



MOVIES: PADDINGTON 2

BOOKS: CITY OF ENDLESS NIGHT BY DOUGLAS PRESTON & LINCOLN CHILD

MUSIC: LET THE RECORD PLAY BY MOON TAXI

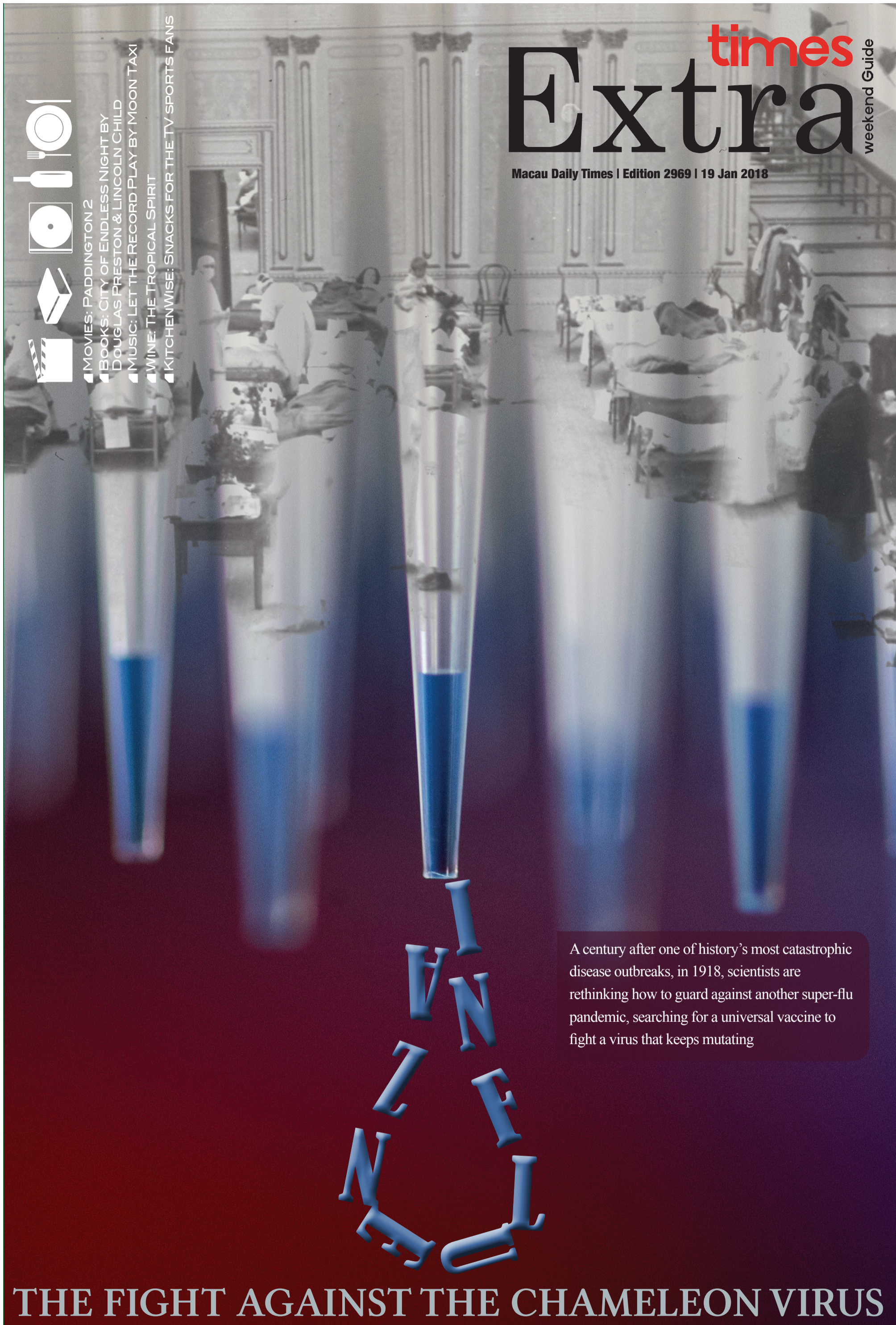
WINE: THE TROPICAL SPIRIT

KITCHENWISE: SNACKS FOR THE TV SPORTS FANS

# times Extra

weekend Guide

Macau Daily Times | Edition 2969 | 19 Jan 2018



UNIVERSAL

A century after one of history's most catastrophic disease outbreaks, in 1918, scientists are rethinking how to guard against another super-flu pandemic, searching for a universal vaccine to fight a virus that keeps mutating

## THE FIGHT AGAINST THE CHAMELEON VIRUS

DRIVE IN

Lindsey Bahr, AP Film Writer

WITH HUGH GRANT, 'PADDINGTON 2' IS SIMPLY WONDERFUL

"Paddington 2" is that rare creation that somehow improves on its already charming predecessor. Maybe it's the addition of Hugh Grant as a lunatic faded star desperate for some cash to get his one man show going, Brendan Gleeson as a moody prison chef named Knuckles McGinty, a totally random dance routine during the credits, or just the sheer earnestness of it all but "Paddington 2" is a total delight. Paul King returns as director and co-writer for the sequel which finds Paddington (voiced again by Ben Whishaw) living happily with the Brown family, Mary (Sally Hawkins), Henry (Hugh Bonneville), Jonathan (Samuel Joslin), Judy (Madeleine

Harris) and Mrs. Bird (Julie Walters). Paddington, through his Pollyanna positivity and Emily Post politeness, has turned their little candy-colored neighborhood, Windsor Gardens, into a friendly paradise. Paddington gets a mission when he spots a London pop-up book at an antique store that he thinks would be perfect to buy his Aunt Lucy (voiced by Imelda Staunton), who is still in Peru and has always dreamed of going to London (pretty thoughtful for an anthropomorphized bear). But, it's expensive and he needs to get a job in order to afford it. It's an easy set up for some hijinks as he tries and fails at a few things. In a film that feels

so effortless, this is a rare snag that's a little forced and chaotic. Thankfully it's all building to something better, which is not coincidentally related to the arrival of Hugh Grant. At a fair, Paddington meets the actor Phoenix Buchanan (Grant), who was once a star and has now been reduced to doing dog food commercials and takes an unusual interest in the pop-up book Paddington mentions he's saving up for. One night Paddington notices a strange man breaking into the antique store that houses the coveted pop-up book, attempts to stop it and wrongly ends up in prison. Pretty dark for a Paddington movie, sure, but King keeps it light and positive (this is perhaps the brightest and cleanest prison you've ever seen on screen). And Paddington quickly charms his fellow inmates and the grouchy chef who doesn't know that Knuckles begins with a K and not an N. Grant seems to be having the most fun he's had in years on screen as the overly theatrical villain, who debates his devious plans out loud with a room full of costumed mannequins that he also provides the voices for (Hamlet and Scrooge among them). And



