



**CORAL REEFS**

# A matter of survival

Coral reefs produce some of the oxygen we breathe. The world has lost roughly half its coral reefs in the last 30 years. Scientists are in a race against time and heat to save at least a fraction of these unique ecosystems **X3**



- MOVIES: JOHN WICK: KONG: SKULL ISLAND
- BOOKS: THE IDIOT BY ELIF BATUMAN
- MUSIC: DIVIDE BY ED SHEERAN
- WINE: THE VALLEY OF GREEN GRASS
- FOOD & DRINK: CHICKPEA CREPES

DRIVE IN

Jake Coyle, AP Film Writer

**IN 'SKULL ISLAND,' KONG GETS DRAFTED INTO VIETNAM**

Not since Marlon Brando in "Apocalypse Now" murmured of "the horror" has such a brooding beast lurked deep within a war-ravaged jungle as the King Kong of "Kong: Skull Island."

Yes, the big ape is back, this time with a rollicking Vietnam War backdrop and the Creedence Clearwater-thumping soundtrack to match. The year is 1973, Nixon is pulling troops out of Vietnam and American explorer Bill Randa (John Goodman) has convinced a senator (Richard Jenkins) to bankroll a quick expedition on the way out to an uncharted South Pacific island

where "myth and science meet." Unlike Brando's Colonel Kurtz, we don't have to wait very long for our errand boys — a cobbled-together team lead by Lieutenant Colonel Packard (Samuel L. Jackson) — to encounter Kong on the exotic island. No sooner has their swarm of helicopters penetrated the island's permanently stormy perimeter is Kong swatting them away like flies, and the soldiers — fresh off the failed war — yet again find themselves in a gruesome quagmire. What's a gorilla got to do with Vietnam? Well, that's the 800-pound metaphor in the room.

"Kong: Skull Island" is the latest in a long line of reboots going back to the 1933 original. The disappointment of Peter Jackson's lavish but bloated 2005 attempt pushed producers to explore some other kind of evolution for the chest-pounding primate. Director Jordan Vogt-Roberts (whose only previous feature was the indie comedy "The Kings of Summer") has uprooted the tale from its imperialist origins (beware of what you plunder abroad) and commissioned Kong as a stand-in for the folly of Vietnam.

The shift, which follows a brief World War II preamble, gives "Kong: Skull Island" a strange and surreal energy. An "Apocalypse Now" with monsters is about as bizarre a fit as you'd expect. It is, at least, not the cookie-cutter monster movie it might have been, and Vogt-Roberts — who fills his movie with napalm gas, a chattering Nixon bobble head and fireballs in dense jungles — gleefully plunges into his cartoonish, digitally rendered heart of darkness.

The result is at turns grim and goofy. "Kong: Skull Island," penned by Dan Gilroy, Max Borenstein and Derek Connolly, is never quite sure which it wants to be, but Vogt-Roberts is having too much fun to care.

The team includes a British expy (Tom Hiddleston, who tries to do little beyond handsomely



A scene from "Kong: Skull Island"

smolder through the film), a self-described "anti-war" photojournalist (Brie Larson, mostly just running with the pack and, later, catching Kong's eye), and a handful of Vietnam vets under Packard's command.

The island, shot in Hawaii, is a verdant, mountainous paradise filled with not just Kong but other gargantuan creatures — a giant octopus, a long-legged spider — and, it turns out, John C. Reilly. He pops up as Hank Marlow, a WWII pilot downed on Skull Island decades earlier, whose long years there have left him a little nutty.

There's something here about the tragic sacrifices and wasted he-

roism of soldiers, used as pawns against the wrong foes. Jackson's Packard — a bloodthirsty cowboy who wants to stay in the rodeo — takes the mission as a happy reprieve from the peace time he fears, but his infantry men wish they could just go home.

Whereas Reilly's instinct is to lean into the movie's absurdities, Jackson (in fine, full-throated form) solemnly readies for a mano-a-mano showdown with Kong. By then, it has turned out that Kong isn't the real enemy, but Packard is undeterred. When others want to call in the cavalry, he glowers: "I am the cavalry!" Ultimately, the film's Vietnam

setting is less about warfare and history than finding an intoxicating canvas for a pretty old story. "Kong: Skull Island" is more about the monster clashes and, as the post-credit clip (a true commercial) proves, setting up future installments. A wider kaiju-verse is planned.

King Kong, like many before him, has merely been drafted into a war not his choosing.

