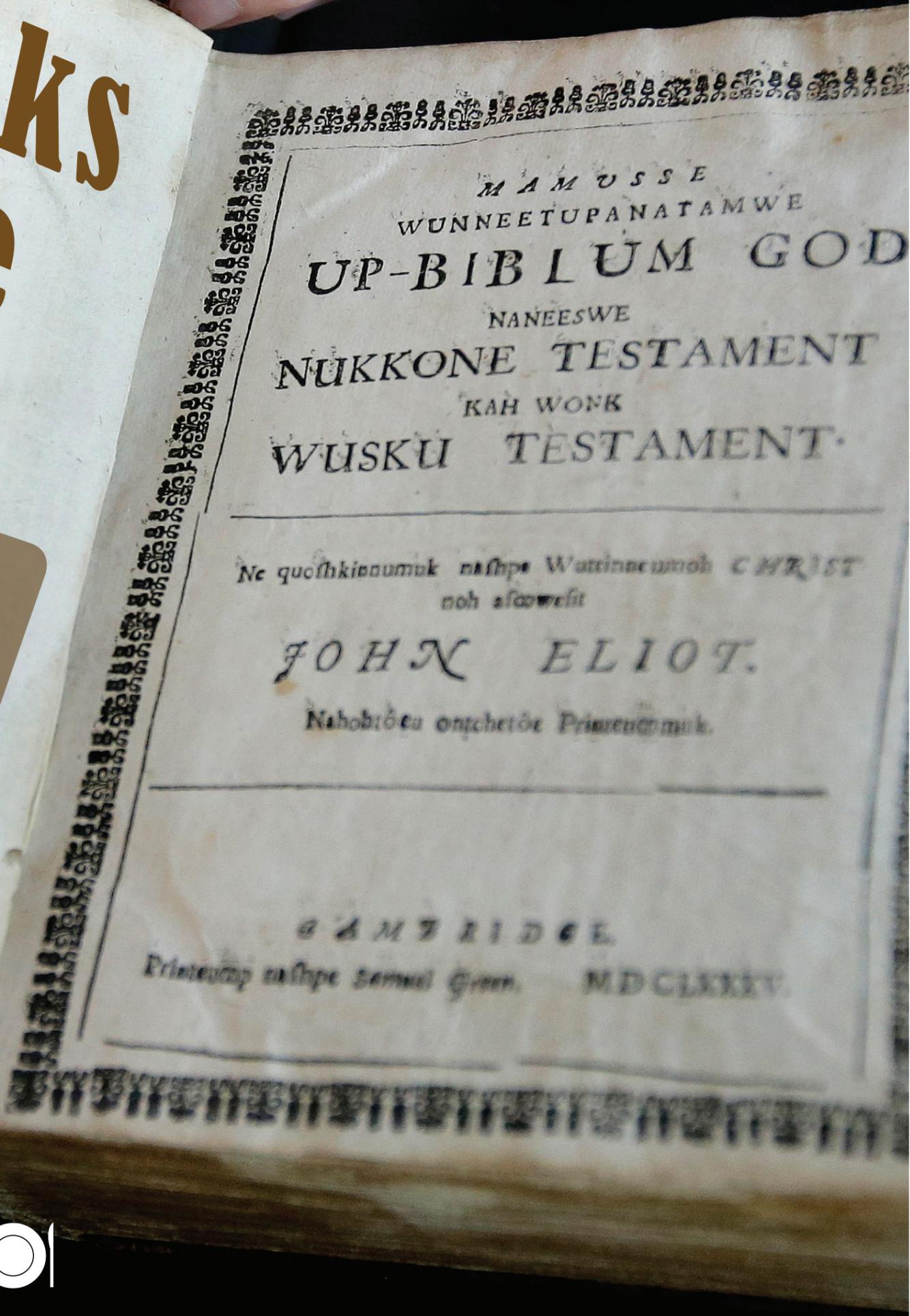




Thanks to the tribe

The Massachusetts tribe whose ancestors shared a Thanksgiving meal with the Pilgrims is reclaiming its long-lost language, which brought to the English lexicon words like ... pumpkin



- MOVIES: MUDBOUND,
- BOOKS: TYPHOON FURY BY CLIVE CUSSLER AND BOYD MORRISON
- MUSIC: REPUTATION BY TAYLOR SWIFT
- WINE: THE ALCHEMIST'S MAGIC
- KITCHENWISE: APRICOT ALMOND COFFEE CAKE

DRIVE IN

Sandy Cohen, AP Entertainment Writer

'MUDBOUND' A MOVING, LITERARY EPIC OF FAMILY, RACE

Perhaps it's a sign of the times that after seeing an epic story as poetically told as Dee Rees' "Mudbound," feelings of awe and admiration are quickly replaced with frustration that Hollywood hasn't traditionally embraced the artistic visions of people who aren't white and male. Maybe it's because feelings are so raw in this post-Weinstein era, where the obstacles women face on their way to success are just beginning to be publicly understood. "Mudbound" is beautiful, complex and flawless, regardless of who made it. That it happens to come from a queer black woman is both

significant and irrelevant: Brilliance is brilliance, no matter its packaging. But given Hollywood's exclusive (and potentially abusive) power structure, some brilliance must fight harder than others to be heard, and we may never know what less-hardy voices have been silenced through the years by harassment and discrimination. Themes of prejudice and discrimination are also central to the story of "Mudbound," based on the award-winning 2008 novel by Hillary Jordan. Set in the American South in the early 1940s, it's both a tale of two families, one black and one white, and a portrait of an

era beset by racism and rigid social rules. Rees' telling is literary and cinematic, striking with both words and images. Her script with Virgil Williams captures Jordan's writing style and the characters' distinct voices as they alternately narrate the story. And the stunning photography by Rachel Morrison — leafy woods, light-dappled buildings, watercolor sunsets across enormous skies — creates a beautifully bucolic setting for the ugly racism that brings life-altering pain to both families.

