arena

Hong Kong music legend, Dr Joseph Koo is one of the great composers and arrangers in the history of the local music industry. This is a farewell concert tour before his well deserved retirement. Top Hong Kong singers, including Adam Cheng, Liza Wang, Teresa Cheung, Mak Kit Man, Gallen Lo, Albert Au and two special guests will present their golden songs in this historic concert.

Tickets: From MOP/HKD280, call reservations +853 2882 8818



TAP DOGS
30 October - 8 November
The Venetian Theatre

Dein Perry's TAP DOGS features high-energy dance, theatrical performance and live music performed by the cast and musicians who bring a steel works to life in a fast paced, unstoppable spectacular show. Whether they are in water, upside-down or jumping through scaffolding, the TAP DOGS have been performing to the beat of their own drum since their world premiere in January 1995. Don't miss it!

Weekday shows at 8pm, Saturday 2pm and 8pm, Sunday 2pm and 5pm. No show on November 3.

Tickets: From MOP/HKD280



PINK INSPIRED -
INDULGE IN A PINK AFTERNOON TEA
3pm-6pm Daily
Conrad Macao, Cotai Central

From 1 October to 1 November immerse yourself in our Pink Inspired luxury afternoon tea set from MOP228. Special sets include a limited edition Pink bear and a donation to support breast cancer research.

Reservations: +853 8113 8970



DELIGHTFUL SEASONAL HAIRY CRAB
Daily, Lunch and Dinner services

Canton, Casino Level 1, Shop 1018, The Venetian Macao

Delight your taste buds with our seasonal hairy crab specialties and yellow Chinese fine wine at The Venetian Macao's acclaimed Canton restaurant. Choose from our delicious selection of a la carte dishes, or from MOP880 per person try our six-course set menu. Match your meal with Chinese wines, including 20-year-old vintages.

Reservations: +853 8118 9930



澳門金沙度假區

Sands RESORTS COTAI STRIP MACAO



WORLD OF WONDER

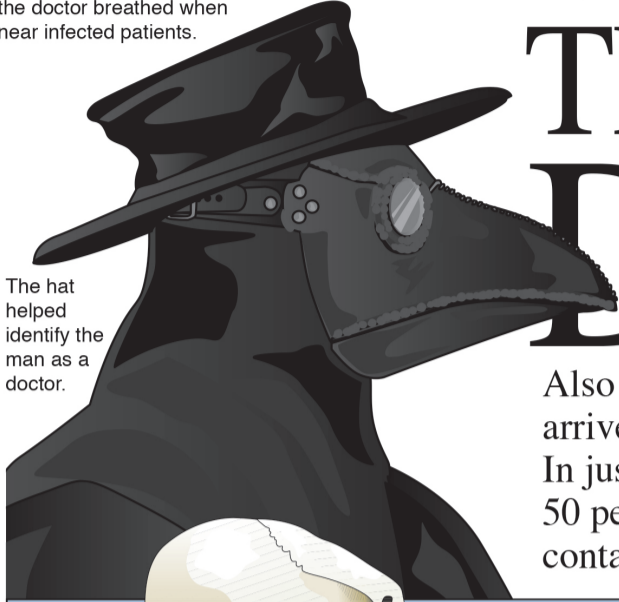
Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

THE BLACK DEATH

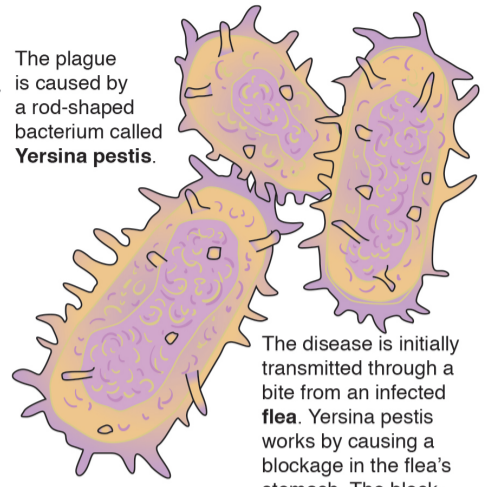
Also known as the plague, this deadly disease arrived in Europe from Asia in the 14th century. In just three years, it wiped out between 25 and 50 percent of the populations it came into contact with.

Plague doctors wore a special mask that had a beak filled with herbs, perfumes and spices intended to purify the air that the doctor breathed when near infected patients.

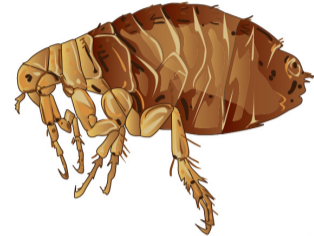


The hat helped identify the man as a doctor.

The plague is caused by a rod-shaped bacterium called *Yersinia pestis*.



The disease is initially transmitted through a bite from an infected flea. *Yersinia pestis* works by causing a blockage in the flea's stomach. The blockage causes the flea to regurgitate bacilli into its host when feeding. When the host dies, the fleas find a new host.



This map shows the course of the plague across Europe in the 14th century.

The Black Death was called the **Great Pestilence**, **Great Plague** or **Great Mortality** in the Middle Ages.

Victims generally became ill with bubonic plague **two to six days** after being infected.

Jewish communities were often blamed for causing the plague, even though people of all religions were vulnerable to the disease.

The disease followed major trade routes.

The plague traveled swiftly, carried by rats infested with diseased fleas, and by contact with infected people.

Bubonic plague

The **bubonic plague** was named after the swellings, or **buboes**, that appeared on a victim's neck, armpits or groin. These tumors ranged in size from small lumps to the size of an apple. The arrival of small black or purple spots signaled that the end was near; this is why the disease was sometimes called "The Black Death." The bubonic plague was fatal in nearly all cases.

SOURCES: World Book Encyclopedia, World Book Inc.; <http://www.history.com>; <http://www.eyewitnesshistory.com>; <http://www.themiddleages.net>; <http://www.cdc.gov>

Pneumonic plague

Pneumonic plague attacks the respiratory system and is spread by breathing in the germs of an infected victim. It killed 90 to 95 percent of those infected, and death ensued in one or two days.

Septicemic plague

Septicemic plague causes an infection of the blood and is usually spread by infected flea bites. It is rarely spread from person to person. Buboes do not develop, and the mortality rate is nearly 100 percent, with no cure to this day.

Panic in the streets

The people of medieval Europe did not understand this disease, and many felt it was a punishment from God. In fear, people abandoned sick family members and friends. So many people were dying that it became difficult to bury them in coffins. **Mass graves** were dug, while bodies were piled against city walls.

The poor were most vulnerable, but the nobility also suffered. The daughter of the King of England, Joan Plantagenet, and King Alfonso XI of Castile both died of the plague.

In the end

The Black Death of the 14th century was not the first plague pandemic to spread through Europe, but it was the most virulent and deadly. It is estimated that between 75 and 200 million people died from the plague between 1347 and 1350. The plague returned to Europe with smaller outbreaks every few years until the 1600s.

The plague can still be found in the modern world, although it is rarely fatal. Recent cases have been reported in Asia, Russia and in the U.S. Southwest.