"Kong: Skull Island," a Warner Bros. release, is rated PG-13 by the Motion Picture Association of America for "intense sequences of sci-fi violence and action, and for brief strong language." Running time: 118 minutes. ★★☆☆



Tian Jing (left), Brie Larson, Tom Hiddleston and Thomas Mann appear in a scene from "Kong: Skull Island"

BOOK IT

**FUNNY, FIRST NOVEL ABOUT FRESHMAN LOVE AT HARVARD**

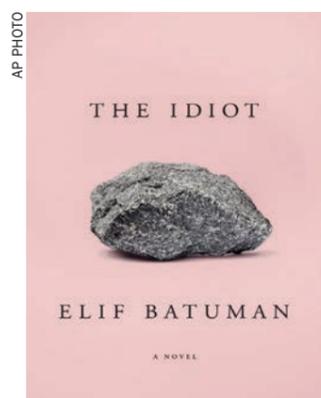
"The Idiot," Elif Batuman's beautifully written first novel, is a wry, funny coming-of-age story set at the dawn of email among a group of Harvard brainiacs too nerdy and self-involved to even think about sex, drugs and drinking, the usual pastimes of college students.

The heroine, Selin Karadag, is the good-hearted, naive yet preternaturally wise daughter of Turkish immigrants. When the story begins, she is shopping for classes and getting to know her overachieving roommates.

Over the course of the novel she will fall helplessly in love with an older boy named Ivan in her Russian language class. She will even travel to his native Hungary to teach English over the summer in the hope of spending time with him.

Their tortured but chaste relationship develops largely through the new medium of email. And when she isn't musing about such things as the difference between Noam Chomsky's view of language and the Sapir-Whorf hypothesis, she agonizes over his cryptic emails.

Readers figure out long before Se-



"The Idiot" (Penguin Press) by Elif Batuman

lin that the relationship is doomed. Yet, as must happen in novels of this genre, she endures and emerges a wiser and more spiritually perfect being.

Batuman, a staff writer for The New Yorker, has an extraordinarily deft touch when it comes to sketching character. There's Selin's friend Ralph, for instance. The two met at a summer program for high school students about the Northern European Renaissance.

Ralph is premed but taking art his-

tory and thinking about majoring in government. The thought of majoring in government is baffling to Selin, who knows she will be a writer. "It wasn't clear to me what was going to happen to them after college. Were they going to be our rulers?" she wonders.

That deadpan voice, so suited to Harvard Square, gives way to slapstick humor in the latter part of the novel, when she meets her hosts in the Hungarian countryside. Here Batuman captures the antic quality of Americans abroad interacting with non-English speaking locals.

The novel fairly brims with provocative ideas about language, literature and culture. The title itself pays homage to Dostoyevsky's namesake novel, whose main character, like Selin, is so good and noble he might be mistaken for an idiot. And while the plot proceeds at the stately, sometimes tedious, pace of the 19th-century novels Selin is reading for a literature course, you won't want to miss it — as long as you're willing to feel empathy for a bunch of superior beings who in one way or another are destined to be our rulers.

Ann Levin, AP

TTUNES

**ED SHEERAN SHOWS VAST TALENT IN NEW ALBUM 'DIVIDE'**



Ed Sheeran, "Divide" (Atlantic)

Don't believe the title of Ed Sheeran's new album. He doesn't want to divide. His math this time is all about compiling, accumulating.

On "Divide," the British singer-songwriter shoots out a dozen, vastly different songs that showcase his tremendous musical ability, from misty ballads to hip-hop. Each one is calculated to find a happy fan somewhere.

If you were looking for a consistent sound, move along. Sheeran's third full-length album is a bit like the singer himself: in flux. He's only 26 yet nostalgic for the days of first kisses. He's in love, but misses his exes. He combines cynicism, idealism and beguiling insecurity.

"I beg you don't be disappointed with the man I've become," he sings in the terrific opening track "Eraser," a hard-strumming meditation on fame akin to Eminem's "Lose Yourself." He mentions in two different songs that he has no college degree and calls himself "just a boy with a one-man show."

The album has already produced big hits, including the foot-stomping U2-like rocker "Castle on the Hill" that's destined for arena singalongs, and the slinky, spare "Shape of You," bound for every dance floor.

But there are missteps, such as "Perfect," with its swelling orchestra and sincerity, which seems written for a Disney movie. And the bluesy and overwrought "Dive" sounds like a John Mayer reject (Better ballads are "How Would You Feel (Paeon)" and "Happier.")

Then there are the experiments, like "Galway Girl," an audacious mix of Celtic fiddle and rap which just skirts the edge of parody. "What Do I Know?" — a rare and ginger foray into politics — comes off wishy-washy ("We could change this whole world with a piano.")

Sheeran is best when he's heartbroken and bitter and he's gloriously both on "New Man," a pop take-down of an ex-lover's gym-sculpted new man. Later, when Sheeran's voice breaks in "Supermarket Flowers," a lovely farewell to a grandparent, it's impossible not to be moved.

The CD continues his embrace of mathematical titles — previous albums include 2014's "X" and 2011's "+." The new one is certain to add listeners, subtract a few weary of his inconsistency, but definitely multiply his bank account. However you divide it, Sheeran is a special talent.