Like a novel, the story gradually then completely absorbs as the characters reveal themselves. Though there are many, each is wholly drawn. The title refers to the landscape: a central character of soppy farmland that leaves everyone covered in dirt.

The drama begins when Henry McAllan (Jason Clarke) moves his family from Memphis to Mississippi to make his farming dreams come true. The Jacksons are their neighbors, sharecroppers who've tended the land for generations and dream of owning a piece. Though ostensibly equals, social norms clearly dictate the Jacksons' deference to the McAllans. When Henry needs help from Hap Jackson (Rob Morgan, speaking volumes with his eyes), he orders more than asks. But Henry's father, Pappy (Jonathan Banks), is far worse: he's openly hateful, and later shown to be a devoted member of the Ku



Mary J. Blige (left) and Carey Mulligan in "Mudbound"

Klux Klan.

The Jacksons and the McAllans share more than land. The family matriarchs, Laura McAllan and Florence Jackson (Carey Mulligan and Mary J. Blige, both superb), develop a bond resembling friendship that their husbands don't fully understand. And as World War II draws U.S. participation, each family sends one of their own off to war.

Henry's younger brother, Jamie (Garrett Hedlund), and the Jacksons' eldest son, Ronsel (Jason Mitchell), are forever changed by their time overseas. They form an unlikely friendship when they return, sharing the psychological

scars of battle and the challenges of their newly expanded world-views.

But such a friendship between white and black men is forbidden in the segregated South, and both pay dearly for it.

With hate remaining a tenet of American life, the racism depicted in "Mudbound" is like a distant and present memory. Rees doesn't shy away from showing the stark and subtle effects of racial hate. It's just as painful to see Ronsel, in his military uniform decorated with medals, quietly take a seat in the "colored" section of the bus as it is to see him confronted by racists in town.

In her dozen years behind the camera, Rees has told stories about people whose lives might have remained unseen had she not brought them to the screen. In a country and world as diverse as ours, there are countless experiences and perspectives to be shared, and not all of them belong to white men.

"Mudbound," a Netflix release, is rated R by the Motion Picture Association of America for "some disturbing violence, brief language and nudity." Running time: 134 minutes. ★★★★★

The movie is available on Netflix Macau



Jonathan Banks (left) in a scene from "Mudbound"

BOOK IT

CREW OF THE OREGON FIGHTS MOST RUTHLESS VILLAIN YET

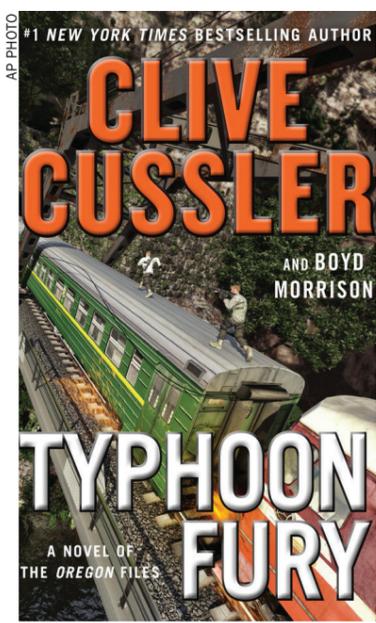
Juan Cabrillo and his elite crew of the ship the Oregon fight their most ruthless villain yet in "Typhoon Fury" by Clive Cussler and Boyd Morrison, the latest addition to the Oregon Files series.

Cabrillo receives a request to assist with paintings thought to have vanished long ago that recently have been spotted. The paintings are in the control of a man named Locsin, who has escaped capture.

Locsin and his allies have found a hidden stash of drugs developed by the Japanese during World War II that can turn someone ordinary into something extraordinary. Maintaining these superpowers requires continuous use of the drug. Locsin has a medical team trying to isolate and recreate the effects synthetically. To pay for it, and his attempts at an insurgency in the Philippines, he plans to sell the stolen art.

Cabrillo has his hands full trying to stop a madman who literally might be unstoppable while also recovering the art and keeping others from discovering the truth about the drug.

Cussler and Morrison deliver a story that could easily be the basis



"Typhoon Fury" (G.P. Putnam's Sons), by Clive Cussler and Boyd Morrison

for three books. Villainy on land, sea and air — what more could an adventure fan ask for?

Jeff Ayers, AP

TTUNES

TAYLOR SWIFT'S 'REPUTATION' IS PURE POP MAGIC

If you'd stop thinking about her reputation, you'd actually appreciate the musicality of Taylor Swift's "reputation."

Sure, she named the album that so there will be blog posts and essays deciphering the lyrics — was that about Kanye? Calvin? — but listen to the music, and you'll discover pure pop magic.

On 2014's "1989," Swift showed she could deliver great pop songs. On "reputation," her sixth album and second pop effort, she has mastered it.

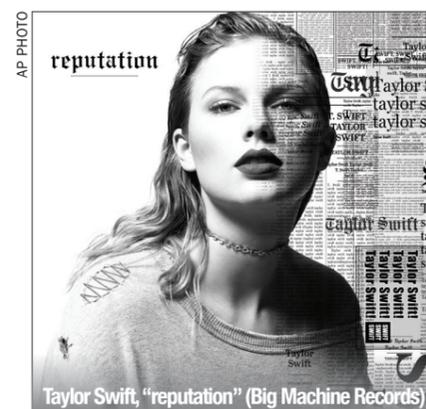
The production level has enhanced, with little nuanced sounds throughout the album — including use of the vocoder — giving the tracks additional appeal. A good number of the 15 songs are bass heavy and beat-laden, while Swift tells the story of her life in the last two years — going from tabloid drama to falling in love.

