



MOVIES: THE GREAT WALL
Books: THE INKBLOTS: HERMANN RORSCHACH, HIS
ICONIC TEST, AND THE POWER OF SEEING
MUSIC: THE BREAKER LITTLE BIG TOWN
WINE: THE AMPEROGRAPHIC PARADOX
FOOD AND BEVERAGE: BETTER MEATBALLS

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weekend Guide



Kim Jong Nam may have seemed easygoing, especially in Macau where he lived most of his years in exile. But he had reason to worry. He'd known for years that his younger half brother, the ruler of the pariah state of North Korea, had ordered him hunted down. On a Monday morning in mid-February, that order apparently was carried out X3

**LICENSE TO
BE KILLED**

DRIVE IN

Jake Coyle, AP Film Writer

MONSTERS INTRUDE ON A CULTURE CLASH IN 'GREAT WALL'

AP PHOTO



Matt Damon as William Garin in a scene from "The Great Wall"

"Tell the world what you have seen," a character exclaims in "The Great Wall," "and what is coming!"

The warning is about the mythical mass of marauding monsters that are sweeping down northern China but it could just as easily be for the kind of Hollywood-China collaboration that is "The Great Wall." The first English language feature shot entirely in China, it's the biggest-budget attempt yet to straddle both sides of the Pacific, plucking a movie star (Matt Damon) from the West for a production in the East. In a movie industry where the two biggest markets are North America and China, it's Hollywood's version of having your cake and eating it, too.

But if "The Great Wall" is a forerunner to the cross-cultural blockbustering to come, we may have just as much reason to flee as those being hounded in the film by the Taotie. Those are the four-legged, man-eating creatures of ancient Chinese folklore that are here attacking the Great Wall and the armies that defend it, as the Taotie are said to do every 60 years. They're the Halley's Comet of demons.

With acclaimed Chinese filmmaker Zhang Yimou directing and Damon starring, "The Great Wall" would seem to at least promise to be an intriguing artifact, a movie that would, even in failure, illustrate something interesting about the culture clash it's predicated on. But it turns out to be little more than a monster movie (and a poor one at that) that says

more about corporate-driven global moviemaking than anything about either culture. It, after all, originated as a thinly sketched conceit of Thomas Tull, the former chief executive of the now Chinese-owned Legendary Entertainment.

Six writers are credited for the script and story, which centers on a medieval Irish mercenary, William Garin (Damon), who has come to the Gobi Desert in search of "black powder," that is, early explosives. Though many feared Damon's character was another example of Hollywood's fondness for "white saviors," he is less a heroic protagonist than an audience stand-in for a lavish pageant celebrating Chinese values and valor.

Garin and his Spanish partner, Tovar (Pedro Pascal of "Game of Thrones"), are captured by a group of elite warriors dubbed the Nameless Order whose fortress lies along the Great Wall. They are prisoners initially, but they prove their worth in battle during the first Taotie attack and are subsequently, and somewhat reluctantly, drafted into the epic fight.

The teaming army along the exaggerated, heightened wall is a vibrant swirl of color and choreography. Yimou has long known how to dazzle with movement and historical sweep, notably in films like "House of Flying Daggers" and "Hero." He was also the director of the 2008 Beijing Olympics opening ceremony, and there's a sense that his earlier, feistier art-house days ("To Live," "Raise the Red Lantern") have

given way to a cozier relationship with the Chinese government — and that the films have suffered for it. The whiff of propaganda surrounding "The Great Wall" only adds to the trend.

Yimou's images are almost entirely computer generated in "The Great Wall." For all the attention to its China-set production, the film feels like it takes place nowhere but in a rather dim digital realm that often appears like a knockoff of Peter Jackson's Middle Earth, complete with orc-like beasts.

Few characters emerge out of the blur. General Shao (Zhang Hanyu) presides over the Nameless Order, but it's Jian Tian's Lin Mae who most resonates. She's part of an acrobatic group of warriors who bungee jump off the wall to spear the Taotie. Garin watches her in awe, and quite rightly realizes he's out of his depth.

But the film altogether isn't well stitched together. Characters appear largely as cardboard cutouts. The pacing is frantic. There's surprisingly little sense to the entire ordeal as Lin Mae and Garin fight to stave off the monster hordes.

"The Great Wall," in the end, bridges worlds only by that sad commonality we all share: the disappointment of a bloated, half-baked blockbuster.

"The Great Wall," a Universal Pictures release, is rated PG-13 by the Motion Picture Association of America for "sequences of fantasy action violence." Running time: 104 minutes. ★★★★

BOOK IT

A BEAR. A BAT. A BUTTERFLY.

Images seen in Rorschach inkblots reveal the viewer's unconscious mind, including any serious mental disorders. Or do they? Is the Rorschach test a brilliant diagnostic tool, or a glorified parlor trick?

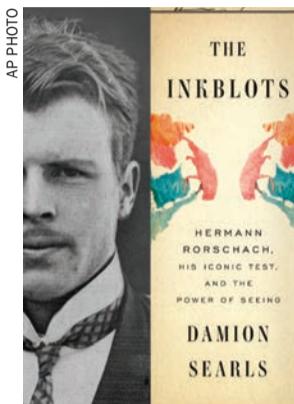
"The Inkblots: Hermann Rorschach, His Iconic Test, and the Power of Seeing" raises these questions and lands in the middle. Author Damion Searls concludes, after much throat-clearing, that patients, in partnership with gifted psychologists, may uncover fascinating areas to explore through the Rorschach. But using the results in parental custody lawsuits or other high-stakes arenas, he writes, is fraught with problems.

For instance, what precisely are we testing when we ask people what they see in inkblots? Surprisingly, we don't know. The test's theoretical underpinnings have never been worked out. That hasn't stopped its runaway success. The 10 cards, printed with symmetrical forms, remain the same as when Swiss psychiatrist Hermann Rorschach first published them in 1921 to accompany his book "Psychodiagnostics."

Rorschach's influences included a children's game called klexography, psychoanalysis trailblazers Freud and Jung, and observations of his asylum patients' interpretations of the set of images.