Hugh Grant in a scene from "Paddington 2"



The character Paddington, voiced by Ben Whishaw

there are some wonderfully fun digs at the egotism of actors throughout, including when Mrs. Bird explains that actors are "some of the most evil, devious people on the planet." Sally Hawkins also gets a nice spotlight as the eager-to-believe matriarch who is compelling enough to make you really trust that she's possibly gotten a lead from a

newsstand parrot about who framed Paddington. Is it too lame to get wrapped up in the messages in a kid's film? "Paddington 2" has a lot of worthy ones — the importance of kindness, family, and, heck, even saving money to get a thoughtful gift for someone who means something to you. It is a cheerful, sweet movie, where there is no problem

that a lovingly made marmalade sandwich won't fix, and it'll be sure to leave kids and adults smiling and even wiping a few tears away at the end.

"Paddington," a Warner Bros. release, is rated PG by the Motion Picture Association of America for "some action and mild rude humor." Running time: 103 minutes. ★★★★★

BOOK IT

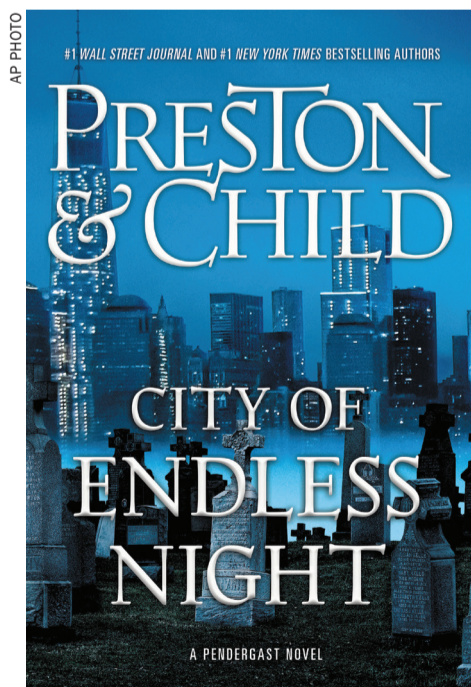
PRESTON & CHILD FOCUS ON CHARACTERS' GROWTH IN NEW THRILLER

FBI Special Agent A.X.L. Pendergast returns to assist the NYPD with a baffling case in "City of Endless Nights," Douglas Preston and Lincoln Child's latest thriller.

A terrified father demands that his missing daughter be located, and as a tech billionaire who regularly dominates the headlines in the New York tabloids, he has the money and power to be a nuisance. Soon her headless body is discovered in an abandoned warehouse. NYPD Lieutenant Vincent D'Agosta takes the lead, and with the extra scrutiny he expects because of the high profile of the case, he asks Pendergast for assistance.

The course of the investigation immediately goes in the wrong direction when D'Agosta realizes that Pendergast seems distracted and not himself. To solve the crime, he needs Pendergast at the top of his game, especially when another decapitated body appears. The murders seem unrelated, making it difficult to uncover a motive. As the murderer continues his spree — becoming bolder and bolder in his methods — D'Agosta will have to shake some sense into Pendergast quickly, or they both might not survive.

Preston and Child continue to write tense and compelling tales while also invoking the feel of Sherlock Holmes or other gothic stories of the late 19th century. The mystery this time is somewhat straightforward, but the focus is on the growth of the characters, with emotional turmoil for Pendergast and D'Agosta's search for courage. When the focus shifts to the



"City of Endless Night" (Grand Central) by Douglas Preston and Lincoln Child

murders, it can be somewhat gruesome and diabolical. The villain is not only faceless, but almost a magician when it comes to what he is able to accomplish in plain sight. It borders on being unrealistic, but the marvelous writing overcomes those obstacles.

Jeff Ayers, AP

tTUNES

ONCE FULL OF PROMISE, MOON TAXI NOW RIDING ON FUMES



Moon Taxi, "Let the Record Play" (RCA)

The Nashville-based quintet Moon Taxi has been steadily gaining a wider following over the past decade and we're happy for them. But the cost, it now becomes clear, has been too high.

"Let the Record Play," the band's 10-track fifth album, will be hard to take for some fans as Moon Taxi becomes progressively blander with each passing year.

Their sound has flattened out, with lyrics that have grown mushy and lack bite. Their transformation into a lite version of Kings of Leon is almost complete.

The issue isn't their musicianship, which remains tight, intricate and top-notch. Nor does it have to do with Moon Taxi's blend of indie-prog rock,

led by Trevor Terndrup's special voice. It's just that "Let the Record Play" would be a triumph for any other band. For Moon Taxi it's just treading water.

Any urgency, any sense of experimentation is mostly gone. This may be what happens when you combine a big record deal — the band is newly signed to RCA — with the payday that comes when Moon Taxi songs get used in commercials from BMW to McDonald's. "Hey, hey, hey/Now we're looking good/Now we're looking good as gold," go the taunting lyrics in one new song. Moon Taxi used to deal with social issues — "All the Rage" from the brilliant 2012 album "Cabaret" condemned extremism — and played with different sounds, as in "The New Black" from 2013.

On the new album, they lean on sunny and shimmering sounds, with only a few songs at the end — particularly the excellent "Trouble" — making any sort of impression.

And the closest they get to social consciousness is on "Two High," a half-hearted attempt to resist and connect people on a grass-roots level ("We can walk together/With our hands up in the sky"). It's sort of fitting for this album that that's also the gesture for surrender.

Mark Kennedy, AP Entertainment Writer

## NEWS OF THE WORLD

Lauran Neergaard, AP Medical Writer

AP PHOTO



Dr. Anthony Fauci, director of the National Institute for Allergy and Infectious Diseases



# Century after pandemic, science takes its best shot at flu

The descriptions are haunting. Some victims felt fine in the morning and were dead by night. Faces turned blue as patients coughed up blood. Stacked bodies outnumbered coffins.

Scientists are rethinking how to guard against another super-flu like the 1918 influenza that killed tens of millions as it swept the globe.

There's no way to predict what strain of the shape-shifting flu virus could trigger another pandemic or, given modern medical tools, how bad it might be.