She's striking on the exceptional "End Game," veering into contemporary R&B territory. Co-stars include rap hit-maker Future and Ed Sheeran, who is sing-rapping in the style he performed before you fell in love with "Thinking Out Loud."

Like the singles "...Ready for It?" and "Look What You Made Me Do," other tracks on the album have similar flair and a big sound, including "Don't Blame Me," "Getaway Car," "Dancing With Our Hands Tied" and "King of My Heart."

Riding those big beats are the lyrics — Swift's specialty. Some of the words hit hard like gunshots.

"If a man talks sh— then I owe him nothing/I don't regret it one bit 'cause he had it coming," Swift sings on "I Did



Something Bad."

On the thumping and theatrical "This Is Why We Can't Have Nice Things," her target is crystal clear.

"And therein lies the issue/Friends don't try to trick you/Get you on the phone and mind-twist you," she sings. "But I'm not the only friend you've lost lately/If only you weren't so shady."

But the album isn't all boom boom pow and big beats. Closing track "New Year's Eve" is soft, stripped and slowed down, reminiscent of some of Swift's earlier work. "Gorgeous" and "Call It What You Want" also even out the gigantic sound of the album, produced with Jack Antonoff, Max Martin and Shellback.

"Reputation" also showcases a more sensual side of Swift. The performer with "that good girl faith and a tight little skirt" sings about scratches on her lover's back on "So It Goes..." and a man's hand in her hair on "Delicate," one of the brightest spots on the album. On the falsetto-heavy "Dress," another winning song and R&B-flavored gem, Swift is tipsy and spilling wine in the bathtub.

"Only bought this dress so you can take it off," she coos.

This album's got an outstanding reputation.

Mesfin Fekadu, AP Music Writer

NEWS OF THE WORLD

Philip Marcelo, Mashpee (Mass.)



A class at the Wampanoag Tribe Community and Government Center in Mashpee



A child in a combined pre-kindergarten and kindergarten Wampanoag language immersion class



Toodie Coombs, of East Falmouth (right) distributes prayer pamphlets written in Wampanoag and English



The Vice chairwoman of the Mashpee Wampanoag tribe hugs a member of the audience

The Massachusetts tribe whose ancestors shared a Thanksgiving meal with the Pilgrims nearly 400 years ago is reclaiming its long-lost language, one schoolchild at a time.

“Weesowee mahkusunash,” says teacher Siobhan Brown, using the Wampanoag phrase for “yellow shoes” as she reads to a preschool class from Sandra Boynton’s popular children’s book “Blue Hat, Green Hat.”

The Mukayuhsak Weekuw — or “Children’s House” — is an immersion school launched by the Cape Cod-based Mashpee Wampanoag tribe, whose ancestors hosted a harvest celebration with the Pilgrims in 1621 that helped form the basis for the country’s Thanksgiving tradition.

The 19 children from Wampanoag households that Brown and other teachers instruct are being taught exclusively in Wopanaotooak, a language that had not been spoken for at least a century until the tribe started an effort to reclaim it more than two decades ago.

The language brought to the English lexicon words like pumpkin (spelled pohpukun in Wopanaotooak), moccasins (mahkus), skunk (sukok), powwow (pawaw) and Massachusetts (masachosut), but, like hundreds of other nati-

Thanksgiving tribe reclaims language lost to colonization

ve tongues, fell victim to the erosion of indigenous culture through centuries of colonialism.

“From having had no speakers for six generations to having 500 students attend some sort of class in the last 25 years? It’s more than I could have ever expected in my lifetime,” says Jessie “Little Doe” Baird, the tribe’s vice chairwoman, who is almost singularly responsible for the rebirth of the language, which tribal members refer to simply as Wampanoag (pronounced WAHM’-puh-nawg).

Now in its second year, the immersion school is a key milestone in Baird’s legacy, but it’s not the only way the tribe is ensuring its language is never lost again.

At the public high school, seven students are enrolled in the district’s first Wampanoag language class, which is funded and staffed by the tribe.

Up the road, volunteers host free language learning sessions for families each Friday at the Mashpee Wampanoag Indian

Museum.

And within the tribe’s government building — one floor up from the immersion school — tribal elders gather twice a week for an hourlong lesson before lunch.

“Sometimes it goes in one ear and out the other,” confesses Pauline Peters, a 78-year-old Hyannis resident who has been attending the informal sessions for about three years. “It takes us elders a while to get things. The kids at the immersion school correct us all the time.” The movement to revitalize native American languages started gaining traction in the 1990s and today, most of country’s more than 550 tribes are engaged in some form of language preservation work, says Diana Cournoyer, of the National Indian Education Association.

But the Mashpee Wampanoag stand out because they’re one of the few tribes to have brought back their language despite not having any surviving adult speakers, says Teresa McCarty, a cultural anthropologist and

applied linguist at the University of California Los Angeles. “Imagine learning to speak, read, and write a language that you have never heard spoken and for which no oral records exist,” she says. “It’s a human act of brilliance, faith, courage, commitment and hope.”

Jessie Baird was in her 20s, had no college degree and zero training in linguistics when a dream inspired her to start learning Wampanoag in the early 1990s.

Working with linguistic experts at the Massachusetts Institute of Technology and other tribal members, Baird developed a dictionary of Wampanoag and a grammar guide.

She and others drew on historical documents written in Wampanoag — including personal diaries of tribal members, Colonial-era land claims and a version of the King James Bible printed in 1663 that is considered one of the oldest ever printed in the Western hemisphere. To fill in the gaps, they turned to words, pronunciations and

other auditory cues from related Algonquian languages still spoken today.