"Rorschach did not conceive of the blots as a 'test' at all: he called it an experiment, a nonjudgmental and open-ended investigation into people's ways of seeing," Searls writes.

Rorschach resisted initial pressure to use his inkblots in schools as an aptitude test. He



"The Inkblots: Hermann Rorschach, His Iconic Test, and the Power of Seeing" (Crown) by Damion Searls

wrote that the thought of an aspiring student barred from university study because of his work made him feel "a bit like I can't breathe." A systematic collection of test results in a large sample would be required, he wrote, and a solid theoretical basis would need to be established.

Rorschach died tragically at age 37 of peritonitis from a burst appendix a year after publishing "Psychodiagnostics." The inkblots, freed from their creator's control, billowed in popularity as others adapted them to various uses over the decades.

In 1945, a psychiatrist administered the test to Nazi prisoners awaiting judgment in the Nuremberg Trials. In the Sixties, the test peaked at a million uses a year in the United States.

"The Inkblots" is an exhaustive — sometimes exhausting — inspection of a misunderstood psychological test and its inventor. It is impressive to have on the shelf and not always a bear to read. Or is that a butterfly?

Japanese researchers used an MRI to track real-time brain activity of subjects viewing inkblots, finding original and standard answers arise in different parts of the brain.

Pop culture has found the test images irresistible. Andy Warhol made his own series of giant inkblots and titled each of the paintings "Rorschach." Jay Z put one of Warhol's works on the cover of his book "Decoded." Advertisers have used inkblots to sell perfume, investment advice and mobile phones.

Searls, a literary translator of French and German, wades out of his depth when he tries to assess these popularized inkblots as cultural metaphors. The chapter "The Rorschach Test Is Not a Rorschach Test" fails to build a convincing case. But it includes a fun passage where Searls reveals a psychologist tested him with the inkblots and told him he was a little obsessive.

So, there you go: the Rorschach works.

In the end, Searls' obsession with details — gleaned in part from an unpublished archive of source material — grows a bit tiresome. Some readers will find more than they want to know about Rorschach's short life and the subsequent professional feuds over his work's clinical validity and competing scoring systems.

As new data technology emerged in the late 1980s, a new computer program made interpretations based on patient responses to the inkblots. In 2008,

Carla K. Johnson, AP

tTUNES

LITTLE BIG TOWN RETURN TO ROOTS, BUT STAY IN NEUTRAL

AP PHOTO



Little Big Town, "The Breaker" (Capitol Nashville)

nothing noteworthy is going on: "I'm gonna take my time/Throw it in neutral." The most lyrically interesting song on the album is actually by Taylor Swift — that's "Better Man," a tune about being disappointed in someone and still loving them.

Another beauty is the dreamy "Don't Die Young, Don't Get Old," which seems destined to be used in a luxury car commercial or in a montage of wistful people bravely going about their day in a TV drama. The band — Karen Fairchild, Kimberly Schlapman, Jimi Westbrook and Phillip Sweet — do sound great. But to lift a line from one of their new songs, they seem to be "killing time when time won't die."

Mark Kennedy, AP

Regular scheduled programming has resumed for Little Big Town.

The quartet gets back to their country roots on "The Breaker" after exploring an electronic side with Pharrell Williams on 2016's exciting "Wanderlust." They may have come home, but without much purpose.

The band's famous shimmering harmonies are as airy as ever under the guidance of longtime producer Jay Joyce, although the new album is merely pretty without being particularly interesting or urgent.

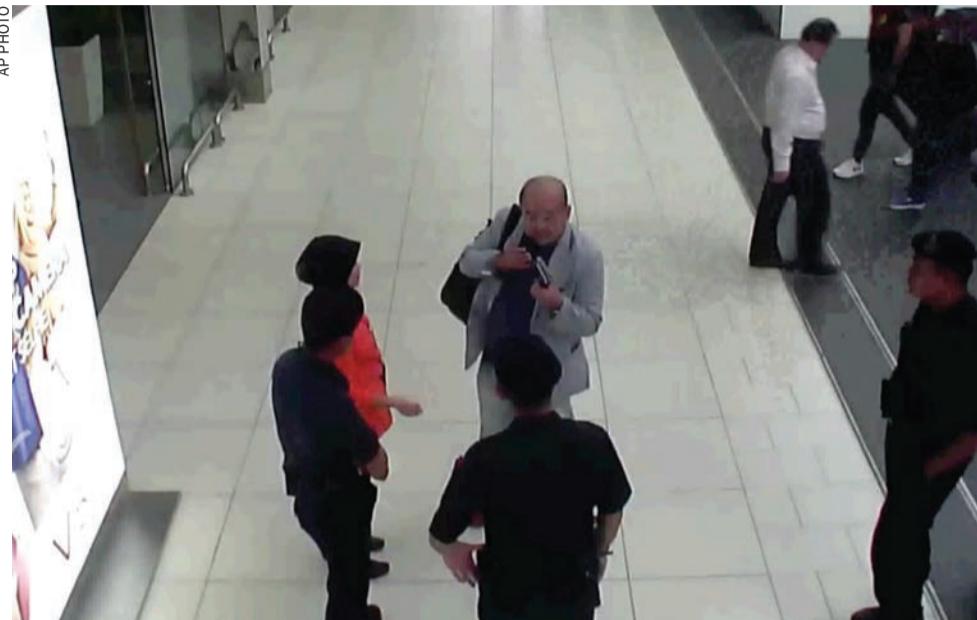
It's all a little aimless, like the back-to-back roaming tunes "We Went to the Beach" — seriously? The beach? — and "Drivin' Around," which sounds like an apparent attempt to recapture the hit "Day Drinking."

Little Big Town is also pretty rambling in "Lost in California" and "Rollin,'" a tune with a clear lyrical warning that

NEWS OF THE WORLD

Kelvin Chan & Tim Sullivan, Macau

AP PHOTO



The mysterious life and death of a North Korean exile

The heavy-set man got out of a taxi one night last September and headed for the lobby bar of the swank Wynn Macau — a quiet place, where women are often in evening dresses and gamblers can relax with USD300 Cuban cigars. He was dressed casually. There were no bodyguards, no flashy women.