But researchers hope they're finally closing in on stronger flu shots, ways to boost much-needed protection against ordinary winter influenza and guard against future pandemics at the same time.

"We have to do better and by better, we mean a universal flu vaccine. A vaccine that is going to protect you against essentially all, or most, strains of flu," said Dr. Anthony Fauci of the National Institutes of Health.

Labs around the country are hunting for a super-shot that could eliminate the annual fall vaccination in favor of one every five years or 10 years, or maybe, eventually, a childhood immunization that could last for life.

Fauci is designating a universal flu vaccine a top priority for NIH's National Institute of Allergy and Infectious Diseases. Last summer, he brought together more than 150 leading researchers to map a path. A few attempts

are entering first-stage human safety testing.

Still, it's a tall order. Despite 100 years of science, the flu virus too often beats our best defenses because it constantly mutates.

Among the new strategies: Researchers are dissecting the cloak that disguises influenza as it sneaks past the immune system, and finding some rare targets that stay the same from strain to strain, year to year.

"We've made some serious inroads into understanding how we can better protect ourselves. Now we have to put that into fruition," said well-known flu biologist Ian Wilson of The Scripps Research Institute in La Jolla, California.

The somber centennial highlights the need.

Back then, there was no flu vaccine. It wouldn't arrive for decades. Today vaccination is the best protection, and Fauci never skips his. But at best, the seasonal vaccine is 60 percent effective. Protection dropped to 19 percent a few years ago when the vaccine didn't match an evolving virus.

If a never-before-seen flu strain erupts, it takes months to brew a new vaccine. Doses arrived too late for the last, fortunately mild, pandemic in 2009.

Lacking a better option, Fauci said the nation is "chasing" animal flu strains that might become the next human threat. Today's top concern is a lethal bird flu that jumped from poultry to more than 1,500 people in China since

2013. Last year it mutated, meaning millions of just-in-case vaccine doses in a U.S. stockpile no longer match.

The NIH's Dr. Jeffery Taubenberger calls the 1918 flu the mother of all pandemics. He should know.

While working as a pathologist for the military, he led the team that identified and reconstructed the extinct 1918 virus, using traces unearthed in autopsy samples from World War I soldiers and from a victim buried in the Alaskan permafrost.

That misnamed Spanish flu "made all the world a killing zone," wrote John M. Barry in "The Great Influenza: The Story of the Deadliest Pandemic in History."

Historians think it started in Kansas in early 1918. By winter 1919, the virus had infected one-third of the global population and killed at least 50 million people, including 675,000 Americans. By comparison, the AIDS virus has claimed 35 million lives over four decades.

Three more flu pandemics have struck since, in 1957, 1968 and 2009, spreading widely but nowhere near as deadly. Taubenberger's research shows the family tree, each subsequent pandemic a result of flu viruses carried by birds or pigs mixing with 1918 flu genes.

"This 100-year timeline of information about how the virus adapted to us and how we adapt to the new viruses,

it teaches us that we can't keep designing vaccines based on the past," said Dr. Barney Graham, deputy director of NIH's Vaccine Research Center.

The new vaccine quest starts with two proteins, hemagglutinin and neuraminidase, that coat flu's surface. The "H" allows flu to latch onto respiratory cells and infect them. Afterward, the "N" helps the virus spread.

They also form the names of influenza A viruses, the most dangerous flu family. With 18 hemagglutinin varieties and 11 types of neuraminidase — most carried by birds — there are lots of potential combinations. That virulent 1918 virus was the H1N1 subtype; milder H1N1 strains still circulate. This winter H3N2, a descendent of the 1968 pandemic, is causing most of the misery.

Think of hemagglutinin as a miniature broccoli stalk. Its flower-like head attracts the immune system, which produces infection-blocking antibodies if the top is similar enough to a previous infection or that year's vaccination.

But that head also is where mutations pile up.

A turning point toward better vaccines was a 2009 discovery that, sometimes, people make a small number of antibodies that instead target spots on the hemagglutinin stem that don't mutate. Even better, "these antibodies were much broader than anything

we've seen," capable of blocking multiple subtypes of flu, said Scripps' Wilson.

Scientists are trying different tricks to spur production of those antibodies.

In a lab at NIH's Vaccine Research Center, "we think taking the head off will solve the problem," Graham said. His team brews vaccine from the stems and attaches them to ball-shaped nanoparticles easily spotted by the immune system.

In New York, pioneering flu microbiologist Peter Palese at Mount Sinai's Icahn School of Medicine uses "chimeric" viruses — the hemagglutinin head comes from bird flu, the stem from common human flu viruses — to redirect the immune system.

"We have made the head so that the immune system really doesn't recognize it," Palese explained. GlaxoSmithKline and the Gates Foundation are funding initial safety tests.

In addition to working with Janssen Pharmaceuticals on a stem vaccine, Wilson's team also is exploring how to turn flu-fighting antibodies into an oral drug. "Say a pandemic came along and you didn't have time to make vaccine. You'd want something to block infection if possible," he said.

NIH's Taubenberger is taking a completely different approach, brewing a vaccine cocktail that combines particles of four different hemagglutinins that in turn trigger protection against other related strains.

Yet lingering mysteries hamper the research. Scientists now think people respond differently to vaccination based on their flu history. "Perhaps we recognize best the first flu we ever see," said NIH immunologist Adrian McDermott.

The idea is that your immune system is imprinted with that first strain and may not respond as well to a vaccine against another.

"The vision of the field is that ultimately if you get the really good universal flu vaccine, it's going to work best when you give it to a child," Fauci said. Still, no one knows the ultimate origin of that terrifying 1918 flu. But key to its lethality was bird-like hemagglutinin.

That Chinese H7N9 bird flu "worries me a lot," Taubenberger said. "For a virus like influenza that is a master at adapting and mutating and evolving to meet new circumstances, it's crucially important to understand how these processes occur in nature. How does an avian virus become adapted to a mammal?"

While scientists hunt those answers, "it's folly to predict" what a next pandemic might bring, Fauci said. "We just need to be prepared."

AP PHOTO



The Influenza pandemic in 1918 killed tens of millions all over the globe

WORLD OF BACCHUS

Jacky I. F. Cheong

The Tropical Spirit



KOLOA KAUA'I "THE ORIGINAL" DARK RUM

Made from 100 percent raw cane sugar, double-distilled in copper pot stills with water coming from the nearby Mount Wai'ale'ale. Rich mahogany with ochre-tawny rim, the flamboyant nose radiates toffee apple, vanilla pod, cocoa, maple syrup and charcoal. With a fiery mouthfeel and slight sweetness, the feisty palate oozes damson compote, star anise, caffè mocha, black treacle and toasted oak. Full-bodied at 40 percent, the tropical climate evolves into a smoky mid-palate, leading to an elongated finish.