The work landed Baird at MIT, where she earned a graduate degree in linguistics in 2000 and a prestigious MacArthur Foundation genius grant in 2010.

Nearly three decades on, the tribe is still in need of more adults fluent in the language to continue expanding its immersion school and other youth-focused language efforts — the keys to ensuring the language’s survival, says Jennifer Weston, director of the tribe’s language department.

The school currently enrolls pre-K and kindergarten-age children but hopes to ramp up to middle school within five years.

“The goal is really to have bilingual speakers emerge from our school,” Weston says. “And we’ve seen from other tribal communities that if you want children to retain the language, you have to invest in elementary education. Otherwise the gains just disappear.”

WORLD OF BACCHUS

Jacky I.F. Cheong



SCHLOSS PROSCHWITZ - PRINZ ZUR LIPPE GRAUBURGUNDER KABINETT 2015

Limpid citrine with light golden reflex, the fragrant nose offers calamansi, green apple and crushed rock. With energetic acidity and saline minerality, the spicy palate delivers grapefruit, mirabelle and white pepper. Off-dry and medium-full bodied at 12 percent, the fleshy entry continues through a peppery mid-palate, leading to a rounded finish. An interesting interpretation of Pinot Gris, differing from the Alsatian and Italian styles.

SCHLOSS PROSCHWITZ - PRINZ ZUR LIPPE SCHLOSS PROSCHWITZ WEISSBURGUNDER VDP GG 2015

Translucent citrine with shimmering golden reflex, the aromatic nose presents Williams pear, apricot, crushed rock and daffodil. With generous acidity and saline minerality, the intricate palate supplies peach, green olive, rock salt and apple blossom. Full-bodied at 12.5 percent, the dense entry persists through a structured mid-palate, leading to a tangy finish. The new benchmark of an outstanding Pinot Blanc.



SCHLOSS PROSCHWITZ - PRINZ ZUR LIPPE SCHLOSS PROSCHWITZ SPÄTBURGUNDER VDP GG 2014

Luminous ruby with bright carmelian-cardinal purple reflex, the floral nose reveals blueberry, strawberry, bouquet garni, crushed rock and iris. With abundant acidity, fine-grained tannins and clean minerality, the vibrant palate furnishes blackberry, raspberry, Qimen red tea, forest floor and violet. Medium-full bodied at 13 percent, the tutti-frutti entry evolves into a tea-like mid-palate, leading to a lingering finish. An enchanting expression of Pinot Noir, rivalling the finest Morey-Saint-Denis.



The Saxon Renaissance

On 3 October 1990, the Free State of Saxony (Freistaat Sachsen) formally became part of the reunified Germany. East Germany, for the most part of its history (1949-1990), had Districts (Bezirke) as first-level political and administrative divisions, as opposed to West Germany's Federal States (Bundesländer) structure, which continues to this day and beyond. Covering some 18,500 sqkm, Saxony is about 10 percent the size of Guangdong Province – the two are uncannily similar in landscape and topography. With a population of approximately four million, Saxony is economically the strongest amongst the former East German states. Bordering Prussia to the north and Austria – its Bohemian possessions, to be exact – to the south, Saxony was for long caught in the crossfire of German dualism, but nonetheless held its own. A constituent duchy and electorate of the Holy Roman Empire, Saxony would come to dominate the Upper Saxon Circle, one of the ten Imperial Circles of the empire, and become a kingdom in its own right, after Napoleon I abolished the millennial Holy Roman Empire. Possessing less than 500ha under vine, Saxony is the third smallest wine regions of Germany – note that the figure has already doubled since reunification. Alongside Saale-Unstrut, Saxony is one of the only two wine regions in former East Germany. Latitudinally on a par with southern England, Saale-Unstrut and Saxony are also the northernmost wine regions of Germany and indeed Europe. Most of Saxony's vineyards are located northwest of Dresden, the "Elbflorenz" (literally: Florence of the Elbe), roughly equidistant from Berlin, Prague and Wrocław. Viticulture and winemaking in Saxony have been mentioned since the 12th century. Saxony has a wide range

of soil types ranging from feldspar, gneiss, granite, mica and sandstone, often with a deep layer of loess as topsoil, well-suited to cold-resistant Germanic and Burgundian white varieties. Unsurprisingly, Müller-Thurgau, Riesling, Pinot Blanc and Pinot Gris represent about half of all hectares under vine in Saxony. The Elbe is to Saxony what the Rhine ("Rhein" is German spelling) is to Rheingau, reflecting sunlight and warmth crucial to the ripening of grapes. In the age of global warming, whereas Mosel producers struggle to produce Eiswein due to rising temperatures, the same could be good news for Saxony. Saxon wines are traditionally dry and light-bodied, but more substantial styles are beginning to emerge. Who knows, one day Saxony may become a prime location for Eiswein. Schloss Proschwitz - Prinz zur Lippe is one of the only two VDP (Verband Deutscher Prädikats- und Qualitätsweingüter) estates in Saxony. The House of Lippe was first documented in the early 12th century, and over the years it and its cadet branches have produced numerous rulers for various German states. Built between 1701 and 1704, Schloss Proschwitz was expropriated by the Soviets after 1945, but starting from 1990, Dr. Georg Prinz zur Lippe began to buy back his ancestral residence and wine estate, now equipped with a state-of-the-art cellar, whilst the grand ballroom, Chinese pavilion and music room have been restored. Now that the Iron Curtain gloom is no more, the future of Schloss Proschwitz and Saxon wine looks indefinitely brighter. The following wines were tasted at VDP Weinbörse 2017 in Mainz. Weingut Schloss Proschwitz - Prinz zur Lippe – W: www.schloss-proschwitz.de; E: weingut@schloss-proschwitz.de; VDP – W: www.vdp.de; E: vdp@vdp.de