Mark Kennedy, AP

## NEWS OF THE WORLD

Elena Becatoros, AP, South Ari Atoll

AP PHOTO



## Scientists race to prevent wipeout of world's coral reefs

There were startling colors here just a year ago, a dazzling array of life beneath the waves. Now this Maldivian reef is dead, killed by the stress of rising ocean temperatures. What's left is a haunting expanse of gray, a scene repeated in reefs across the globe in what has fast become a full-blown ecological catastrophe.

The world has lost roughly half its coral reefs in the last 30 years. Scientists are now scrambling to ensure that at least a fraction of these unique ecosystems survives beyond the next three decades. The health of the planet depends on it: Coral reefs support a quarter of all marine species, as well as half a billion people around the world.

"This isn't something that's going to happen 100 years from now. We're losing them right now," said marine biologist Julia Baum of Canada's University of Victoria. "We're losing them really quickly, much more quickly than I think any of us ever could have imagined." Even if the world could halt global warming now, scientists still expect that more than 90 percent of corals will die by 2050. Without drastic intervention, we risk losing them all. "To lose coral reefs is to fundamentally undermine the health of a

very large proportion of the human race," said Ruth Gates, director of the Hawaii Institute of Marine Biology.

Coral reefs produce some of the oxygen we breathe. Often described as underwater rainforests, they populate a tiny fraction of the ocean but provide habitats for one in four marine species. Reefs also form crucial barriers protecting coastlines from the full force of storms.

They provide billions of dollars in revenue from tourism, fishing and other commerce, and are used in medical research for cures to diseases including cancer, arthritis and bacterial or viral infections.

"Whether you're living in North America or Europe or Australia, you should be concerned," said biologist Ove Hoegh-Guldberg, director of the Global Change Institute at Australia's University of Queensland. "This is not just some distant dive destination, a holiday destination. This is the fabric of the ecosystem that supports us."

And that fabric is being torn apart. "You couldn't be more dumb [...] to erode the very thing that life depends on — the ecosystem — and hope that you'll get away with it,"

Hoegh-Guldberg said.

Corals are invertebrates, living mostly in tropical waters. They secrete calcium carbonate to build protective skeletons that grow and take on impressive colors, thanks to a symbiotic relationship with algae that live in their tissues and provide them with energy.

But corals are sensitive to temperature fluctuations, and are suffering from rising ocean temperatures and acidification, as well as from overfishing, pollution, coastal development and agricultural runoff.

A temperature change of just 1 to 2 degrees Celsius (1.8 to 3.6 degrees Fahrenheit) can force coral to expel the algae, leaving their white skeletons visible in a process known as "bleaching."

Bleached coral can recover if the water cools, but if high temperatures persist for months, the coral will die. Eventually the reef will degrade, leaving fish without habitats and coastlines less protected from storm surges.

The first global bleaching event occurred in 1998, when 16 percent of corals died. The problem spiraled dramatically in 2015-2016 amid an extended El Nino natural weather phenomenon that warmed

Pacific waters near the equator and triggered the most widespread bleaching ever documented. This third global bleaching event, as it is known, continues today even after El Nino ended.

Headlines have focused on damage to Australia's famed Great Barrier Reef, but other reefs have fared just as badly or worse across the world, from Japan to Hawaii to Florida.

Around the islands of the Maldives, an idyllic Indian Ocean tourism destination, some 73 percent of surveyed reefs suffered bleaching between March and May 2016, according to the country's Marine Research Center.

"This bleaching episode seems to have impacted the entire Maldives, but the severity of bleaching varies" between reefs, according to local conditions, said Nizam Ibrahim, the center's senior research officer.

Worst hit have been areas in the central Pacific, where the University of Victoria's Baum has been conducting research on Kiritimati, or Christmas Island, in the Republic of Kiribati. Warmer water temperatures lasted there for 10 months in 2015-2016, killing a staggering 90 percent of the reef.

Baum had never seen anything like it.

"As scientists, we were all on brand new territory," Baum said, "as were the corals in terms of the thermal stress they were subjected to."

To make matters worse, scientists are predicting another wave of elevated ocean temperatures starting next month.

"The models indicate that we will see the return of bleaching in the South Pacific soon, along with a possibility of bleaching in both the eastern and western parts of the Indian Ocean," said Mark Eakin, coral reef specialist and coordinator of the National Oceanic and Atmospheric Administration's Coral Reef Watch, which uses satellites to monitor environmental conditions around reefs. It may not be as bad as last year, but could further stress "reefs that are still hurting from the last two years."

The speed of the destruction is what alarms scientists and conservationists, as damaged coral might not have time to recover before it is hit again by warmer temperatures.

But some may have a chance.