It wasn't what you'd expect of a man once tipped to be the next dictator of North Korea.

Kim Jong Nam had spent years in exile, gambling and drinking and arranging the occasional business deal as he traveled across Asia and Europe. In recent years, his fortunes had apparently declined, and he'd moved his family from a luxurious seafront condominium complex in Macau to a more affordable apartment building. He was looking for company when he bumped into a friend outside the Wynn.

"He wanted us to join him because he didn't want to drink alone," said an insider in Macau's gambling industry who was introduced to Kim that night by a mutual friend. In a city awash in new money and Chinese gamblers flaunting their wealth, Kim was low-key and polite, making no mention of his powerful family.

"It just seemed odd that the son of a dictator would just be — you wouldn't know him from an average dude on the street," said the insider, who spoke on condition of anonymity, not wanting to alienate the city-state's gambling fraternity, where privacy is deeply valued.

Kim may have seemed easygoing, but he had reason to worry. He'd known for years that his younger half brother, now the ruler of North Korea, had ordered him hunted down, South Korean intelligence officials say.

On a Monday morning in mid-February, that order apparently was

carried out.

Kim was walking through Kuala Lumpur's cavernous budget airport terminal, a few steps past a Baskin-Robbins ice cream shop, when a pair of women who Malaysian prosecutors say were recruited by a team of North Koreans approached him.

At least one of the women suddenly wiped a powerful toxin on Kim's face, smearing him with VX nerve agent before quickly walking away. Minutes later, after walking to the airport's medical clinic, Kim went into convulsions.

A few minutes after that, as an ambulance rushed him to a hospital, Kim Jong Nam died. He was 45 years old.

Kim's mother was one of North Korea's most famous movie stars. His father was the dictator-prince of North Korea, a deeply isolated country where the same family has been in power since 1948 and the rulers are worshipped in all-encompassing cults of personality.

But Kim Jong Nam's grandfather, the founding ruler Kim Il Sung, didn't approve of his mother, and refused to allow his parents to marry. So Kim spent his childhood in luxurious isolation, hidden from his grandfather, shuttled among Pyongyang mansions and watched over by platoons of bodyguards. When his mother fell ill, reportedly suffering from depression, she was sent to Moscow for treatment and Kim was raised by his maternal aunt.

In those days, his father, Kim Jong Il, loved him deeply, almost desperately. He rocked his son to sleep, and cooed to him "the way a mother calms a crying baby," the aunt, So'ng Hye-rang, wrote in a memoir after she defected to South Korea in the 1990s.

At some point in his childhood,

Kim Jong Nam left home, spending years living either with his mother or in boarding schools in Moscow and Geneva. He came back as a worldly teenager, a young man conversant in a string of languages who found himself back in the walled-off mansions and with just a cousin, his aunt's daughter, for company.

"They had nothing to do. They had no place to go," So'ng wrote in her memoir. They would occasionally be driven around the city, but weren't allowed out of the car. At the seaside, they'd be kept in a sealed-off area where they "experienced the sorrow of being on the vast empty beach."

By that time, Kim Jong Il also had another family, with a dancer named Ko Yong-hui who gave birth to the current ruler, and his brother and sister. Kim Jong Il, who succeeded his father in 1994, shifted what So'ng called his "abnormal, tearful love" of Kim Jong Nam

to his new children.

It was probably around this point that Kim Jong Nam — then seen by most analysts as his father's successor-in-waiting — was pushed aside, almost certainly by his stepmother.

"I think Kim Jong Nam was already out" of the succession race, because of the increased influence of Ko and her children, said Chang Yong Seok, a senior researcher at Seoul National University's Institute for Peace and Unification studies.

"A queen can play a very important role when a crown prince is proclaimed," he added.

Kim Jong Nam began traveling more as he grew into adulthood, setting up homes in Beijing and Macau, where he had children with two women.

In 2001, he was caught with his family trying to enter Japan using a fake passport. He told Japanese officials they were going to Dis-

neyland and was quickly expelled, a major embarrassment for Kim Jong Il that seemingly ended any chance he could succeed his father. Still, most analysts believe he was financially supported by his father, as well as by the Chinese government, North Korea's main ally. He also reportedly worked as a freelance businessman, arranging deals where he could.

It was not always a lonely life.

"He had mistresses abroad, used to meet North Korean diplomats and had a network of friends in North Korea," said Nicolas Levi, a researcher with the Polish Center of Asian Studies. For a while, he also traveled back to North Korea, though he did not attend his father's 2011 funeral.

There's no evidence Kim ever got involved in his homeland's politics, though he told journalists that he didn't believe in the regime's system of hereditary dictatorship.

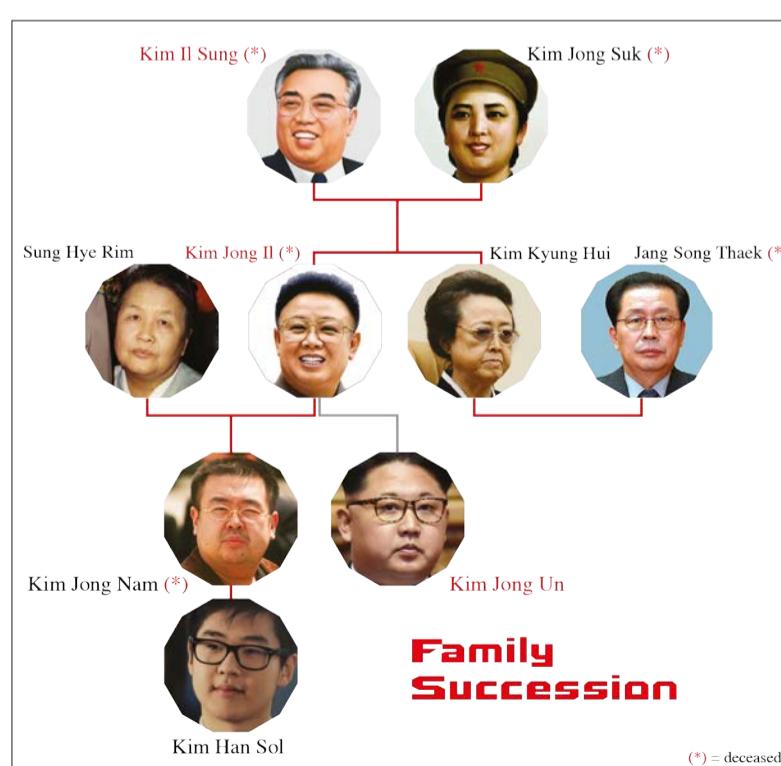
While Kim never fell on hard times, his jet-setting ways appeared to have slowed in recent years. Two years after his father died, his powerful uncle, Jang Song Thaek, was arrested and executed by Kim Jong Un's government. Jang had been close to Kim Jong Nam, and also may have financially supported him, said Chang, the South Korea-based analyst.

