



- MOVIES: GUARDIANS OF THE GALAXY VOL. 2
- BOOKS: JOHNNY'S CASH & CHARLEY'S PRIDE BY PETER COOPER
- MUSIC: AMERICANA BY RAY DAVIES
- WINE: GRAPE POWER II
- F & B: FERAL HOG SLAUGHTERHOUSE

Neanderthals found in California

AMERICANS ARE 130,000 OLD

If true, this breaking through theory would far surpass the widely accepted date of about 15,000 years of spotted humanlike behavior in America X3

DRIVE IN

Jake Coyle, AP Film Writer

‘GUARDIANS’ RETURNS AND IT’S BETTER THAN THE FIRST

In James Gunn’s sequel to his swashbuckling space Western, the Guardians of the Galaxy do their version of “The Empire Strikes Back,” complete with daddy issues but with a considerably more anarchic spirit and enough acerbic interplay among its interstellar gang to make Obi-Wan blush. The wild whiz-bang of the first “Guardians” and its gleeful upending of superhero conventions was, I thought, not the second-coming others felt it was. Having sat through a meteor shower of imposingly well-made Marvel products, the too-pleased-with-itself “Guar-

dians” felt to me like an intensely scripted politician trying to smugly crack wise. When the motley crew of scavengers reunites in “Guardians of the Galaxy Vol. 2,” many of its tricks — the anachronistic ‘70s hits, the exotically foul-mouthed creatures — are not the sneak attack they were in 2014. But that turns out to be a good thing. No longer so busy advertising his movie’s genre transgressions, Gunn, who wrote and directed the sequel, is free to swim backstrokes through his cosmic, CGI-spiced gumbo. It’s a soupy, silly spectacle that recalls, if nothing else, the weird,

kaleidoscopic design of a Parliament-Funkadelic album cover. Gunn’s film also shares George Clinton’s goofy extravagance (and includes his song “Flashlight”), and a neon-colored cast with its own Mothership. There are two types in the universe, Dave Bautista’s muscle-mound Drax declares early on. “Those who dance and those who do not.” In the “Guardians” universe, which blithely mocks just about everything, this is close to a mission statement. Whereas the first film featured Chris Pratt’s Peter Quill on a faraway planet bopping to Redbone’s “Come and Get Your Love,” the early scenes of “Vol. 2” find the Guardians battling some giant monster while Baby Groot — the extraterrestrial tree turned sapling (voiced by Vin Diesel) — grooves to ELO’s “Mr. Blue Sky.” The “Guardians” universe, made up of such ironies and oddities, worships at the altar of incongruity. Referenced within are “Cheers,” Mary Poppins, Looking Glass’ “Brandy (You’re a Fine Girl),” David Hasselhoff and Fleetwood Mac’s “The Chain.” It’s the kind of wacked-out tapestry that even Lindsey Buckingham would find head-spinning. While Quill resembles a classic Han Solo-like hero, his fellow Guardians — Zoe Saldana’s green-skinned Gamora, the caustic, Bradley Cooper-voiced raccoon Rocket, Drax and Groot — are a multi-species band of outsiders.



Character Groot, voiced by Vin Diesel, in a scene from “Guardians Of The Galaxy Vol. 2”



Zoe Saldana, from left, Karen Gillan, Chris Pratt, Dave Bautista and Rocket, voiced by Bradley Cooper, in a scene from “Guardians Of The Galaxy Vol. 2”

No two are alike in temperament or genetics. Though they bicker endlessly, they’re a cobbled-together, multi-species family, just one more likely to trade insults than hugs. And the nature of family is at the center of “Vol. 2.” Quill, having lost his mother as a young child in the first film, learns that his father is a “celestial,” or deity, named Ego (Kurt Russell), with a planet of his own creation. The Guardians meet him after fleeing the remote-controlled pods that pursue them when Rocket steals batteries from Ayesha (Elizabeth Debicki), the High Priestess of the golden-hued Sovereign race. Returning is Michael Rooker’s excellent Yondu Udonta, who resembles a rejected audition to the Blue Man Group and

controls a lethal arrow with a whistle. He’s hired to capture the Guardians, but his character — who raised the orphaned Quill — plays an unexpectedly emotional role in Quill’s journey into his past. The effect is similar for Gamora’s sister Nebula, the Guardians’ furious prisoner. Others are in the mix, too, including a brief cameo by Sylvester Stallone and, more impressively, Chris Sullivan’s mutinying, unfortunately named pirate Taserface. All of the names, though, are kind of joke, as is much of the plot (batteries?), the planets and, well, the whole operation. In one scene, an escaping ship shoots through so many hyper-speed portals that their faces go bug-eyed like Looney Tunes characters, maybe revealing