Last month, Hoegh-Guldberg helped launch an initiative called 50 Reefs, aiming to identify those reefs with the best chance of survival in warming oceans and raise public awareness. His project partner is Richard Vevers, who heads the XL Caitlin Seaview Survey, which has been documenting coral reefs worldwide.

"For the reefs that are least vulnerable to climate change, the key will be to protect them from all the other issues they are facing — pollution, overfishing, coastal development," said Vevers, who founded The Ocean Agency, an Australian organization seeking new technologies to help mitigate some of the ocean's greatest challenges. If the reefs remain healthy and resilient, "they can hopefully become the vital seed-centers that can repopulate surrounding reefs."

Nature itself is providing small glimmers of hope. Some of Kiritimati's corals, for example, are showing tentative signs of a comeback.

But scientists don't want to leave it to chance, and are racing ahead with experiments they hope might stave off extinction.

"We've lost 50 percent of the reefs, but that means we still have 50 percent left," said Gates, who is working in Hawaii to breed corals that can better withstand increasing temperatures. "We definitely don't want to get to the point where we don't intervene until we have 2 percent left."

Going a step further, she is also trying to "train" corals to survive rising temperatures, exposing them to sub-lethal heat stress in the hope they can "somehow fix that in their memory" and survive similar stress in the future.

"It's probably time that we start thinking outside the box," Gates said. "It's sort of a no-win game if we do nothing."

WORLD OF BACCHUS

Jacky I.F. Cheong



GLENFARCLAS 12 YEARS OLD

Luminous amber with light golden hues, the delicate nose offers cranberry, crème brûlée, sea salt and white smoke. With a fresh mouthfeel, the energetic palate delivers red apple peel, roasted barley, walnut cake and fragrant oak. Medium-bodied at 43 percent, the grassy entry carries onto a lively mid-palate, leading to a malty finish.



GLENFARCLAS 17 YEARS OLD

Rich amber with bright golden reflex, the aromatic nose presents mandarin peel, dates, butterscotch, white smoke and iris. With a rounded mouthfeel, the luxurious palate supplies raspberry, plum, cinnamon, maltose and violet. Medium-full bodied at 43 percent, the composed entry continues through a creamy mid-palate, leading to a longer finish.



GLENFARCLAS 21 YEARS OLD

Saturated amber with shimmering tawny reflex, the scented nose effuses morello cherry, prune, clove, roasted almond and geranium. With an unctuous mouthfeel, the redolent palate emanates redcurrant, red delicious, spice box, black chocolate and lavender. Full-bodied at 43 percent, the potent entry evolves into a complex mid-palate, leading to a lingering finish.

The Valley of Green Grass

Of the 100 or so operating single malt distilleries in Scotland, Glenfarclas stands out as a little rarity. In a world increasingly inundated with NAS (no age statement) whiskies bottled at the legal minimum of 40 percent propped up by shrewd marketing and E150a caramel colouring, Glenfarclas is no doubt a bastion of traditional values. The name Glenfarclas is of Gaelic etymology, literally meaning "glen of the green grassland". Glenfarclas received its official license in 1836, and that is regarded as its year of establishment. However, it is often the case that distilleries – in Scotland in particular – had begun whisky production long before they were licensed in the 19th century. In fact, the reason why there are so few distilleries in the Lowland and yet so many in the inconveniently far-flung corners of Scotland, is precisely because of tax, as unavoidable as death. The more remote it is, the more likely it is that the distillery might just about dodge HM's taxmen. The advent of railways rendered all such attempts futile, and it is no coincidence that the majority of Scottish distilleries were officially founded in the 19th century.

The Grant family acquired Glenfarclas in 1865, and has been running the distillery ever since. Situated in Ballindalloch, Banffshire, Glenfarclas is within the geographical boundaries of Speyside, and yet its labels are invariably inscribed "Highland". Its water source comes from nearby Ben Rinnes. Free from the relentless pressure of continuous growth demanded by shareholders at annual general meetings, Glenfarclas appears to be a remarkably unhurried and charmingly bucolic distillery, indeed one of the last family distilleries in Scotland. It does not make use of complex double maturation or finishing in exotic casks, yet retains its richly sherried style, mostly bottled at a healthy 43 percent. Shunning marketing gimmicks, Glenfarclas is simple in label design as well as website, which feels more like one from the late 90s.