He also knew that his brother wanted him dead, apparently fearing he — and his illustrious bloodline — could someday be used against the regime, South Korean intelligence officials have said.

After a mysterious failed attempt to kill him in 2012, South Korean officials say Kim sent his brother a letter, begging for the assassination order to be lifted.

"We have nowhere to go, nowhere to hide, and we know that the only way to escape is to commit suicide," he wrote.

Instead, two women — one Indonesian and the other Vietnamese — were recruited to kill him, with the Indonesian woman telling authorities that a group of men had recruited her for what she believed was a harmless airport prank. They paid her 90 dollars. **AP**



WORLD OF BACCHUS

Jacky I.F. Cheong



CARMIM RÉGIA COLHEITA RESERVA
2011

A blend of Antão Vaz and Arinto. Rich citrine with shimmering golden reflex, the attractive nose offers apricot, custard apple, fragrant oak and honeysuckle. With generous acidity and clear minerality, the fleshy palate delivers lime, pomelo, dried herbs and brioche. Medium-full bodied at 13.5 percent, the juicy entry continues through a tropical mid-palate, leading to a creamy finish.



CARMIM RÉGIA COLHEITA
RESERVA 2008

A blend of Antão Vaz and Arinto. Deep Jonquil with gleaming amber reflex, the scented nose presents pear, peach, green olive and crème Chantilly. With bounteous acidity and firm minerality, the rounded palate supplies grapefruit, passion fruit, pine nut and oaky vanilla. Medium-full bodied at 13.5 percent, the spicy entry persists through an exotic mid-palate, leading to a nutty finish.

The Ampelographic Paradox

On a per capita basis, Portugal is probably the most ampelographically diverse wine-producing country in the world. Home to numerous indigenous varieties, each going by various synonyms in different regions, Portugal is paradoxically both traditionalist and modernist when it comes to wine-making. As per Wine-Searcher data, at least 75 percent of all Portuguese wines are blends. Often regarded at the pinnacle of Portugal's oenological pyramid, port wine alone allows for more than 100 varieties.

With certain exceptions, throughout history, wine blends have been far more common than single-varietal wines, which are a relatively new phenomenon. With a number of notable exceptions, wine blends tend to be associated with the Old World, whereas single-varietal wines the New World. A proximate reason could be that winemakers in the New World, with less conventional and legislative constraints, enjoy more freedom when it comes to expressing and interpreting grape varieties, as if virtuosic musicians e.g. Niccolò Paganini and Franz Liszt expanded the musical boundaries of the violin and piano respectively. (NB: both are of Old World stock, indeed Italian and Austro-Hungarian.) The ultimate reason could well be ne-

cessity. For many regions across the Old World, the climate is far less reliable than that in many parts of the New World. In the not-so-distant past when alcoholic beverages were the only safe drinks available, to quench thirst and contribute to daily calorie intake, wine was more about livelihood and sustenance than luxury and taste. A field blend, therefore, acts as an insurance policy against poor climate and bad harvest, e.g. should Touriga Nacional and Tinta Roriz underperform this year, at least there are Touriga Franca and Tinta Barroca to hold the fort.

Before the technological advances of the industrial era and the grafting of American stock post-phylloxera plague, it was in any case extremely difficult for winemakers to be entirely sure what vines there were in the vineyards, indeed what actually went into the wines. The saying that many a Portuguese winemaker does not know what goes into their wines, therefore, does contain a grain of truth. Single-varietal wines may now be a matter of wine-making philosophy and market trends, but wine blends probably originated from practical constraints and pragmatic adaptations.

Recent vintages available at various wine shops and supermarkets in Macao.

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

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FOOD & BEVERAGE

Sara Moulton, AP

AP PHOTO



MEATBALLS ARE A HEARTY DISH FOR A LATE-WINTER DINNER

After the Mona Lisa, Italy's most beloved and enduring gift to world culture might be the meatball. But talk to any two Italian cooks about which ingredients actually comprise a meatball and you're going to get an argument. Fine. I took this contentiousness as a license to concoct a meatball recipe of my own using the best tips from Italian friends and colleagues. Let's start with the meat in this meatball. Ideally, it should be an equal mix of beef, pork and veal, allowing each one to contribute its own unique flavor and texture. If you can't find ground veal at your supermarket, opt for the meatloaf mix, which contains all three

meats. If there's no ground veal and no meatloaf mix, you'll be fine with half pork and half beef. To amp up the flavor to an even higher level, I've prescribed several umami bombs: prosciutto, Parmigiano-Reggiano and tomato paste. And of course, minced garlic. Tradition requires meatballs to be cooked well done, which can make them dry. Accordingly, I've combined the meat mixture with a panade. Panade, a paste made of breadcrumbs soaked in milk, keeps the meat juicy as the meatballs cook. Of course, when you make meatballs, you want them to

retain their shape. A raw egg helps to bind the ingredients, but you also want to be sure to mix them rigorously, either in a stand mixer or with your hands. Refrigerating the meatballs for 30 minutes before sauteing them also helps. The finishing touch is to simmer the meatballs in the tomato sauce. This process allows for an exchange of flavors. Indeed, I think of it as a marriage. Both the meatballs and the sauce benefit greatly. This hearty dish is tailor-made for a blustery late-winter dinner. There won't be much argument at the table about its deliciousness.