Covering some 28,000 sqkm and with a population of 1.4 million, the Great State of Hawai'i is the 50th and youngest one of the US of A. Hawai'i is geographically part of Oceania, not North America; in fact the northernmost island group of the Polynesian subregion, situated right in the middle of the Pacific. A volcanic archipelago comprising hundreds of islands and atoll, Hawai'i's eight main islands – seven of which are permanently inhabited – all cluster at the southeastern tip. Indeed, the more northwesterly, the smaller the islands and the more the atolls. If Belgium is where Latin Europe meets Germanic Europe, Hawai'i is where Oceania meets North America, with a pronounced Asian, in particular Japanese, accent. First settled in around 300 BC by the Polynesians, Hawai'i may have been "discovered" by Spanish explorers in as early as the 16th century, but the first documented "discovery" was in 1778, when the British Captain James Cook came calling, before going on to lead the Frist fleet into Australia in 1787. Subsequent to its own brand of the Warring States period, Hawai'i was a kingdom from 1795 to 1893, a republic from 1894 to 1898, annexed by the United States in 1898 and was an Organized Incorporated Territory until 1959, when it finally received statehood. Lying along the 20th parallel north, Hawai'i is latitudinally on a par with Cuba and Haiti, both of which are rum strongholds. That aristocracy and clergy savour wine, foot soldiers imbibe beer, while navy and their brotherly piracy guzzle rum may sound like a stuffy generalisation, but rum originated from the 17th-century Caribbean very much out of necessity. The sultry climate therein was unsuitable for

grapes and grains, thereby depriving settlers the raw ingredients to make beer, wine and brandy. Alcoholic they may be, but drinks were crucial to human survival, especially before potable became widely available at the turn of the 20th century. Along those low latitudes, sugarcane was the main crop, hence the birth of rum. Rum as a drink is notoriously difficult to define within a legal framework, because the island nations never established amongst themselves a set of internationally recognised rules, unlike brandy or whisky. The one common denominator is that rum is made from sugarcane, cane juice or other sugarcane-derived products such as molasses. The colours of rum are kaleidoscopic, ranging from transparent clear to rich golden and inky dark. Rum can be fermented for hours or days; distilled in copper pot stills or continuous column stills; barrel-matured or not matured at all; and bottled filtered or unfiltered. Due to climatic and historical reasons, Hawai'i and wine rarely appear in the same sentence. It has but a handful of wineries, mostly located in Maui, the second biggest island after the eponymous Hawai'i, a.k.a. the Big Island. Mead, fruit wine and beer are more common, and so is rum. The sugarcane was introduced to Hawai'i by ancient Polynesians, and commercial sugar production operations in Hawaii began in the town of Koloa in 1835. Situated in the same town, on the Kaua'i island, the fourth largest in Hawai'i, the Koloa Rum Company has garnered various prizes for its fine rums.

Special thanks to Jacqueline P.L. Chan for supplying the sample.

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**  
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Saturday, Sunday & Public Holidays  
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VIP Hotel Lobby, MGM MACAU

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SHANGHAI

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Hotel Royal, 2-4  
Estrada da Vitoria  
T: 28552222

FRENCH

寶雅座  
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Saturday - Sunday  
11am - 12midnight  
T: 8802 2319  
Grande Praça, MGM MACAU

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— BRASSERIE —  
法式餐厅

**BRASSERIE**  
Level 3, The Parisian Macao  
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11:00am - 11:00pm  
Tel: +853 8111 9200

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**CAFÉ BELA VISTA**  
Grand Lapa, Macau  
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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)**  
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Mon - Sunday  
6:30 - 14:30 / 18:00 - 23:00

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THE STEAKHOUSE

**MORTON'S OF CHICAGO**  
The Venetian(r) Macao-Resort-Hotel  
Taipa, Macau  
T:853 8117 5000  
mortons.com  
• Bar  
Open daily at 3pm  
• Dining Room  
Monday - Saturday: 13:00 - 23:00  
Sunday: 17:00 - 22:00

ABA BAR

**ABA BAR**  
5pm - 12midnight  
T: 8802 2319  
Grande Praça, MGM MACAU

**COPA STEAKHOUSE**  
3/F, Sands Macao Hotel  
OPENING HOURS:  
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Dinner: 5:30 pm - 11:00 pm  
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**ROSSIO**  
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THAI

**NAAM THAI RESTAURANT**

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BARS & PUBS



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Fri, Sat and Eve of public holiday:  
15:00 - 03:00

**R BAR**  
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Fri & Sat:  
11:00 - 24:00

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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**  
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Edf. New Orleans III  
Macao

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2/F, Avenida Dr. Sun Yat Sen, NAPE  
T: 8805 8928  
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Friday: 12:00 - 01:00  
Saturday: 14:00 - 01:00  
Sunday: 14:00 - 00:00

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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

## DECADENT SNACKS FOR THE TV SPORTS FANS

I'm not really sure why, but when sports fans assemble in front of their TVs to watch the Super Bowl, major sustenance seems to be required. The big game clearly inspires its viewers to go big. This recipe is made to order for the

occasion. In fact, it's two recipes. The first is for potato skins lathered with roasted garlic rosemary butter and baked until crispy. The second is for onion kale dip spiked with fresh chiles (a variation of the classic spinach and onion dip).

You can bake and scoop out the potatoes a day ahead of time — saving the innards for delights such as hash browns or shepherd's pie — then just slather the skins with the butter and pop them into the oven about 15 minutes before

the game starts. You can also prepare the dip the day before. Convenience aside, the dip's flavor will improve if it's allowed to sit in the refrigerator for a while. Both dishes can be made healthier. Brush the potato skins with

olive oil (mixed with garlic and rosemary) instead of butter and replace half of the sour cream with non-fat Greek yogurt. Taste-wise, you're welcome to swap in spinach for kale, if that's your preference. As for the chiles, I call for chopped fresh jalapenos, but you can replace them with pickled jalapenos,

minced chipotles in adobo or hot sauce. And if you don't like spicy food, leave out the chiles. Each of these recipes is more than capable of standing on its own (although if you roll with the dip, you'll need to serve your favorite chips or crackers in place of the potato skins). But together? Touchdown!