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

RESTAURANTS

CANTONESE

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

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

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



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

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

SHANGHAI

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

FRENCH

寶雅座
AUX BEAUX ARTS

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

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 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



SQUARE EIGHT
24 hours
T: 8802 2389
Level 1, MGM MACAU

ITALIAN

LA GONDOLA
Mon - Sunday
11:00am - 11:00pm
Praia de Cheoc Van, Coloane,
next to swimming pool
T: 2888 0156



PORTOFINO
Casino Level1, Shop 1039,
The Venetian Macao
TEL: +853 8118 9950



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

JAPANESE

SHINJI BY KANESAKA
Level 1, Crown Towers
Lunch 12:00 - 15:00
Dinner 18:00 - 23:00
Closed on
Tuesday (Lunch and Dinner)
Wednesday (Lunch)

ASIAN PACIFIC



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

PORTUGUESE

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

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

THAI



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

BARS & PUBS



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

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

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



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, via AP

AP PHOTO



APRICOT ALMOND COFFEE CAKE IS A SPECIAL TREAT FOR HOLIDAYS

If you're expecting overnight guests during the holiday season, you might want to stock up on the ingredients for this recipe. Doing so will allow you to throw together a knockout coffee cake for breakfast, a special treat that features a cream biscuit dough packed with intensely flavored dried apricots, layered with almond paste and glazed with apricot jam. The right ingredients are crucial. You want California apricots because they're much more tart and apricot-

than the Turkish variety. As for the jam, the first ingredient listed on the label should be apricots, not sugar, because this cake is all about the balance between the sweet almond paste and the tart apricots and jam. Likewise, be sure you're using almond paste and not marzipan. The latter is too sugary. The dough is also key, so take care to measure it correctly. The best way is with a scale not a measuring cup. One cup of flour should weigh 4 1/4 ounces, but if you pack it tightly

into a measuring cup, it'll weigh much more ... and your cake will turn out tough and dry. If you don't own a scale, fluff up your flour, sprinkle it loosely into a one-cup dry-cup measure and scrape off the excess with a straight edge. Finally, when adding the heavy cream to the flour mixture, take care not to overmix the dough. The longer you work it, the more the gluten develops and the chewier the dough becomes. Not good. It takes a careful baker to make a tender coffee cake.

RECIPE

START TO FINISH: 1 hour 10 minutes (40 active)

Servings: 12

8 1/2 ounces (about 2 cups) all-purpose flour
2 tablespoons granulated sugar
1 tablespoon baking powder
1/4 teaspoon table salt
3/4 cup (about 3 1/2 ounces) finely chopped apricots, preferably California apricots
1 tablespoon grated lemon zest
1 1/4 cups heavy cream
6 tablespoons apricot jam
3 ounces very thinly sliced almond paste

HOW TO COOK IT

Preheat oven to 425 F.

Into a large bowl sift together the flour, sugar, baking powder and salt. Add the apricots and lemon zest; stir well. Pour in the heavy cream and stir just until combined. Dump the dough on the kitchen counter and knead it a few times or just until it comes together. Divide the dough into two parts and roll out one-half on a lightly floured surface into a 9-inch round. Transfer the round to an ungreased 9-inch round pan and gently press it to fit evenly. Brush the top of the rolled-out dough in the pan all over with about 1/2 of the jam and arrange all of the almond paste slices in one layer on top. Roll out the second piece of dough into a 9-inch round and transfer the round to the pan, placing it on top of the almond paste. Press gently to fit it in the pan and make sure the cake is even in thickness. Bake the cake on the middle shelf of the oven for 18 minutes or until a toothpick, when inserted in the middle, comes out clean. Meanwhile, in a small saucepan over medium-low heat, melt the remaining jam. When the cake comes out of the oven run a knife around the edge of the cake to loosen it and let it stand for 5 minutes. Invert the cake onto a large plate, re-invert it on to a rack and brush the top with the warm apricot jam. Let stand for 10 minutes before serving.

NUTRITION INFORMATION PER SERVING: 229 calories; 100 calories from fat; 11 g fat (6 g saturated; 0 g trans fats); 34 mg cholesterol; 200 mg sodium; 29 g carbohydrate; 1 g fiber; 11 g sugar; 3 g protein.

WHAT'S ON



TODAY (NOV 24)

CONCERT "IN LOVE WITH SCOTLAND"
CONDUCTED BY MACAU ORCHESTRA'S ASSISTANT
CONDUCTOR FRANCIS KAN

Under the baton of OM's Assistant Conductor Francis Kan, the concert features two well-known pieces by renowned composer of the Romantic period Felix Mendelssohn.

Felix Mendelssohn, a classical composer of the Romantic period, combined the classical tradition with romanticism in his works, showing his solid compositional skills and a sense of innovation in tune with the zeitgeist of the time. His extensive travels and performances throughout Europe contributed to poetic portrayal in his compositions, one of his well-known musical characteristics. This concert features two virtuoso works of the composer, namely Overture to The Hebrides, "Fingal's Cave" and Symphony No. 3, "Scottish", works which not only vividly express his appreciation for the distinct natural beauty of Scotland but also reflect his unique musical style and personal spirit and taste.

Tickets will be distributed at St. Dominic's Church one hour prior to the performance, on a first-come, first-served basis and are limited to a maximum of two tickets per person.