The following Glenfarclas whiskies were tasted – and are available – at Bar Azul of Four Seasons Hotel Macao, Cotai Strip, in the presence of Principal Sommelier Mr Kaleb Paw. E: kaleb.paw@fourseasons.com; T: +853 2881 8888

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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11:00 - 15:00 / 18:00 - 22:00  
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SHANGHAI

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Estrada da Vitoria  
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Grande Praça, MGM MACAU

GLOBAL

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956-1110 Avenida da Amizade, 2/F  
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Fri - Sunday  
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ABA BAR

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Grande Praça, MGM MACAU



甜點  
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The Venetian Macao  
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Wharf  
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Dinner 18:00 - 23:00  
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24 Hours



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PORTUGUESE

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Atmosphere: Multi-Concept Bar  
Setting: Refined, Inviting  
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Dress Code: Casual  
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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

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T: 8793 3831  
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Friday to Saturday: 18:00 - 02:00  
Sunday: 18:00 - 24:00

## FOOD &amp; BEVERAGE

Sara Moulton, AP

AP PHOTO



## CHICKPEA CREPES BOAST FLAVOR AND NUTRITION

I've always loved crepes, those elegant, paper-thin French pancakes. They're great containers for any filling and — as long as you have the proper pan — they're really a cinch to make. But let's face it, the typical flour-based crepe is pretty bland. It's a messenger, not a message. We care far less about the crepe itself than we do about what's wrapped up in it. But what if the crepe boasted some flavor and nutrition? Enter chickpea flour. Popular throughout the Middle East and Asia, as well as along the Mediterranean, it's a good source of protein and fiber and happens to be quite tasty, almost nutty.

Today's recipe is a variation on a swell little chickpea pancake that's known as socca in southern France and farinata in northern Italy. Made with chickpea flour, water, olive oil and seasonings, socca is pretty elemental. As noted, it's delicious, but texture-wise, it's sturdy, not pliable. I wanted to make a chickpea pancake that was thin enough to fold like a crepe. So I added some eggs and a tiny amount of flour. There's a way to make gluten-free chickpea crepes, but you'll have to swap out the regular flour for cornstarch (just be sure it's gluten-free corn-

tarch) or gluten-free flour. If you roll with the gluten-free flour, you'll need to add an additional tablespoon or two of water to thin out the batter. What about the filling? Anything you might want to put into a crepe or tortilla, you can put into a chickpea crepe. Here I've taken an Indian vegetarian route: Indian spices, potatoes and peas. But if you happen to be short of time, feel free to combine any leftovers you have in the refrigerator, roll them up in the crepes and heat them in a 300 F oven for about 10 minutes. Instant dinner!! (But without the empty carbs.)

### CHICKPEA CREPES STUFFED WITH INDIAN SPICED POTATOES AND PEAS

#### START TO FINISH:

1 hour, 10 minutes (45 active), servings 4

#### For the crepes:

1/2 chickpea flour (60 grams) (available at many supermarkets and online)  
2 tablespoons all-purpose flour  
1/4 teaspoon salt  
1/8 teaspoon baking soda  
2 large eggs  
2 tablespoons vegetable oil, plus extra for brushing the pan

#### For the filling:

1/2 pound Yukon Gold potatoes, peeled and cut into 1-inch pieces  
2 cups chopped (1/4 to 1/2-inch pieces) cauliflower  
3 tablespoons vegetable oil  
Kosher salt  
1 teaspoon cumin seeds  
1 teaspoon mustard seeds  
1 cup finely chopped onion  
2 teaspoons minced chile (with the seeds and veins)  
2 teaspoons finely chopped ginger  
1/2 teaspoon garam masala  
1/2 cup thawed frozen peas  
1 tablespoon fresh lemon juice  
2 tablespoons chopped cilantro, plus extra for garnish

#### HOW TO COOK IT:

**Make the crepe:** In a medium bowl sift together the chickpea flour, all-purpose flour, salt and baking soda. In a second medium bowl, whisk the eggs, add 1/2 cup water and the oil; mix well. Add the liquid ingredients to the dry ingredients and whisk until there are no lumps. Let the batter rest for 30 minutes. (Make the filling while the batter is resting.)

Brush the bottom of an 8-inch nonstick skillet and a 1/2-inch up the sides with a little oil and heat the pan over medium-high heat until it is hot. Whisk the batter to remix. Add slightly more than 1/8 cup of the batter to the pan and working quickly, pick up and tilt the pan so that the batter coats the bottom. Let the crepe cook for 45 seconds to 1 minute or until it is set. Flip the crepe and cook it for 30 seconds on the second side. Transfer it to a plate and make more crepes with the remaining batter. You should have at least 8 crepes.

**Make the filling:**

Preheat the oven to 450 F.

In a small saucepan combine the potatoes with enough cold, salted water to cover by 2 inches. Bring to a boil and simmer until tender, about 5 to 8 minutes.

On a rimmed sheet pan lined with parchment or foil, toss the cauliflower with 1 tablespoon of the oil and a hefty pinch of salt. Arrange it in one layer and bake it on the middle shelf of the oven until golden, about 15 to 20 minutes. Set aside and reduce the oven to 300 F.