BETTER MEATBALLS

START TO FINISH

2 hours, 15 minutes (1 hour, 15 minutes active), serves: 6

3/4 cup fresh bread crumbs
 1/2 cup whole milk
 1/2 pound ground beef (85 percent lean)
 1/2 pound ground pork
 1/2 pound ground veal
 2 ounces prosciutto, finely chopped
 2 ounces finely grated Parmigiano-Reggiano, plus extra for garnish
 1 large egg
 2 tablespoons tomato paste
 2 teaspoons minced garlic
 3/4 teaspoon kosher salt
 1/2 teaspoon black pepper
 3 tablespoons vegetable oil plus extra for cooking the little patty
 1/2 cup all-purpose flour
 1/2 cup red wine
 Marinara Sauce (recipe below) or 5 cups store-bought marinara
 1 pound spaghetti

Chopped fresh parsley for garnish

In the bowl of a stand mixer, soak the bread crumbs in the milk for 20 minutes. Add the ground beef, pork, veal, prosciutto, Parmigiano-Reggiano, egg, tomato paste, garlic, salt and pepper, and using a paddle attachment, beat the mixture for 1 minute or until it is very well mixed. (Note: If you don't have a stand mixer, just mix all the ingredients well with your hands for about 3 minutes.)

Pinch off a little bit of the meat mixture, form it into a patty and in a small skillet saute it until it is cooked through. Taste and add more salt and pepper, if desired. Scoop out the mixture, preferably using a 1-ounce ice cream scoop and roll into balls. (If you don't have an ice cream scoop, roll the meat into walnut-size balls.) Chill for 30 minutes.

In a large skillet heat half the oil over medium-high heat. Toss half the meatballs in the flour, shaking off the excess and add them to the hot oil. Reduce the heat to medium and cook the meatballs, shaking the pan and turning them gently until they are browned on several sides. Transfer them to a paper towel-lined plate. Repeat the procedure with the remaining flour, oil and meatballs.

Add the wine to the skillet and simmer it, scraping up the brown bits, until it is reduced by half. In a large saucepan combine the meatballs with the marinara and the reduced wine. Bring the liquid just up to a boil, turn it down to a simmer and simmer it gently, stirring occasionally, for 20 minutes.

SPEEDY MARINARA SAUCE

Makes: About 5 cups

4 large garlic cloves, smashed
 1/4 cup extra-virgin olive oil
 1/4 teaspoon red pepper flakes
 2 (28-ounce) cans plum tomatoes (preferably fire-roasted), chopped

KOSHER SALT

In an unheated medium saucepan combine the garlic and the oil. Reduce the heat to medium and cook, turning over the garlic several times, until it is just golden, 4 to 6 minutes. Add the red pepper flakes and cook, stirring, for 30 seconds. Add the tomatoes and a hefty pinch of salt, bring to a boil, reduce the heat, and cook at a brisk simmer until the sauce is reduced to about 5 cups, 20 to 25 minutes. Discard the garlic. Season with salt to taste.

Nutrition information per serving of the meatballs:
 739 calories; 223 calories from fat; 25 g fat (8 g saturated; 0 g trans fats); 128 mg cholesterol; 874 mg sodium; 78 g carbohydrate; 4 g fiber; 5 g sugar; 43 g protein.

Nutrition information per serving of the sauce: 628 calories; 346 calories from fat; 38 g fat (5 g saturated; 0 g trans fats); 0 mg cholesterol; 493 mg sodium; 48 g carbohydrate; 18 g fiber; 27 g sugar; 10 g protein.

WHAT'S ON



TODAY (MAR 3)

THE EIGHT MALLETS AND THE MACAU CHINESE ORCHESTRA PRESENT "CHIMERAS"

Four musicians play irresistible melodies with eight percussion mallets! The Macau Chinese Orchestra, under the baton of its Music Director Pang Ka Pang, collaborates with 'The Eight Mallets' from China to present a stunning and breath-taking concert not to be missed! The Eight Mallets ensemble was formed in the early 1990's by four percussionists from different institutions and groups in China. The name of the group is derived from the eight drum mallets the four musicians use.

TIME: 8pm

ADMISSION: MOP80, MOP100, MOP120, MOP150

VENUE: Macau Cultural Centre, Av. Xian Xing Hai, s/n, NAPE

ORGANIZER: Macau Chinese Orchestra

ENQUIRIES: (853) 8399 6699

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

TICKETING: (853) 2855 5555

www.macauticket.com



WORLD HERITAGE IMAGERY SPRING CONCERT

Spring is just around the corner so why not take a leisurely stroll around the city's acclaimed World Heritage sites accompanied by equally enchanting melodies? Macau Orchestra's Music for All series presents the World Heritage Imagery Spring Concert in the courtyard-style mansion of the Mandarin's House, once the home of the great Chinese thinker Zheng Guanying, which must serve as the perfect setting in which to enjoy the stirrings of Spring.

TIME: 4pm

VENUE: Mandarin's House

ADMISSION: Free

ORGANIZER: Macau Orchestra

ENQUIRIES: (853) 2853 0782

www.icm.gov.mo/om



TOMORROW (MAR 4)

WEEKEND MUSIC PARTY - SAND ART MUSIC SHOW

The Macau Orchestra, using classical music and sand drawing, stage cross-medium art performance combining paintings, music, and lighting. In "The Weekend Music Party - Sand Art Music Show", Ma Wing Cheung, a renowned sand-painting artist in Hong Kong, will create with his deft hands stunningly beautiful pictures to vigorous music which will indulge the audience with surprises.