## RECIPE

**START TO FINISH:**  
4 hours (1 hour active)  
Servings: 8 to 10

**For the dip:**

1 cup finely chopped onion  
1 1/2 tablespoons olive oil  
5 ounces baby kale, coarsely chopped  
2 ounces light cream cheese  
1 1/2 ounces finely grated Parmigiano-Reggiano  
One 8-ounce container sour cream  
1 tablespoon minced jalapeno with the ribs and seeds, or to taste  
2 teaspoons fresh lemon juice  
Kosher salt

**For the potato skins:**

3 pounds russet potatoes  
1 head garlic (about 2 inches across)

6 tablespoons unsalted butter, softened  
2 tablespoons finely chopped fresh rosemary  
Kosher salt

**HOW TO COOK IT:**

**Make the dip:** In a large skillet cook the onion in the oil over medium heat, stirring occasionally, until golden, about 8 to 10 minutes. Add the kale, increase the heat to medium-high and cook, stirring, until all of the kale is wilted, 2 to 3 minutes. Remove the pan from the heat, add the cream cheese and Parmigiano-Reggiano and stir until the cream cheese is melted. Transfer the mixture to a bowl and add the sour cream, jalapeno, lemon juice and salt to taste. Cover and chill for at least 1 hour.

**Make the potato skins:** Preheat the oven to 400 F. Prick each potato several times and arrange them on a rimmed sheet pan. Cut off and discard the top quarter of the head of garlic, wrap the garlic in foil and add it to the sheet pan. Roast the potatoes and garlic in the lower third of the oven until the potatoes are very tender and the garlic is

very soft, about 1 to 1 1/2 hours. (The garlic may be done before the potatoes.)

Remove the sheet pan from the oven and let the potatoes and garlic cool for 15 minutes. Increase the oven temperature to 425 F. Cut the potatoes in half lengthwise, and then each half in thirds lengthwise. Scoop out the flesh, (reserving it for another use) and leaving a 1/4-inch thick layer of potato on the skin. Into a small bowl squeeze out the garlic. Add the butter, rosemary and 1/2 teaspoon salt to the bowl; mash and mix well using a fork.

Arrange the potato wedges on the sheet pan, skin side down, and divide the garlic butter evenly among the top sides of the wedges, spreading it to coat all of the surface. Bake the wedges on the lower third of the oven until golden and crisp, about 18 minutes. Sprinkle lightly with salt and let cool briefly on a rack before serving.

**Nutritional information per serving:** 227 calories; 115 calories from fat; 13 g fat (8 g saturated; 0 g trans fats); 37 mg cholesterol; 270 mg sodium; 23 g carbohydrates; 2 g fiber; 3 g sugar; 5 g protein.



**WHAT'S ON**



**TODAY (JAN 19)**

HOLIDAYS - COMUNA DE PEDRA ARTS AND CULTURAL ASSOCIATION X HAO THEATER (TAIWAN)

This is a world where everybody has to work. Failing the efficiency standard means breaking the law and deportation to an island. That is how A and B end up on the island. They assume torture and punishment awaits, but the time on the island is as enjoyable and relaxing as a holiday. One day, they come to realise the cruel reality behind their holidays and decide to fight back. Inspired by the short story I Only Came to Use the Phone by Gabriel Garcia Márquez, directors Shanshan Wu from Taiwan and Jenny Mok from Macau spent three years on this production. The play combines physical theatre with puppetry, and uses the minimal words to expose the most unbearable human nature. It is nice and neat, yet sarcastic to the extreme with plenty of black humor.

TIME: 8pm  
 DATE: Jan 19-20, 2018  
 VENUE: Hiu Kok Experimental Theatre  
 ADMISSION: Free  
 Organizer: Cultural Affairs Bureau  
 ENQUIRIES: (853) 8399 6699 / 2855 5555  
[www.macaucityfringe.gov.mo](http://www.macaucityfringe.gov.mo)



**YOU CAN SLEEP HERE - CO-COISM (TAIWAN)**

It is not uncommon to have a kip at work in the daytime, but it would be a real thrill when the whole city becomes your bedroom. Co-coism will be out and about, come and go like shadows, turn streets into beds, turn "Mosquito Halls" (abandoned public places) into bedrooms, shuttle between the small city and dream land, make a loud manifesto that "There is nothing wrong about sleeping!" The three new emerging directors of Co-coism from Taiwan never run out of creativity – bathhouse, tea house and kitchen, the themes can't be more refreshingly original. Their immersive theatre Zuò Zuò Tea House was a great hit in Macau in 2017. This time together with Macau producer leong Pan, they invite you to live in a Mosquito Hall. You may sleep or have some chitchat, and the boundary between private and public space is here to be broken.

TIME: 9:30pm  
 DATE: Jan 19-20, 2018  
 VENUE: Secret Location  
 ADMISSION: MOP80  
 ORGANIZER: Cultural Affairs Bureau  
 ENQUIRIES: (853) 8399 6699 / 2855 5555  
[www.macaucityfringe.gov.mo](http://www.macaucityfringe.gov.mo)



**TOMORROW (JAN 20)**

2018 SPRING CONCERT

The Macau Chinese Orchestra performs a joyful and festive programme to welcome the Chinese New Year and provide a blessing for music aficionados as spring arrives. The concert is scheduled to last 60 minutes with no interval. Pieces include: "Dance of the Golden Snake"; "Dance of the Yao Ethnic Group"; "Rowing to the Margin" Dizi Duet; "Rosy Clouds Chase the Moon"; "Portuguese Celebration"; "Chinese Celebration"; and "Spring". The orchestra is led by its resident conductor, Sun Peng.

TIME: 8pm  
 VENUE: Pak Wai Activities Centre  
 ADMISSION: Free  
 ORGANIZER: Macau Chinese Orchestra  
 ENQUIRIES: (853) 8399 6699 / 2836 6866  
[www.icm.gov.mo/ochm](http://www.icm.gov.mo/ochm)



**SUNDAY (JAN 21)**

TRINAMICS - UNLOCK DANCING PLAZA (HONG KONG) X NAMSTROPS (JAPAN)

The Macau City Fringe Festival is pleased to introduce an exclusive collaboration between the Hong Kong-based Unlock Dancing Plaza, a recurring winner of the Hong Kong Dance Awards, and Namstrops, a Japanese youth dance group, in a production ranging from improvised performance to showcase of physical strength and body movements, presenting a dance triple bill of diverse themes. Unlock's participatory piece bolero, which has won critical acclaims in various festivals, sets out to explore the meaning of life in the company of classical music. Namstrops, whose members come from a physical education background, not only reverses "sportsman" as their group name, but is also ready to reverse your imagination of dance with their vigorous, agile and anti-gravity Hurdle #3. The two dance groups will then team up in A Short, Thick Rainbow, transforming body movements and passions into a language to bridge the cultural differences. Three dances in one go, and the excitement lives on!