In a medium skillet combine the remaining 2 tablespoons vegetable oil with the cumin and mustard seeds. Cover the skillet and cook over medium heat until the seeds become fragrant and start popping, about 2 minutes. Reduce the heat to medium low and add the onion, chile, ginger and garam masala. Cook, stirring occasionally, until the onion is golden.

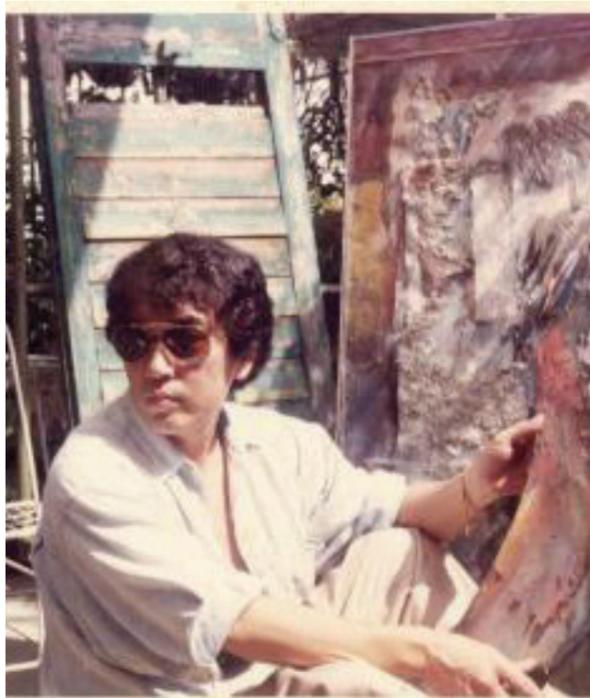
When the potatoes are tender, transfer them to a bowl and mash them with a potato masher or fork until mostly mashed with a few lumps (don't overdo it or you will get gluey potatoes).

Add the cauliflower, onion mixture, peas, lemon juice, cilantro and salt to taste; stir until combined.

Arrange 8 crepes on a cutting board and divide the potato mixture among them (about 1/4 cup per crepe). Roll up the crepes to enclose the filling and transfer them to the rimmed sheet, seam side down. Cover with foil and bake them on the middle shelf of the oven until hot, about 10 minutes.

**Nutrition information per serving:** 298 calories; 132 calories from fat; 15 g fat (2 g saturated; 0 g trans fats); 108 mg cholesterol; 320 mg sodium; 32 g carbohydrate; 6 g fiber; 6 g sugar; 11 g protein.

**WHAT'S ON**



**TODAY (MAR 17)**

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



BETWEEN GAZE AND HALLUCINATION - BLACK AND WHITE PHOTOGRAPHY BY JOÃO MIGUEL BARROS

The exhibition features 73 works by a photographer who, despite being a board member of the Portuguese Bar Association, finds time to harness his creative drive via a smorgasbord of cultural activities.

TIME: 2pm-7pm (Closed on Sundays)

UNTIL: March 25, 2017

VENUE: Creative Macau, G Floor, Macao Cultural Centre, Av. Xian Xing Hai, s/n, NAPE

ADMISSION: Free

ORGANIZER: Center for Creative Industries

ENQUIRIES: (853) 2875 3282

www.creativemacau.org.mo



**TOMORROW (MAR 18)**

LOVING WORDS FROM BRAHMS

The chamber music concert will present the graceful Serenade for Winds in E-flat Major by Wolfgang Amadeus Mozart as well as the affectionate and elaborate String Sexte No.1 in B-flat Major by Johannes Brahms. The latter was one of the two music love letters that Brahms composed. With its engaging and splendid melodies, the music was utilised by Louis Malle, a director in the French New Wave, as a major soundtrack in the film Les Amants.

TIME: 8pm

ADMISSION: MOP100, MOP120

VENUE: Dom Pedro V Theatre

ORGANIZER: Macau orchestra

TICKETING: (853) 2855 5555

www.macauticket.com



**SUNDAY (MAR 19)**

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



**MONDAY (MAR 20)**

SOLO EXHIBITION BY HO SI MAN

The exhibition will showcase a total of 20 watercolour and acrylic works by Ho Si Man, including categories such as Macau scenery, travelling stories and inner feelings, which cover unrealistic, uncommon, twisted, parallel, tranquil and other themes. The works, specially created for this exhibition, show an abundant imagination and a variety of textures. Ho Si Man is a local female artist of the 1990's generation; she is currently studying bachelor degree in oil painting. Her artworks have been shown in Mainland China, Korea, France (Paris) and Hong Kong, among other places. She is an executive member of the Youth Committee of the Macau Artist Society and an officer of the Art Club of the International Women Artists Association-Macau.