TIME: 4pm

ADMISSION: MOP100, MOP120

VENUE: Dom Pedro V Theatre

ORGANIZER: Macau Orchestra

ENQUIRIES: (853) 2853 0782

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

TICKETING: (853) 2855 5555

www.macauticket.com



SUNDAY (MAR 5)

SAILING FOR DREAMS - WORKS BY KWOK WOON

Navy Yard No.1 near A-Ma Temple - a former Government Dockyard once used for shipbuilding and overhaul - now serves as a venue for exhibitions and performing arts, with the first exhibition 'Sailing for Dreams - Works by Kwok Woon' displaying late Macau artist Kwok Woon's paintings. One of the founding members of the Círculo dos Amigos da Cultura de Macau, Kwok actively promoted the art of Macau throughout his life for which he was highly regarded.

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

UNTIL: April 23, 2017

VENUE: Navy Yard No.1, Rua de S. Tiago da Barra

ORGANIZER: Cultural Affairs Bureau

ADMISSION: Free

ENQUIRIES: (853) 8988 4000

www.icm.gov.mo



MONDAY (MAR 6)

4:35 - WORKS BY LEI CHEOK MEI

Everyday at 4:35, waiting for the familiar music, whereas strangers conducted a memorial ceremony from their unwanted stuff. Lei Cheok Mei, born in Macau in 1991. She graduated from the Department of Filmmaking at Taipei National University of the Arts, with her graduation work "Luggage" being sponsored by the Cultural Affairs Bureau.

TIME: 12pm-7pm(Closed on Tuesdays)

DATE: March 4-26, 2017

VENUE: Intersection of Av. do Coronel Mesquita and Av. do Almirante Lacerda

ADMISSION: Free

ORGANIZER: Ox Warehouse

ENQUIRIES: (853) 2853 0026

oxwarehouse.blogspot.com



TUESDAY (MAR 7)

AD LIB - KONSTANTIN BESSMERTNY

This exhibition presents 34 of renowned Russian artist Konstantin Bessmertny's recent paintings, sculptures, installations and videos, with the artist choosing not to theme this bustling, humorous visual feast in which he shares his personal musings and wittily responds to different phenomena occurring in society. A resident of Macau since 1993, Bessmertny once said: "I like a critical, sarcastic point of view on a subject. I prefer to take on a serious subject as a comedian rather than as a politician [...] Our duty as artists is to do as much as possible to influence bureaucrats and rich people."

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays)

UNTIL: May 28, 2107

VENUE: Macau Museum of Art, Av. Xian Xing Hai, s/n, NAPE

ADMISSION: Free

ORGANIZER: Macau Museum of Art

ENQUIRIES: (853) 8791 9814

www.mam.gov.mo



WEDNESDAY (MAR 8) AH CHUNG'S COLLECTION EXHIBITION

The works of Ah Chung - one of Hong Kong's most popular painters - often surprise his readers with touches of Zen and flashes of humour. His artworks combine both traditional and modern features, usually concluded with some simple taglines full of his trademark philosophical insights.

Macpro Art Space
TIME: 12pm-6pm (Closed on Mondays, open on Public Holidays)
VENUE: No.11, Rua da Felicidade

MACPRO GALLERY
TIME: 9am-6pm (Closed on Saturdays, Sundays and Public Holidays, registration by telephone)
VENUE: Centro Comercial Praia Grande, 2nd Floor, No. 429, Av. da Praia Grande
ENQUIRIES: (853) 2833 7828
ORGANIZER: Macpro Gallery
macprogallery.com/en/node/3046



THURSDAY (MAR 9) EXHIBITION AT UNESCO CENTRE OF MACAU

Enjoy a feast of a cultural exchange between Macau and Chinese artists in the exhibition celebrating outstanding ladies from ancient and modern China in which 60 riveting works by local artist Wong Fong Man are showcased.

TIME: 10am-7pm
DATE: March 9-15, 2107
VENUE: UNESCO Centre of Macau, Alameda d'Assumpção NAPE
ADMISSION: Free
ORGANIZER: Macau Foundation
ENQUIRIES: (853) 2872 7066
www.fmac.org.mo

Sands WEEKEND



2017 SANDY LAM PRANAVA WORLD TOUR - MACAO
8pm, 4 March (Saturday)
Cotai Arena

Sandy Lam is an award-winning Cantopop veteran. Pranava, which means "cosmic sound" in Sanskrit, represents an explosion of celestial energy. With world-class international musicians, outstanding arrangements, stage design, choreography and costumes, as well as a full repertoire of classic love ballads and upbeat dance tracks, fans will be both energised and enlightened.

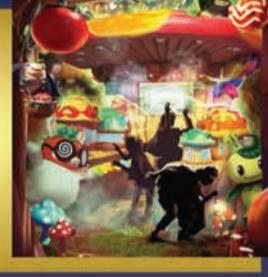
Tickets: From MOP/HKD 488, call reservations +853 2882 8818 cotaiticketing.com



MONKEY KING
From 9 February
Sands Cotai Theatre, Sands Cotai Central

Monkey King is a spectacular stage show based on the famous Ming Dynasty novel "Journey to the West", considered one of the four great novels of Chinese literature. The Monkey King breaks new ground in interpreting this classic tale to appeal to a modern audience, featuring dance, skilful acrobatics, drama, martial arts, magic and other great Chinese elements. The show also features the most advanced 3D effects, LED screen projections, video mapping and full surround sound together with creative lighting effects, choreography, music and spectacular colourful costumes.

Tickets: From MOP/HKD 420, call reservations +853 2882 8818
30% off for Macao ID holders on presentation of their card. Offer runs until 28 February. cotaiticketing.com



PLANET J A UNIVERSE APART
Daily
Planet J, Shop 3009 Level 3, Shoppes at Cotai Central

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

Call reservations +853 8791 6000



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MOP50,000	One night in a Suite + 30-minutes back massage for two at The Parisian Macao
MOP20,000	One night in a Deluxe Room at The Parisian Macao
MOP8,000	A dinner buffet for two at Le Buffet

*Terms and conditions apply.