TIME: 8pm
VENUE: St. Dominic's Church
ADMISSION: Free
ORGANIZER: MACAU ORCHESTRA
ENQUIRIES: (853) 2853 0782
www.om-macau.org



"MISSING THE SONGSTRESS, REMINISCING AT THE RED CLIFFS" - WONG KIN WAI AND THE MACAU CHINESE ORCHESTRA

After parting from the orchestra for more than 10 years, Wong Kin Wai, the very first music director of the Macau Chinese Orchestra, will hold the baton for the orchestra again, bringing the audience a number of classics. Free tickets distributed at venue an hour before concert starts on a first come, first served basis and limited to two tickets per person.

TIME: 8pm
VENUE: Macau Polytechnic Institute Auditorium
ADMISSION: Free
ORGANIZER: Macau Chinese Orchestra
ENQUIRIES: (853) 8399 6699
www.icm.gov.mo/ochm



TOMORROW (NOV 25)

STROLLING IN THE GARDEN, LISTENING TO MUSIC

There are quite a few unique historical buildings in Macau and each one of them tells different stories and cultures. The "Strolling in the Garden, Listening to Music" series, held on weekends, features the declamation of poetry and prose accompanied with music at the Jao Tsung-I Academy; musical performance in tea parties at the Macau Tea Culture House; story-telling through melodies at the Mandarin's House, and the display of calligraphy and paintings at the Chun Chao Tong Pavilion of Lou Lim Ioc Garden.

TIME: 4pm
VENUE: Lou Lim Ioc Garden
ADMISSION: Free
ORGANIZER: Macau Chinese Orchestra
ENQUIRIES: (853) 8399 6699
www.icm.gov.mo/ochm



SUNDAY (NOV 26)

CONCERTS IN MUSEUMS

Traditional music and culture both feature a long history, broad and profound. They have gone through many vicissitudes through the centuries, but may be soul-stirring! In this concert season, the Macau Chinese Orchestra joins forces with the Museum of Macau and the Macau Museum of Art to lead the public into the refined and popular realms of culture.

TIME: 4pm
VENUE: Macau Museum of Art
ADMISSION: Free
ORGANIZER: Macau Chinese Orchestra
ENQUIRIES: (853) 8399 6699
www.icm.gov.mo/ochm



MONDAY (NOV 27)

FICTION AND DRIFT - PAINTINGS BY JORGE MARTINS

Jorge Martins is a renowned Portuguese contemporary painter dedicated to artistic creation for some decades. This exhibition features 23 significant oils on canvas paintings created throughout the painter's artistic career, which are an anthological representation of his reinvention of spaces, objects, times and of its illusory effects, which the painter fictionalizes through his art and stems in our lives. These elements show that Jorge Martins always maintains a dramatic creative concept influenced by cinema, which allows the audience to understand the creative context of the artist.

TIME: 10am-9pm (Closed on Mondays and mandatory holidays)
UNTIL: March 4, 2018
VENUE: Tap Seac Gallery, No. 95, Avenida do Conselheiro Ferreira de Almeida
ADMISSION: Free
ORGANIZERS: Cultural Affairs Bureau & Galeria Arte Periférica in Portugal
ENQUIRIES: (853) 8988 4000
http://www.icm.gov.mo



TUESDAY (NOV 28)

REPRESENTING WOMEN THROUGH MAM COLLECTION - 19TH AND 20TH CENTURY

In fact, the question of the place of women in the art world has been inspiring museums to look back on their collections in order to understand the subject in two perspectives: 1) how women are portrayed in art history and 2) how female artists are present (or not) in the museum collections. In line with these concerns, the Macau Museum of Art presents Representing Women through MAM Collection - 19th and 20th Century, which showcases 70 female portraits from a collection by the nature of the place where it was built, including works from a Chinese and Western tradition, or works that are at the confluence of both traditions.

TIME: 10am-7pm, last admission at 6:30pm (Closed on Mondays, open on public holidays)
UNTIL: December 10, 2017
VENUE: Macau Museum of Art, Av. Xian Xing Hai, NAPE
ADMISSION: Free
ORGANIZER: Macau Museum of Art
ENQUIRIES: (853) 8791 9814
www.mam.gov.mo



WEDNESDAY (NOV 29)

AFFECTION FOR LOTUS - EXHIBITION OF PAINTING AND CALLIGRAPHY FOR THE 100TH BIRTHDAY OF JAO TSUNG-I

Some 15 of world-renowned sinologist Professor Jao Tsung-I's artworks dedicated to the theme of the lotus have been specially selected for his 100th birthday this year. One of the aims in establishing the Jao Tsung-I Academy is to promote Professor Jao's academic and artistic achievements. The Academy features a library, temporary exhibition room and an auditorium for the purpose of promulgating Chinese culture and art. Built in 1921, this neoclassical edifice was inscribed upon the list of protected heritage sites in Macau in 1984.

TIME: 10am-6pm, last admission at 5:30pm (Closed on Mondays, open on public holidays)
UNTIL: December 31, 2017
ADDRESS: No. 95 C-D, Avenida do Conselheiro Ferreira de Almeida
ADMISSION: Free
ORGANIZER: Cultural Affairs Bureau
ENQUIRIES: (853) 2852 2523
www.ajti.gov.mo



THURSDAY (NOV 30)

GENERAL YE TING'S FORMER RESIDENCE

General Ye Ting's Former Residence - built around 1920, and the residence of Ye Ting's family during their stay in Macau from 1932 to 1942 - is a single-family two-storey residence of an eclectic style occupying some 180m2 with front garden. General Ye Ting's Former Residence has been open to the public since May 2014. The exhibition rooms include both floors of the house, which is of a square plan. On the ground floor, the Introduction Hall and the Living Room are a reconstruction of the original layout and decoration of Ye's residence. On the first floor, three thematic rooms offer information about the late general's life, his family and former residence, providing a historical context for the events related to the residence.