TIME: 11am-10pm

UNTIL: March 26, 2017

VENUE: Lakeside Gallery, Anim'Arte Nam Van

ORGANIZER: Cultural Affairs Bureau

ENQUIRES: (853) 2836 6866

www.icm.gov.mo



**TUESDAY (MAR 21)**

PACKING THE NATURE - WORKS BY NG MAN WAI

The plastic bag is the most convenient invention to be used as a carrier that perfectly embodies the relationship of humans with nature: it has facilitated human activities but at the devastating cost of damaging the environment. Noticing such a symbolic feature, the artist Ng Man Wai decided to use plastic bags in her creation. Through Ng's work in this exhibition, she showed what she saw and felt in the forest, such as her lament for the extinction of the nature, the observations about the manmade replacing nature, and the wishes of packing good things.

TIME: 11am-7pm (Closed on Mondays and mandatory holidays)

UNTIL: March 26, 2017

VENUE: 1st Floor, Macao Art Garden, No. 265, Av. Dr. Rodrigo Rodrigues

ADMISSION: Free

ORGANIZER: Art For All Society

ENQUIRIES: (853) 2836 6064

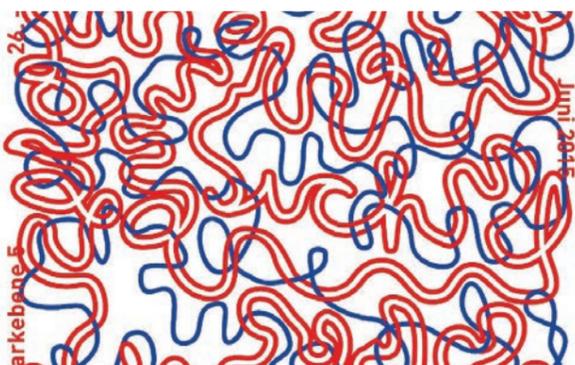
www.afamacau.com



**WEDNESDAY (MAR 22)**  
MACAO ARTS WINDOW 2017: UNTITLED TRAVEL  
- WORKS OF LIN GE

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

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



**THURSDAY (MAR 23)**  
ANSCHLAG BERLIN - POSTER DESIGN FROM BERLIN

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

TIME: 10am-9pm (Closed on Mondays and mandatory holidays)  
UNTIL: May 14, 2017  
VENUE: Tap Seac Gallery, No. 95, Avenida do Conselheiro Ferreira de Almeida  
ADMISSION: Free  
ORGANIZER: Cultural Affairs Bureau  
ENQUIRIES: (853) 8988 4017  
http://www.icm.gov.mo

# Sands WEEKEND



**2017 KIM JAE JOONG ASIA TOUR IN MACAO**

8pm, 25 March (Saturday)  
Cotai Arena

K-Pop superstar Kim Jae Joong, one of South Korea's top selling solo artists, will entertain his legions of local fans at the Cotai Arena. Having just completed almost two-years of military service in Korea, Kim has named the tour, which will see him visit eight cities throughout Asia, as "The Rebirth of J". Kim made his debut in 2003 as a member of highly successful boyband TVXQ!, before going solo and releasing his first independent mini album in 2013. This was followed by studio album "WWW" and his current record "No.X" in 2016. To date, he has sold over half a million albums as a solo artist.

Tickets: From MOP/HKD 880, 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



**SHOP YOUR WAY TO A PARISIAN STAY**

Now until 19 March 2017

Shoppes at Parisian has more than 170 luxury and lifestyle boutiques. Here you can stroll along boulevards named after many of the French capital's famous shopping districts, such as the Champs Elysee, to enjoy a unique shopping experience. Shop at Shoppes at Parisian now to earn exclusive hotel stay, dining and massage offers at The Parisian Macao, allowing you to become part of Paris!

SPEND	PARISIAN OFFER
MOP100,000	Two nights in a Suite + an exclusive dinner for two at The Parisian Macao
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.



澳門金沙度假區  
**Sands**  
RESORTS MACAO



# WORLD OF WONDER

Exploring the realms of history, science, nature and technology

# PHEASANTS

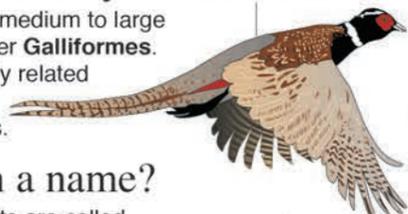
## AND THEIR CLOSE RELATIVES

By Laurie Triefeldt

### All in the family

Pheasants are medium to large birds in the order **Galliformes**. They are closely related to peacocks and junglefowls.

They may not go far, but some pheasants can reach speeds of up to 40 mph (64 kph).



### What's in a name?

Males pheasants are called **cocks**, females are **hens** and babies are called **chicks**. On the ground, a group of pheasants is called a **nye**.

### Characteristics

Males have elaborate and colorful plumes and often sport bright red combs or wattles. Most males have long, sporty tails. The females are smaller and tend to be less showy, with feathers in brown, black or tan.