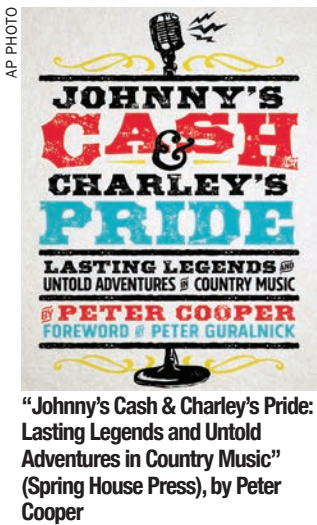
the films’ underlying DNA. But while this “Guardians of the Galaxy” has no earnest belief in its sci-fi theatrics (the credits action scene is largely just blurry background to Baby Groot’s dancing), it believes surprisingly sincerely in its characters’ inner lives, the ones buried beneath their sarcastic exteriors. “Guardians” takes place further in the reaches of the galaxy than any other Marvel movie, yet it’s the most earthbound. In the words of David Bowie, another space oddity, let’s dance.

“Guardians of the Galaxy Vol. 2,” a Walt Disney Co. release, is rated PG-13 by the Motion Picture Association of America for “intense sequences of sci-fi violence, and brief suggestive content.” Running time: 136 minutes.★★★★☆

BOOK IT

A PARADE OF ORIGINALS SINGS A COUNTRY TUNE

In his new book on country music, in the midst of a riff about Tom T. Hall’s ascent, Peter Cooper boils the Nashville songwriting business down to its nuclear core. “When a songwriter signed a publishing deal — and this holds true today — his job was to write songs that would please the publisher. And publishers are pleased by songs that get played on the radio. It’s ‘Figure out what’s working, and then do that.’ Makes perfect sense, though the end of that road is most often frustration and burnout for the creators, and for listeners who don’t want to spend their day hearing twenty slightly different replications of the same tired and silly thing.” Cooper then tells how Hall began to move away from formulaic “Little Darlin’” songs and began to write what he knew. The breakthrough came when he described a week he had spent behind bars in Paintsville, Kentucky, in the classic, “A Week in a Country Jail.” It’s one of many eureka moments in a book that reads like a collection of priceless bar stories. The unforgettable characters who refused to toe the line are the ones who interest Cooper, from Johnny Cash and Loretta Lynn to Lee Ann Womack and Taylor Swift. His



“Johnny’s Cash & Charley’s Pride: Lasting Legends and Untold Adventures in Country Music” (Spring House Press), by Peter Cooper

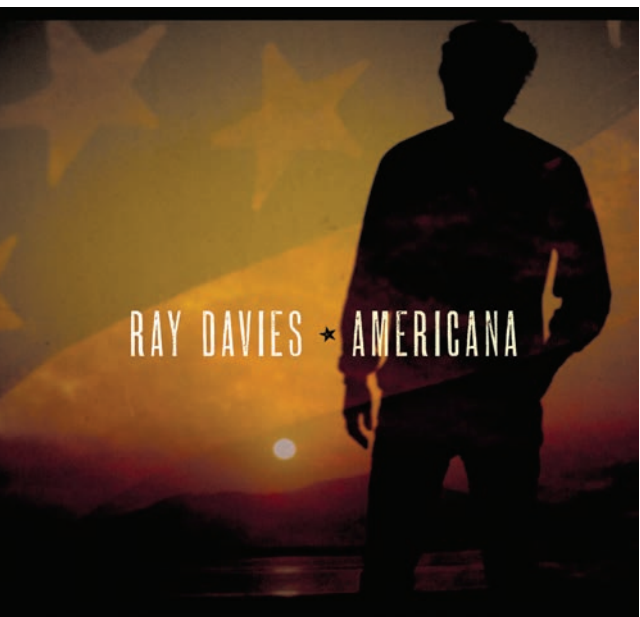
knack for finding the formative experiences that led them to greatness makes these tales come alive. A talented singer-songwriter himself, Cooper used to write about country for Nashville’s daily newspaper, The Tennessean. In both roles he has gained the trust of some of Nashville’s most colorful figures. His attention is drawn routinely to the original and the surprising, from the tonsillectomy that gave Ernest Tubbs his distinctive singing style to the mysterious death of Hank Williams to the heartache that drove