TIME: 10am-6pm daily (Closed on Wednesdays, open on public holidays)
ADDRESS: No. 76, Rua do Almirante Costa Cabral
ADMISSION: Free (Maximum capacity is 20 people at one time on 1st floor)
ORGANIZER: Cultural Affairs Bureau
ENQUIRIES: (853) 8399 6699
www.icm.gov.mo

Sands WEEKEND



JIMMY BARNES - LIVE IN MACAO

9 December
The Parisian Theatre, The Parisian Macao

Australian rock icon and music legend Jimmy Barnes makes his Macao debut at The Parisian Theatre for one night in December. Barnes has enjoyed a colourful 40-year musical career and he has sold more records in Australia than any other local rock and roll artist. Famous for the intensity of his legendary live shows, and his signature raspy voice, Barnes will perform all his hits with his band for this Macao debut. Don't miss the opportunity to experience a true rock music legend!

Times: Saturday 8pm
Tickets: From MOP/HKD380, call reservations +853 2882 8818
cotaiticketing.com



THE SOUND OF MUSIC

20 December 2017 - 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 Every 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: Monday, Wednesday - Sunday 2pm / 7:30pm (No shows on Tuesdays)
Tickets: From MOP/HKD288, call reservations +853 2882 8818
cotaiticketing.com



WHITE & BLACK TRUFFLES

From now till December

Known throughout the culinary world as "white diamonds" or "black pearls," Sands Resorts Macao presents truffle season. From now till December, dine at our signature restaurants: Portofino, Canton, Dynasty 8, Brasserie, Lotus Palace, COPA, Golden Court and delight in a myriad of dishes prepared with these fantastic fungi.

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

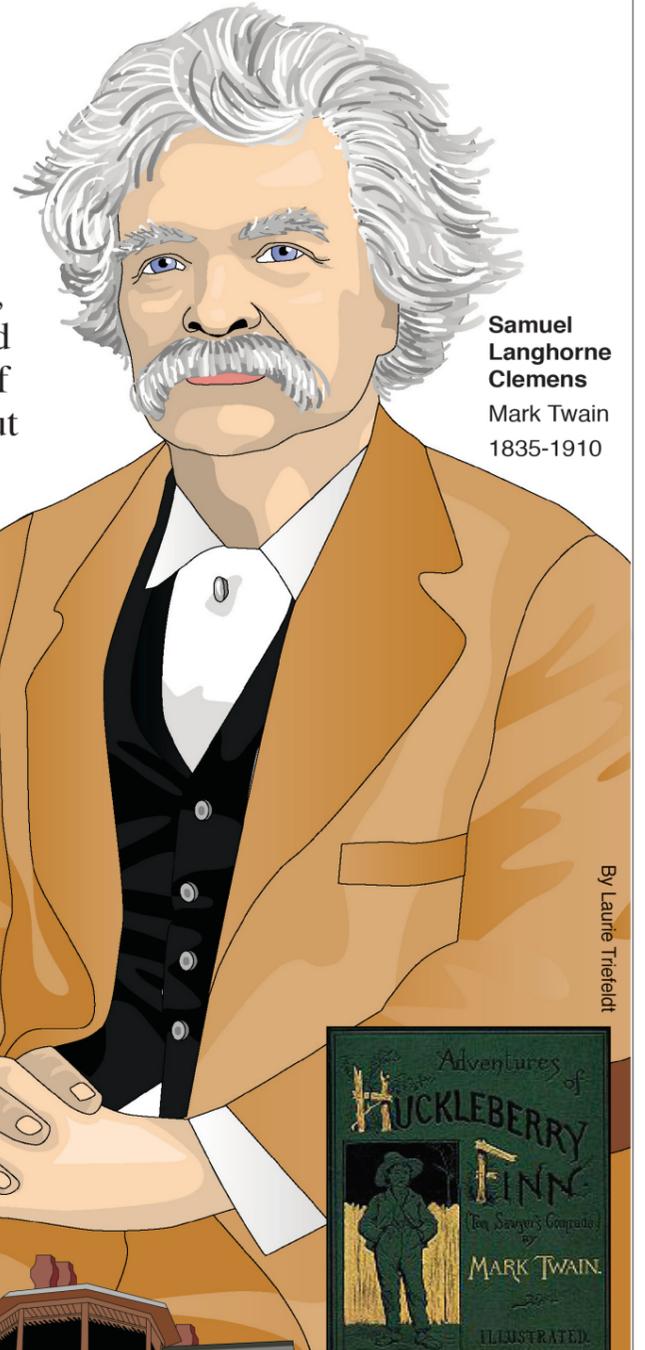


World of Wonder

EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY

MARK TWAIN

Samuel Langhorne Clemens was born into a time of turmoil and change, with slavery and the Civil War marking his early years. Using humor and prose, Twain gave voice to a changing United States. His observations of people and situations, both profound and quaint, made people think about things they might not have thought about on their own. His writings are still celebrated today — Twain has become an American literary legend.



Samuel Langhorne Clemens
Mark Twain
1835-1910

By Laurie Triefeldt

Early Childhood

On Nov. 30, 1835, as Halley's comet blazed in the sky, Samuel Langhorne Clemens was born in the small town of Florida, Mo. Two months premature, he was a sickly baby, the sixth child of John Marshall and Jane Lampton Clemens.

At the age of 4, Sam's family moved to the town of Hannibal, Mo., on the Mississippi River.

The Clemens family was far from financially well off, but they did own or rent slaves when they could afford to. Raised on the idea that slavery was an acceptable thing, Sam tried to turn a blind eye to the cruelties he witnessed.