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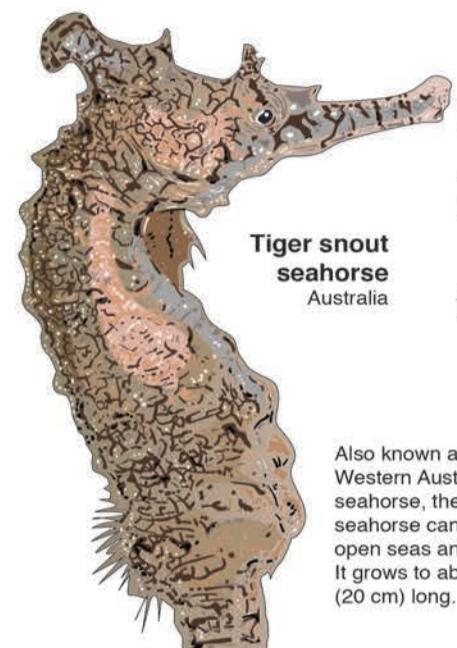
WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

SEAHORSES

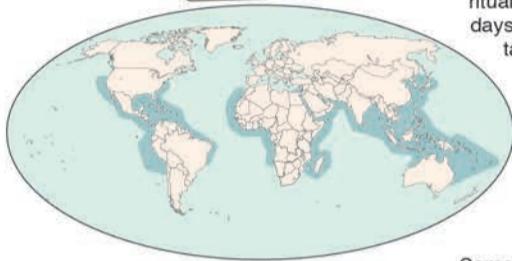
There are about 54 species of this decidedly interesting fish. Closely related to pipefish and seadragons, seahorses range in size from smaller than an inch (2.5 cm) to 14 inches (35 cm) long. They are found in temperate and tropical waters around the world.



Tiger snout seahorse
Australia

Also known as the Western Australian seahorse, the tiger snout seahorse can be found in both open seas and shallow seas. It grows to about 9 inches (20 cm) long.

Seahorse courting rituals last for many days before mating takes place.



Home sweet home

Seahorses like to live in coral reefs, seagrasses and mangrove forests. They tend to live in fairly shallow water, clinging to seaweed or coral branches. It is not easy to spot seahorses in the wild because they blend into their surroundings and can remain still for long periods of time.

In a word

Seahorses belong to the genus *Hippocampus*. "*Hippocampus*" is derived from the Greek words "hippos" and "kampos," which mean "horse" and "sea monster."

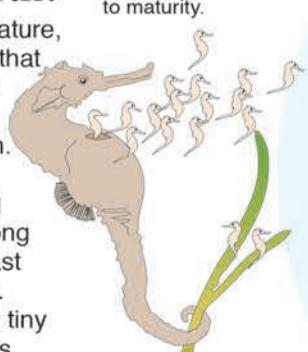
Dinnertime

Seahorses eat almost constantly because they don't have a stomach and food passes through them quickly. An adult seahorse will eat 30 to 50 times per day. Seahorses don't have teeth. They suck in their tiny prey and swallow it whole. They feed on plankton, small fish and tiny crustaceans, which they ambush by hovering, camouflaged, in plants and corals nearby.

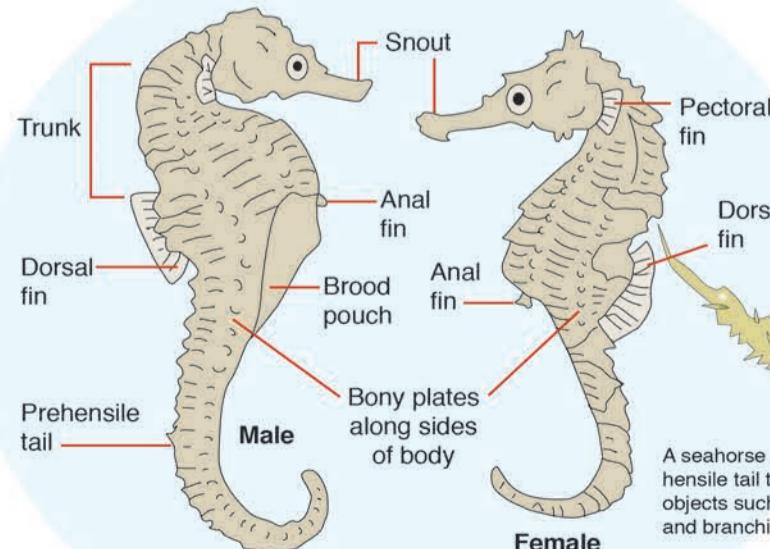
As fish go, seahorses are not great swimmers. They tend to wait for their food to come to them rather than chasing down dinner.

Males give birth!

In an unusual twist of nature, it is the male seahorse that gives birth. The female inserts her eggs into the male's brood pouch. Gestation may last several weeks. Birthing is characterized by strong contractions and can last minutes, hours or days. Newborns look just like tiny versions of their parents.



A food source for many fish, only a fraction of baby seahorses will grow to maturity.



The eyes of a seahorse can move independently. Being able to look both forward and backward is a great advantage when hunting prey.

A seahorse uses its prehensile tail to hang on to objects such as seaweed and branching corals.



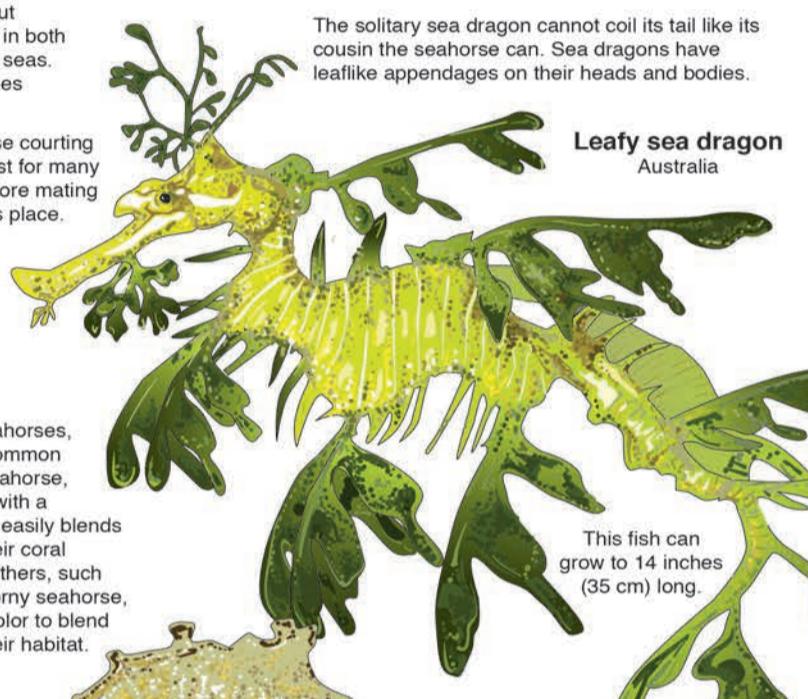
Pot-bellied seahorse
Australia

At about 14 inches (35 cm), the big-belly seahorse, or pot-bellied seahorse, is one of the largest seahorses.