George Jones to greatness. He tells how Kris Kristofferson lost connections with his mother, who disowned him after he turned his back on an Oxford education to pursue his Nashville dream, and with his first wife. Cooper describes Kristofferson stumbling in a stupor down Music Row, delaying the surprise that he’s about to write the timeless hangover classic, “Sunday Mornin’ Comin’ Down.” And that was before the better-known story, the one in which Kristofferson flew a helicopter onto Johnny Cash’s lawn to persuade him to listen to a demo tape, which included that very song. Cooper’s first-person accounts of interactions with the greats may strike some as cloying, and he closes with a “coda” that seems tacked on because, well, it is. In it he invokes the famous line that writing about music is like dancing about architecture, only to argue for the usefulness of his craft. But there’s no need. The art of the stories is in the telling, which is where Cooper wins the argument. Arriving at the end of this sparkling collection, few will doubt that writing about music is exactly what Cooper should be doing.

Scott Stroud, AP

TTUNES

DAVIES RELAYS HIS ‘AMERICANA’ EXPERIENCE IN SONG



Ray Davies, “Americana” (Legacy Recordings)

Jayhawks to tell his stories both in song and spoken readings from his 2013 memoir. But it’s more than just a nostalgic travelogue. Davies, who penned some of rock’s most well-known songs including “Lola” and “You Really Got Me,” is also one of the best — and perhaps most underrated — storytellers. His signature sharp wit and razor-sharp insight are in full force on “Americana.” On the standout track “Poetry,” Davies beautifully questions what has become of a country dominated by fast food restaurants, shopping malls and a bland sameness. “Where is the poetry, what is the rhyme?” Davies sings, wistfully. “What is the meaning? Give us a sign.” There’s no better place to start looking for those answers than “Americana.”

Scott Bauer, AP

NEWS OF THE WORLD

Malcolm Ritter, AP Science Writer

Neanderthals in California? Maybe so, provocative study says

A startling new report asserts that the first known Americans arrived much, much earlier than scientists thought — more than 100,000 years ago — and maybe they were Neanderthals. If true, the finding would far surpass the widely accepted date of about 15,000 years ago.

Researchers say a site in Southern California shows evidence of humanlike behavior from about 130,000 years ago, when bones and teeth of an elephantlike mastodon were evidently smashed with rocks. The earlier date means the bone-smashers were not necessarily members of our own species, *Homo sapiens*. The researchers speculate that these early Californians could have instead been species known only from fossils in Europe, Africa and Asia: Neanderthals, a little-known group called Denisovans, or another human forerunner named *Homo erectus*.

“The very honest answer is, we don’t know,” said Steven Holen, lead author of the paper and director of the nonprofit Center for American Paleolithic Research in Hot Springs, South Dakota. No remains of any individuals were found.

Whoever they were, they could have arrived by land or sea. They might have come from Asia via the Beringia land bridge that used to connect Siberia to Alaska, or maybe come across by watercraft along the Beringia coast or across open water to North America, before turning southward to California, Holen said in a telephone interview. Holen and others present their evidence in a paper released yesterday [Macau Time] by the journal *Nature*. Not surprisingly, the report was met by skepticism from other experts who don’t think there is enough proof.

The research dates back to the winter of 1992-3. The site was unearthed during a routine dig by researchers during a freeway expansion project in San Diego. Analysis of the find was delayed to assemble the right expertise, said Tom Demere, curator of paleontology at the San Diego Natural History Museum, another author of the paper.

The *Nature* analysis focuses on remains from a single mastodon, and five stones found nearby. The mastodon’s bones and teeth were evidently placed on two stones used as anvils and smashed with three stone hammers, to get at nutritious marrow and create raw material for tools.

Patterns of damage on the limb bones looked like what happened in experiments when elephant bones were smashed with rocks. And the bones and stones were found in

two areas, each roughly centered on what’s thought to be an anvil.