TIME: 7pm  
 DATE: Jan 20 & 21, 2018  
 VENUE: Old Court Building, 2nd floor  
 ADMISSION: MOP120  
 ORGANIZER: Cultural Affairs Bureau  
 ENQUIRIES: (853) 8399 6699 / 2855 5555  
[www.macaucityfringe.gov.mo](http://www.macaucityfringe.gov.mo)



**MONDAY (JAN 22)**

THINK BRICK – PLAY AND LEARN WITH LEGO® EDUCATION

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

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



**TUESDAY (JAN 23)**

THE GOLDEN PARADE – IMPERIAL WEAPONRY FROM THE PALACE MUSEUM

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

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



### WEDNESDAY (JAN 24)

#### A CONTRIBUTION TO THE HISTORY OF MACAU – EXHIBITION

To celebrate the 100th anniversary of the Macau Postal Savings service, the Macau Post and Telecommunications Bureau published a photo album – called “A Contribution to the History of Macau” – featuring photographs of buildings that became part of Macau Postal Savings’ portfolio of assets during the 1930s and 40s. Some of the selected photos are on display at the Gallery of Carmo Post Office in Taipa, offering visitors a glance at a bygone Macau. The album is available for sale at the post office, priced at MOP380.

TIME: 10:30am-5:30pm (closed on Mondays)

UNTIL: March 31, 2018

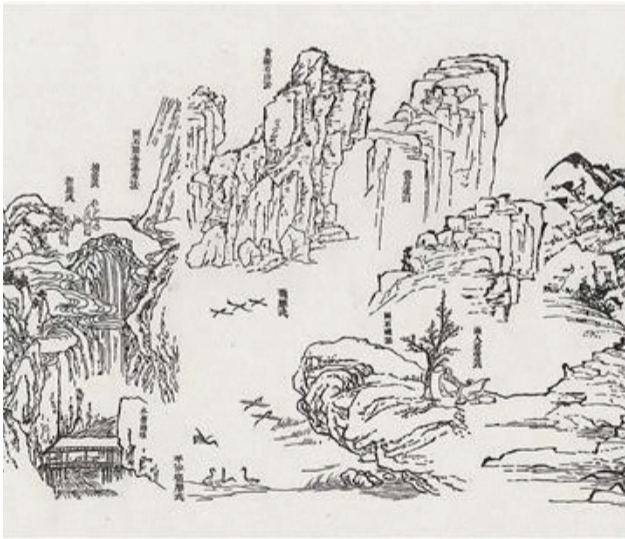
VENUE: Gallery of Carmo Post Office in Taipa

ADMISSION: Free

ORGANIZER: Macau Post and Telecommunications Bureau

ENQUIRIES: (853) 2837 8138

www.macaucep.gov.mo



### THURSDAY (JAN 25)

#### LANGUAGE AND THE ART OF XU BING

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

TIME: 10am-7pm (closed on Mondays)

UNTIL: March 4, 2018

VENUE: Macau Museum of Art

ADMISSION: Free

ORGANIZER: Macau Museum of Art

ENQUIRIES: (853) 8791 9814

www.mam.gov.mo

# Sands WEEKEND



## LEGENDS IN CONCERT

### The Parisian Theatre

Legends in Concert, repeatedly voted the number one tribute show in Las Vegas. It will be held at The Parisian Macao for a special Macao limited engagement. The all-star cast includes tributes to Michael Jackson, Elvis Presley, Lionel Richie, Whitney Houston and Freddie Mercury. Each of these great performers not only closely resembles the star they portray, but use their natural voice to pay homage to their iconic musical counterpart.

Date: 8pm, 2 February (Friday) | 2pm / 8pm, 3 February (Saturday)  
6pm, 4 February (Sunday)

Tickets: From MOP/HKD180, call reservations +853 2882 8818  
cotaiticketing.com



## THOMAS FRIENDSHIP BREAKFAST WITH THE LITTLE BIG CLUB ALL STARS

Until 31 March 2018

Urumqi Ballroom, Level 4, Sands Cotai Central

Start your day off right, with the ultimate breakfast party!

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

Time: 9am – 10:30am

Admission: MOP238\* (Adults) / MOP138\* (Child)

MOP688\* (Family Package: 3 family members +1 child)

Tel: +853 8113 7915 / +853 8113 7916

You can approach the reservation counter next to Paradise Gardens between 2pm – 6pm  
Present your hotel key card for 25% discount

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



## CREATIVE DIM SUM AT LOTUS PALACE

Daily from 11:00am - 3:00pm

Level 3, The Parisian Macao

The Parisian Macao’s signature restaurant Lotus Palace has launched an exciting new dim sum menu, featuring a range of innovative steamed and pan-fried delicacies, buns, rice sheet rolls and congee. New dishes incorporate unusual and prestige ingredients into dim sum classics. Utilising the freshest ingredients, with an innovative approach and creative presentation, Lotus Palace’s new dim sum menu offers a delicious and rewarding experience that shouldn’t be missed.

Reservations: +853 8111 9260 or lotuspalace.reservation@sands.com.mo



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

Sign-Up Now: [www.sandslifestyle.com](http://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

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# World of Wonder

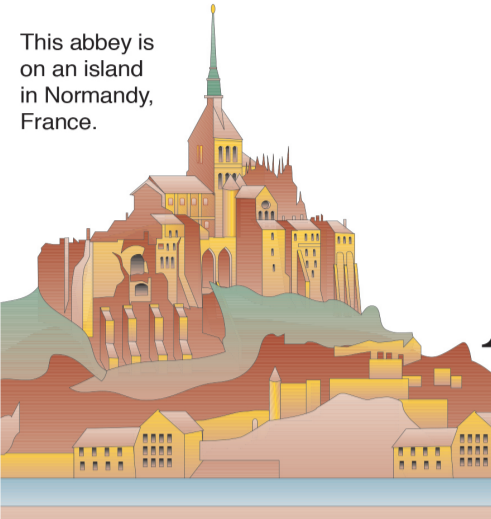
EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY

# ROMANESQUE ARCHITECTURE

By Laurie Triefeldt

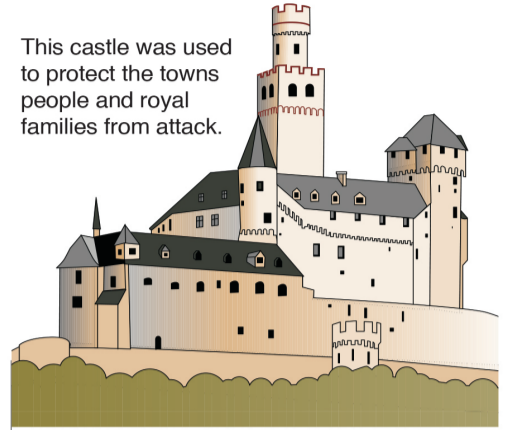
A combination of Western Roman and Byzantine styles, Romanesque architecture is famous for its massive stone castles, abbeys and churches. It is characterized by thick walls, rounded arches, heavy piers, groin vaults, large towers and decorative arcading.

This abbey is on an island in Normandy, France.



The **Abbey of Saint-Michel** was designed in the Romanesque style by Italian architect William de Volpiano in the 11th century.

This castle was used to protect the towns people and royal families from attack.

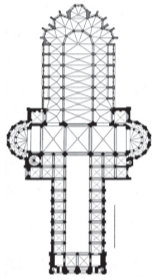


The **Marksburg fortress** sits above the town of Braubach in Rhineland-Palatinate, Germany. It was built in 1117.

## The basics

The Romanesque style of architecture was developed in Europe between 900 and 1200.

Hundreds of churches, abbeys and fortified castles were built at this time, many sharing the distinctive massive construction of stone or brick, round arches and — later in the movement — vaulted roofs.



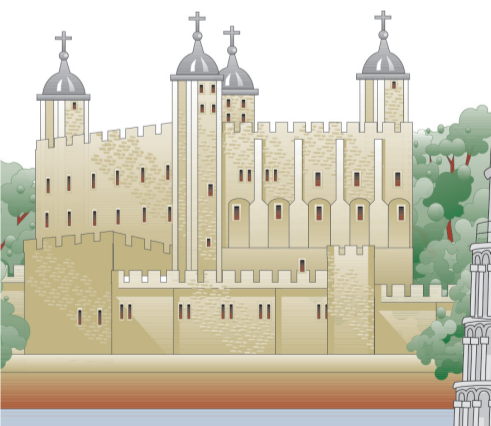
The typical Romanesque church was built in the shape of a cross. Romanesque churches grew larger and larger as the number of monks, priests and visiting pilgrims rose during this period.

## What is in a name?

The word “Romanesque” means “descended from Rome.” It was first used to describe this medieval style of architecture in 1818. In England, Romanesque architecture is traditionally called Norman.

## Gothic or Romanesque?

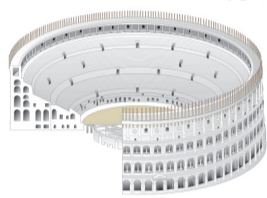
The Romanesque architectural style was followed by the Gothic movement (mid-1200s). You can tell the difference between the two styles by their arches and general look. Romanesque designs tend to be massive and heavy with few windows and semicircular arches. The Gothic style is taller and lighter-looking and uses pointed arches.



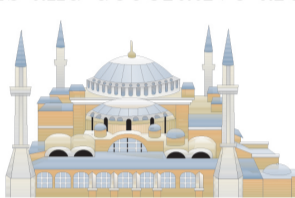
The **Tower of London** (England) was built in 1078 by William the Conqueror as his stronghold and residence.

The **Tower of Pisa** (Italy) consists of a series of arcades. Construction began in 1173 and took 177 years to complete. It leans due to a poor foundation and weak, unstable soil.

SOURCES: *World Book Encyclopedia*, World Book Inc.; <http://www.historyforkids.org>; [www.historylink101.com](http://www.historylink101.com); [www.greatbuildings.com](http://www.greatbuildings.com); [www.castles.me.uk](http://www.castles.me.uk); *Oxford Dictionary of Architecture and Landscaping*