### Diet

Pheasants eat a variety of seeds, fruits, vegetation and insects.

### Home, sweet home

Pheasants do not undertake large migrations, but may travel short distances in search of food. Where they choose to live depends on the species. Some prefer woodlands, while others make their homes in cultivated fields or grasslands. Most pheasants build nests on the ground, which is where they spend most of their time. Some take to the trees at night to avoid predators.

### Mating habits

In the spring, male pheasants fight for a prime location. To attract a female, the cock struts his beautiful feathers and puts on a vocal show of crows, cackles and whistles. After mating, the hen chooses a quiet spot and builds a nest of leaves and twigs. Some pheasants use an empty nest found in a tree. Hens lay two to 15 eggs.

There are about 40 species of pheasant. Most are native to China or Central and Southeast Asia, but many species have been introduced to other lands.

### Ring-necked pheasant

The **ring-necked pheasant** (*Phasianus colchicus*) is also known as the common pheasant. It is the best-known of pheasants and a favorite game bird in many parts of the world. Originally from Asia, it was introduced to Europe by the Romans about 2,000 years ago. It made its way to the New World around 1800.

### Indian peafowl

The **Indian peafowl** (*Pavo cristatus*) is found in parks all over the world, but is native to India and Sri Lanka. It is included on this page as a close relative of the pheasant and because it has such magnificent and unique plumage.

### Golden pheasant

The **golden pheasant** (*Chrysolophus pictus*) is from the mountain forests of central China. It is rare in the wild, but adapts well to captivity and is often found in aviaries and zoos.

### Reeves's pheasant

The large **Reeves's pheasant** (*Syrnaticus reevesii*) lives in the mountains of central China. The male puts on a mating dance with elaborate jumps that display its golden feathers and its extremely long tail.

### Red junglefowl

The **red junglefowl** (*Gallus gallus*) was domesticated as the chicken about 5,000 years ago. Its meat and eggs are eaten by people around the world.

Males have spurs on the backs of their legs, which they use for fighting.

**Red junglefowl (male)**  
Length: Up to 30 in. (76 cm)  
Weight: 1.8 to 3.8 lbs. (0.8 to 1.7 kg)

**Koklass pheasant (male)**  
Length: 22.8 to 25.2 in. (58 to 64 cm)  
Weight: 3 to 4 lbs. (1.4 to 1.8 kg)

**Indian peafowl (male)**  
Avg. length: 7.5 ft. (2.3 m)  
Train: 5 ft. (1.5 m), more than 60% of total length  
Weight: 6 to 8.8 lbs. (2.7 to 4 kg)

**Ring-necked pheasant (male)**  
Length: 36 in. (91.4 cm)  
Weight: 3.5 to 4 lbs. (1.6 to 1.8 kg)

**Golden pheasant (male)**  
Length: Up to 44 in. (110 cm)  
Weight: about 1.7 lbs. (0.8 kg)

**Reeves's pheasant (male)**  
Length: Up to 7 ft. (2.1 m)  
Weight: 4 lbs. (1.8 kg)

**Gray peacock pheasant (male)**  
Length: Up to 30 in. (76 cm)  
Weight: 1.8 to 3.8 lbs. (0.8 to 1.72 kg)

**Mikado pheasant (male)**  
Length: About 38 in. (96 cm)  
Weight: 3 lbs. (1.4 kg)

**White-eared pheasant (male)**  
Length: Up to 37.8 in. (96 cm)  
Weight: Up to 7.4 lbs. (3.4 kg)

**Blue-eared pheasant (male)**  
Length: Up to 38 in. (96 cm)  
Weight: 2 to 4 lbs. (0.9 to 1.8 kg)

### Blue-eared and white-eared pheasant

The **blue-eared pheasant** (*Crossoptilon auritum*) and the **white-eared pheasant** (*Crossoptilon crossoptilon*) are found in China. They belong to a small group of pheasants with ear tufts and rounded tails.

White-eared pheasants are called "shagga" (snow fowl) by Himalayan peoples.

### Mikado pheasant

The **mikado pheasant** (*Syrnaticus mikado*) has purplish-black feathers with red facial skin and is found only in Taiwan, where its populations are vulnerable.

### Gray peacock pheasant

The **gray peacock pheasant** (*Polyplectron bicalcaratum*) is also known as the Chinquis. It is the national bird of Myanmar.

### Koklass

The **koklass pheasant** (*Pucrasia macrolopha*) has a wide range across Asia, from Afghanistan to China.

SOURCES: World Book Encyclopedia, World Book Inc.; Macmillan Illustrated Animal Encyclopedia, Macmillan; Encyclopedia of Animals, University of California Press; National Audubon Society; Animal Bytes; www.gbwf.org; www.birds.cornell.edu.

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