The stones measured about 8 inches (20 centimeters) to 12 inches (30 centimeters) long and weighed up to 32 pounds (14.5 kilograms). They weren’t hand-crafted tools, Demere said. The users evidently found them and brought them to the site. The excavation also found a mastodon tusk in a vertical position, extending down into older layers, which may indicate it had been jammed into the ground as a marker or to create a platform, Demere said. The fate of the visitors is not clear. Maybe they died out without leaving any descendants, he said.

Experts not connected with the study provided a range of reactions.

“If the results stand up to further scrutiny, this does indeed change everything we thought we knew,” said Chris Stringer of the Natural History Museum in London. Neanderthals and Denisovans are the most likely identities of the visitors, he said. Denisovans, more closely related to Neanderthals than to us, are known from fossils found in a Siberian cave.

But “many of us will want to see supporting evidence of this ancient occupation from other sites, before we abandon the conventional model of a first arrival by modern humans within the last 15,000 years,” he wrote in an email.

Erella Hovers of the Hebrew University of Jerusalem and the Institute of Human Origins at Arizona State University in Tempe, who wrote a commentary accompanying the work, said in an email that the archaeological interpretation seemed convincing. Some other experts said the age estimate appears sound.

But some were skeptical that the rocks were really used as tools. Vance Holliday of the University of Arizona in Tucson said the paper shows the bones could have been broken the way the authors assert, but they haven’t demonstrated that’s the only way.

Richard Potts of the Smithsonian Institution’s National Museum of Natural History, said he doesn’t reject the paper’s claims outright, but he finds the evidence “not yet solid.” For one thing, the dig turned up no basic stone cutting tools or evidence of butchery or the use of fire, as one might expect from *Homo sapiens* or our close evolutionary relatives.

The lead author, Holen, told reporters Tuesday that he and co-authors were ready for such criticism.

“We expected skepticism because of the extremely old age of this site,” he said. “I think we made a very good case.”

AP PHOTO



WORLD OF BACCHUS

David Rouault



ARAGONÊZ PECEGUINA ALENTEJO DOC 2013

Aragonêz, also called Tinta Roriz in the North of Portugal or Tempranillo in Spain, is usually a grape with a quite neutral character, often blended and takes great influence of oak ageing. This single varietal from Peceguina winery shows great complexity with aromas of black fruits, tobacco, leather, dark chocolate, undergrowth and liquorice. Good acidity on the palate with flavours of blackcurrant jam, cocoa bean and mushroom; very present yet smooth tannins, long finish on spices and tobacco leaf. Could be paired with Indian chilli chicken, suckling pig or Frango no Churrasco, just to name few.

Wines available at vinoveritas.com.mo and local supermarkets.



JULIA KEMPER TOURIGA NACIONAL DÃO DOP 2011

Originally from North Portugal Touriga Nacional is now widely planted all across the country and has started being planted around the world. This is The Portuguese red grape which has few similarities with Cabernet Sauvignon: Blackcurrant and herbal flavours, high acidity and strong tannins but smoother than his French counterpart. This wine from Julia Kemper shows a very deep ruby colour with aromas of blackcurrant leaf, ripe black cherry and liquorice; full body wine with strong tannins, flavours of green plum, wild cherry and cinnamon; high acidity that gives it some lightness; medium finish on burn rubber. Nice to pair for instance with spicy Thai beef with coconut rice, Feijoada Transmontana or Trinchado.

Grape Power II

The only ambition of these articles is to give some general rules or keys for a better understanding and enjoyment of wine. As Leon Adams said: "Anyone who tries to make you believe he knows everything about wine is obviously a fake"; this almighty beverage has been around for thousand of years, it is so rich and complex that there is always something new and many exceptions or antithesis to these general rules. This is a short summary of some key grapes and their most common characteristics. So back to our grape world with this time some of the red varieties within the Noble Grapes.

- Pinot Noir: Originally from Bourgogne this is one of the lightest red grapes, yet one of the most complex and most praised. Very delicate to grow, some of the finest examples, beside Bourgogne, are found in Oregon, Sonoma County and New Zealand. When young, strawberry and raspberry flavours are usually it's signature which will develop to mushroom, liquorice and tobacco with ageing. This is one of the best red wine to drink on it's own or as a start for new drinkers. Called the most romantic of the reds, the Master Sommelier Madeline Triffon also describes it as "sex in a glass".