Colosseum (Rome, A.D. 72)  
**Roman**



Hagia Sophia (Istanbul, A.D. 532)  
**Byzantine**

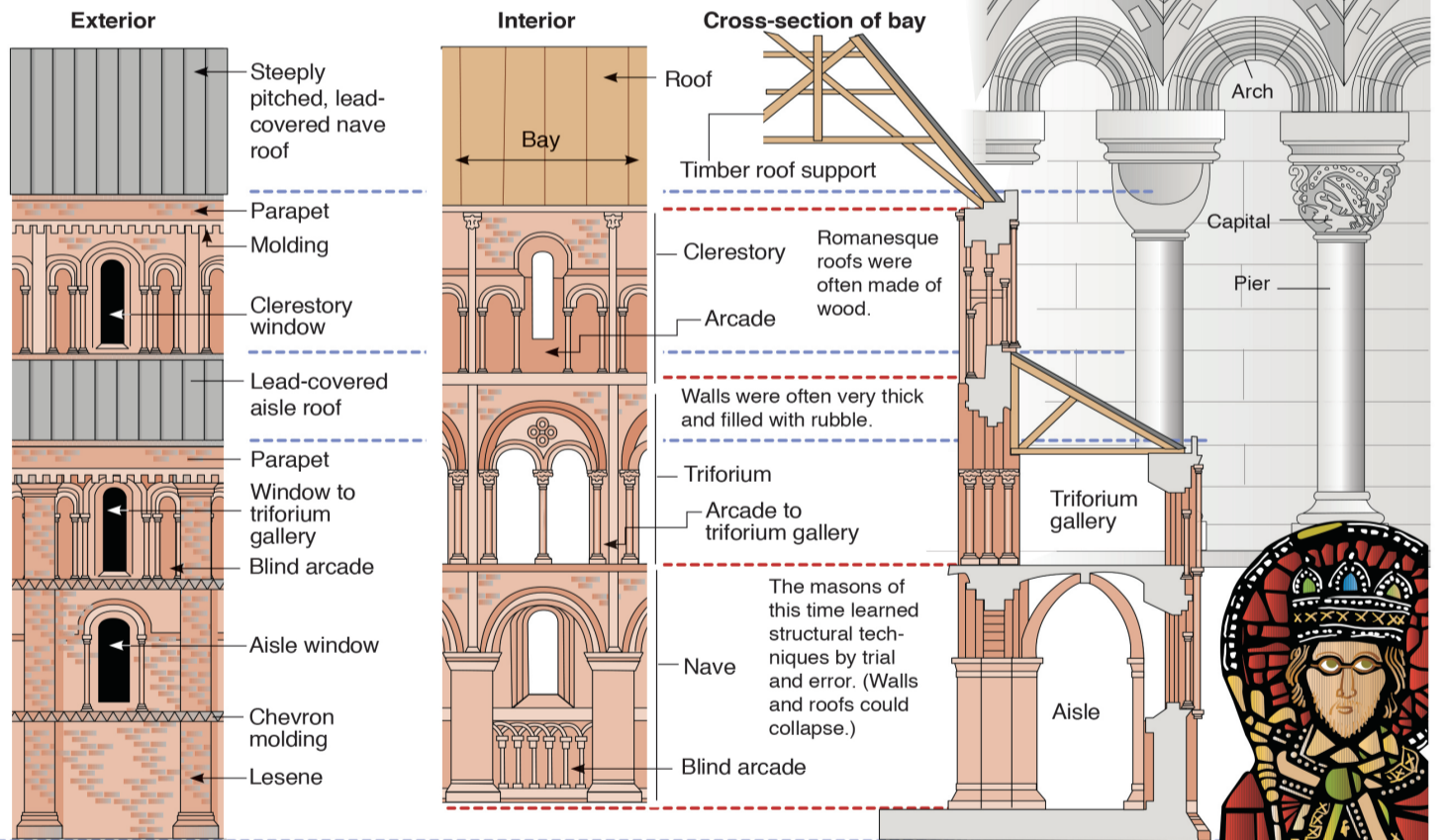


St.-Germain-des-Pre (Paris, A.D. 1000)  
**Romanesque**

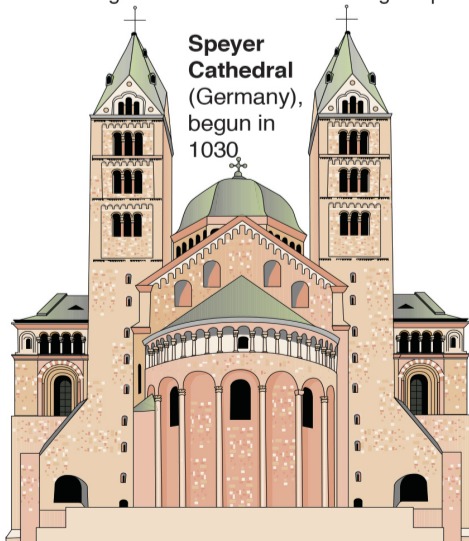
**Note:** Romanesque architecture was also influenced (to a lesser degree) by Carolingian, Ottonian and Germanic design traditions.

## By definition

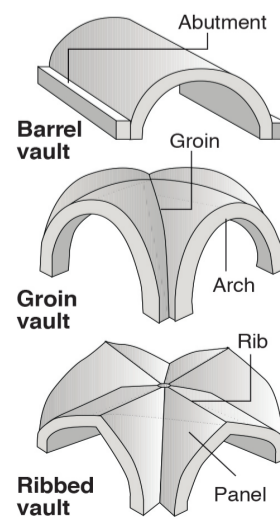
The diagram identifies some common features of a typical English Romanesque bay (based on Peterborough Cathedral, built 1118-1238).



As walls grew in height, their thickness increased. Windows tended to be small. Building materials varied based on what was locally available. In Italy, Poland and Germany, brick was often used. Other regions used limestone, granite and flint. Building stone was often used in irregular pieces, bedded in thick mortar.



**Speyer Cathedral** (Germany), begun in 1030

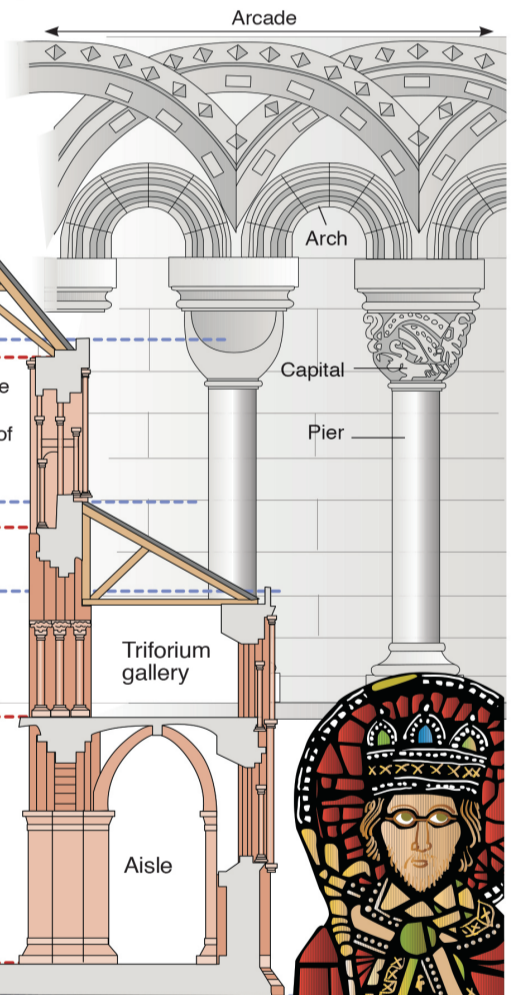


## Arches

Semicircular arches are often seen in Romanesque architecture. They are used above doors, windows, vaults and arcades.

## Arcades

An arcade is a row of arches supported on piers or columns. A blind arcade is decorative and does not have a useful opening. The use of many arcades is characteristic of the Romanesque style.



## Capitals

Capitals are decorative elements that sit on top of columns or piers. Many Romanesque capitals were carved with organic designs, animals, monsters, saints and other biblical scenes.

Stained glass came into use at this time.

## Piers

A column is called a pier in Romanesque architecture. These important structural features are often used to support arches and line arcades. They could be rectangular or tubular. Ancient Roman columns were sometimes used.

## Vaults

Use of the barrel vault required thick support walls. The groin vault was often used in small areas. The ribbed vault was used in later Romanesque architecture.

At a bookstore near you: Two full-color World of Wonder compilations: “Plants & Animals” and “People & Places.” For more information, please visit [QuillDriverBooks.com](http://QuillDriverBooks.com) or call 800-605-7176