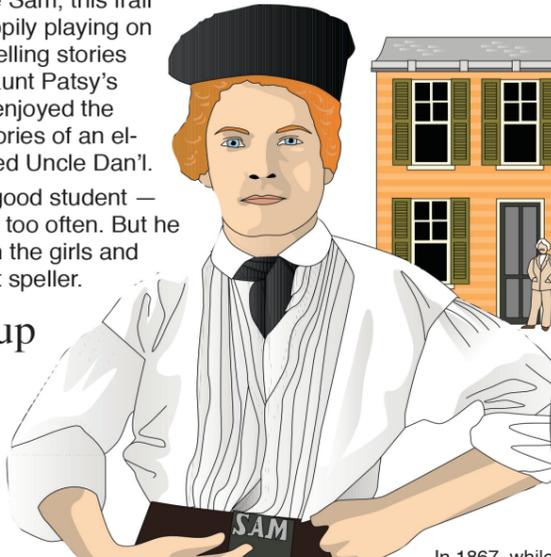
Nicknamed Little Sam, this frail boy grew up happily playing on the riverbanks, telling stories and visiting his aunt Patsy's farm, where he enjoyed the company and stories of an elderly slave named Uncle Dan'l.

Sam was not a good student — he played hooky too often. But he was popular with the girls and was an excellent speller.

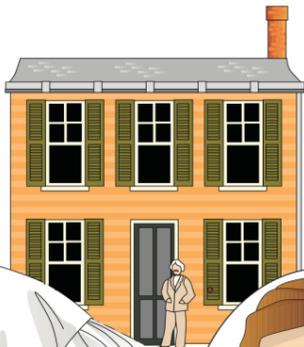


Mark Twain

Clemens' pen name, "Mark Twain," is from his days as a river pilot. The term is used when measuring water depth. "Mark twain" means two fathoms or 12 feet, indicating that the water is deep enough for the ship.



Clemens at the age of 15.



Clemens' boyhood home in Hannibal, Mo.



In 1867, while touring, Sam met Olivia Langdon. They married two years later and moved to Buffalo, N.Y.

Growing up

When Sam was 11 years old, his father died of pneumonia, leaving the family in dire financial straits.

At the age of 12, Sam went to work as a printer's apprentice. Two years later, he joined his brother Orion's newspaper. During his early days in the newspaper business, Sam discovered his love of reading and a talent for writing.

When he was 17, Sam left home, hoping to find his place in the world. For six years he restlessly traveled and worked at various newspapers.

Returning to St. Louis in 1858, Clemens decided to become a river pilot. The work paid very well, but romantic notions of piloting the Mississippi probably died when Sam's little brother Henry was killed in a steamship explosion. When the Civil War began in 1861, Sam quit piloting.

SOURCES: *World Book Encyclopedia*, World Book Inc.; www.cmgww.com/historic/twain/; www.biography.com; www.marktwainhouse.org/; www.marktwainmuseum.org/; The Bancroft Library; www.marktwainproject.org; <http://twain.lib.virginia.edu>; A&E Biography

Writing

Sam headed west in 1862 and eventually became a journalist in Virginia City, Nev. This is where he began to use his pen name, Mark Twain.

His first "big break" came in 1865 when his short story "Jim Smiley and His Jumping Frog" ran in *The New York Saturday Press*.

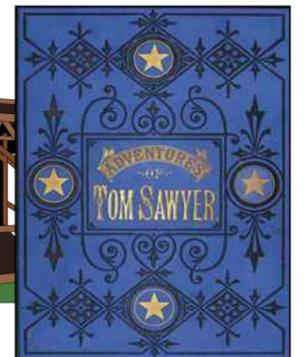
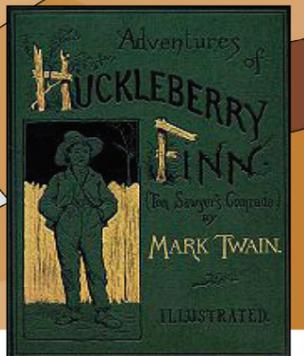
A year later, Sam journeyed to the Sandwich Islands (now Hawaii), where he wrote about his travels. His work was so popular that he began a series of successful lecture tours.

Based on his travels, Twain's first book, "The Innocents Abroad," was published in 1869. The Clemens family moved to Hartford Conn., in 1871. It was here that he wrote some of his most famous books, including "The Adventures of Tom Sawyer" in 1876 and "The Adventures of Huckleberry Finn" in 1885.

Mark Twain wrote 28 books and many short stories. His letters and sketches remain popular today.



Mark Twain House and Museum, Hartford Conn. Twain's 25-room house on Farmington Avenue was completed in 1874 and cost a then-extravagant sum of \$40,000-\$45,000. The family lived here for 17 years.



Some great quotes

Wrinkles should merely indicate where smiles have been.

Following the Equator, 1897

Truth is more of a stranger than fiction.

Mark Twain's notebook, 1898

Be careful about reading health books. You may die of a misprint.

The best way to cheer yourself is to try to cheer someone else up.

You cannot depend on your eyes when your imagination is out of focus.

A Connecticut Yankee in King Arthur's Court

The report of my death was an exaggeration.

New York Journal, June 2, 1897

A classic is something that everybody wants to have read and nobody wants to read.

Speech in New York, Nov. 20, 1900

In the end

During his life, Sam enjoyed great celebrity and financial success, but poor investments took a serious toll. In 1891, Sam took his family to Europe, where he went on a series of lecture tours as a way to earn money and pay his debts. He returned the United States in 1900 with his finances in order.

Halley's comet was once again in the sky when Mark Twain passed away on April 21, 1910. He had become known around the world, and his death was front page news.

After a public viewing in New York City, Clemens was laid to rest in Elmira, N.Y.

At a bookstore near you: Two full-color World of Wonder compilations: "Plants & Animals" and "People & Places."