- Merlot: Originally from Bordeaux where it thrives on the right bank and usually blended with Cabernet Sauvignon and

Cabernet Franc. Also widely found in Chile where it became one of their signature grapes with the Carménère. Medium body wine, soft and juicy with plum and blackberry flavours.

- Syrah: Shiraz in the New World, makes a full body wine, powerful and spicy with medium tannins. Some of the best examples from the Northern Rhône with flavours of black fruits, pepper and tar, and from Australia (Barossa, Hunter Valley, McLaren Vale) where it'll be fruitier, spicier with chocolate and coffee notes.

- Cabernet Sauvignon: Originally from Bordeaux region, it's a crossing of the Sauvignon Blanc and Cabernet Franc made by accident in the 17th century. This powerful grape with strong tannins and high acidity is widely planted around the world as it makes top quality wines. Some of the finest from Bordeaux left bank, Napa Valley, Tuscany (Super Toscan) and Coonawarra. Blackcurrant flavour is its characteristic, with bell pepper and mint in the Old World to black cherry, black olives and eucalyptus with sometimes a jammy character from the New World.

Since we are in Macao each article will have a selection of Portuguese wines, affordable and easy to source. Here are some different examples of single varietal wines within the indigenous grapes of Portugal.

David Rouault is a professional classical musician, part time wine consultant and full time wine lover, holding WSET Advanced Level, CSW and Introductory Sommelier diplomas. www.dionysos.com.mo

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT

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



IMPERIAL COURT

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

BEIJING KITCHEN

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



KAM LAI HEEN

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

SHANGHAI MIN

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

SHANGHAI

CATALPA GARDEN

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

FRENCH

寶雅座 AUX BEAUX ARTS

AUX BEAUX ARTS

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

GLOBAL

HARD ROCK CAFE

Level 2, Hard Rock Hotel
Opening Hours
Monday to Sunday : 11:00 - 02:00
Sunday : 10:00 - 02:00

CAFÉ BELA VISTA

Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 87933871
Mon -Thurs
06:30 - 15:00 / 6:00 - 22:00
Fri - Sunday
06:30 - 22:00

MEZZA9 MACAU

Level 3, Grand Hyatt Macau
Opening Hours
Dinner: 5:30 - 11:00



VIDA RICA (RESTAURANT)

2/F, Avenida Dr Sun Yat Sen, NAPE
T: 8805 8918
Mon - Sunday
6:30 - 14:30 / 18:00 - 23:00



MORTON'S OF CHICAGO

The Venetian(r) Macao-Resort-Hotel
Taipa, Macau
T:853 8117 5000
mortons.com
• Bar
Open daily at 3pm
• Dining Room
Monday - Saturday: 13:00 - 23:00
Sunday: 17:00 - 22:00

ABA BAR

ABA BAR

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



PASTRY BAR

10am - 8pm
T: 8802 2324
Level 1, MGM MACAU



ROSSIO

7am - 11pm
T: 8802 2372
Grande Praça, MGM MACAU



SQUARE EIGHT

24 hours
T: 8802 2389
Level 1, MGM MACAU

ITALIAN

LA GONDOLA

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



PORTOFINO

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



AFRIKANA

Monday to Sunday
6:00pm - 3:00am
Location : AfriKana, Macau Fisherman's
Wharf
Telephone Number : (853) 8299 3678

JAPANESE

SHINJI BY KANESAKA

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

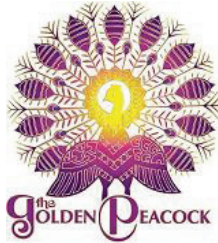
ASIAN PACIFIC

ASIA KITCHEN

Level 2, SOHO at City of Dreams
Opening Hours
11:00 - 23:00

GOLDEN PAVILION

Level 1, Casino at City of Dreams
Opening Hours
24 Hours



GOLDEN PEACOCK

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

PORTUGUESE

CLUBE MILITAR

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

FERNANDO'S

9 Praia de Hac Sa, Coloane
T: 2888 2264
12:00 - 21:30

THAI



NAAM

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

BARS & PUBS



38 LOUNGE

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

R BAR

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

THE ST. REGIS BAR

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



D2

Macau Fisherman's Wharf
Edf. New Orleans III
Macao

VIDA RICA BAR

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

VASCO

Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3831
Monday to Thursday: 18:30 - 12:00
Friday to Saturday: 18:00 - 02:00
Sunday: 18:00 - 24:00