Leafy sea dragon
Australia

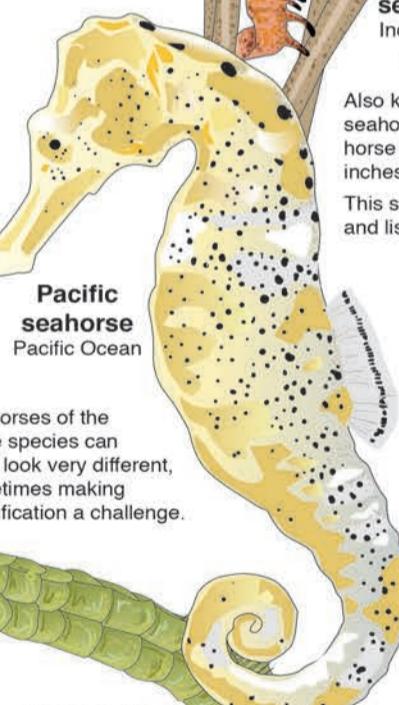
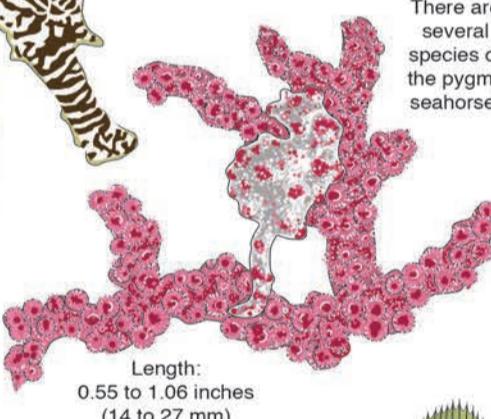
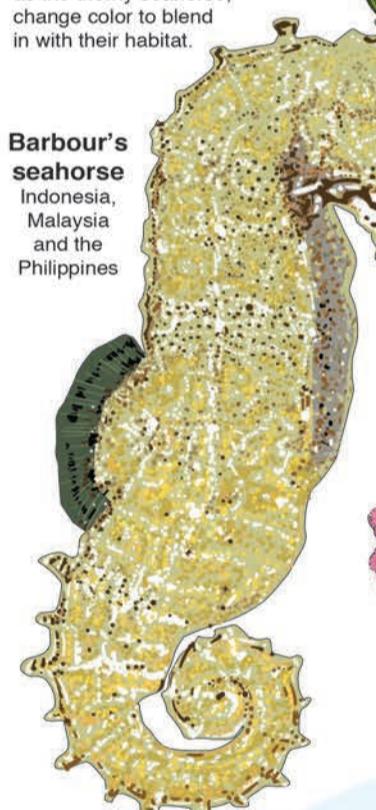
The solitary sea dragon cannot coil its tail like its cousin the seahorse can. Sea dragons have leaflike appendages on their heads and bodies.



Pygmy seahorse
Southeast Asia

Some seahorses, like the common pygmy seahorse, are born with a color that easily blends in with their coral habitat. Others, such as the thorny seahorse, change color to blend in with their habitat.

Barbour's seahorse
Indonesia, Malaysia and the Philippines



Pacific seahorse
Pacific Ocean

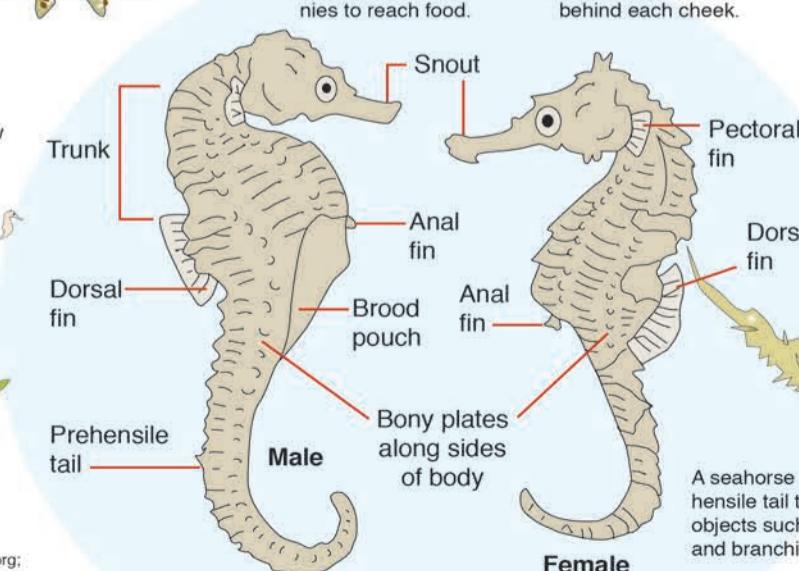
Also known as the thorny seahorse, the spiny seahorse can grow to 6 or 7 inches (15 to 17 cm) long.

This species is quite rare and listed as vulnerable.

Widespread and commercially raised, the Pacific seahorse is one of the larger species. It grows to about 12 inches (30.5 cm).

Seahorses are popular aquarium fish, but difficult to raise in captivity because they need to eat live food.

Seahorses are popular aquarium fish, but difficult to raise in captivity because they need to eat live food.



Sargassum pipefish
Western Atlantic