FOOD AND BEVERAGE

Janet McConnaughey, AP, New Orleans

AP PHOTO



BAD BEASTS, GOOD TREATS: FERAL HOG SLAUGHTERHOUSE TAKES OFF

In a region that takes food seriously, feral hogs are despised as destructive, but their rich, dark meat is winning fans among Louisiana chefs. A small slaughterhouse is butchering the wild pigs, which cause the state USD76 million-plus in annual damage, and selling sausage to grocery stores and meat to restaurants, where chefs are turning it into savory prosciutto, chorizo and meatballs.

"To me, it is the most interesting thing I have seen in years," said Rene Bajeux, executive chef for the Palace Cafe and three other Dickie Brennan & Co. restaurants in New Orleans. "It is good for everything — good for business, good for cooking, good for the ecology, good for everything. Those bad beasts are a good treat."

Springfield Slaughter House's main business is butchering wild boar, which otherwise would be gobbling crops, competing with local wildlife and ripping up levees, fragile wetlands and other green spaces.

Feral hogs probably do more than \$1.5 billion damage nationwide each year, according to the USDA, and the problem is

only getting bigger: from 1982 to 2012, the invasive species spread from 17 states to 36. Owner Charlie Munford got into the wild hog business in 2015. He'd been working with farmers, slaughterhouses and chefs to provide local beef, lamb, pork and goat to restaurants when he bought the slaughterhouse about 40 miles northwest of New Orleans in 2014. Hunters have to bring the hogs, weighing in at 90 to 300 pounds, to Munford's slaughterhouse alive so they can be inspected before slaughtering. Munford estimates he's killed about 1,000 over the past year. But one small slaughterhouse can take only a bite out of the estimated 600,000 feral swine in Louisiana: Authorities say 70 percent of the population would have to be killed each year just to keep the numbers from growing. At his slaughterhouse, Munford first stayed with the traditional meats. Then he read about a program to slaughter feral hogs for commercial sale in Texas — about 461,000 between 2004 and 2009. The Louisiana Department of Agriculture and Forestry was already considering a program similar to Texas' and helped Munford get started.

Feral swine are now 90 percent of his business; the rest is domestic pork.

Wild boar saved the slaughterhouse after a plan to raise and sell grass-fed beef to a grocery chain fell through, he said. "The restaurant demand for beef, lamb and domestic pork has declined. ... It would have been hard to stay in business without a major game-changer," Munford said.

Of the 19 state-inspected slaughterhouses, Springfield is the only one selling wild boar, although state officials say they've gotten inquiries from others that are interested. Its wild boar line includes whole hogs and 20-pound boxes of primal cuts such as hams, shoulders and bellies for sale to restaurants. More than half the business is sausages, which are sold to grocery stores. Customers include some top chefs. Bajeux makes about 80 pounds of wild boar bacon every week for weekend brunches and offers a variety of other dishes such as wild boar stew and chili. One recent day, his chillers held wild boar sausage and cold cuts including salami, coppa, and prosciutto-like speck.

"Emeril's Delmonico makes wild boar meatballs served with caponata", chef de cuisine Anthony Scanio said. Like Bajeux, he also makes wild boar charcuterie, often used in specials. Since these pigs have spent their lives running around in the open, this pork is not "the other white meat."

"The meat is much darker," Scanio said. "I think it tastes darker as well — iron, mineral notes. It's like game, essentially." It's so much leaner than domestic pork that Munford's sausage is 30 percent wild pig and 70 percent farm-raised. "We don't want the sausage to be too lean or too gamy," he said. At City Pork Brasserie and Bar in Baton Rouge, chef Ryan Andre likes the stronger flavor. "It's kind of like a cross between pork and beef," Andre said. He cooks down a 70-pound hog weekly to make wild boar flautas, his top-selling appetizer.

The wild boar effort contrasts with one about 20 years ago to get nutria, an invasive rodent, on restaurant menus and grocery shelves. People love pork already, but the same cannot be said for nutria, which look a bit

like rat-tailed beavers. "That was a difficult sell," Scanio said.

Baton Rouge chef Philippe Parola, who was part of that campaign, puts much of the blame for its failure on federal inspection rules. He contends that the federal government must loosen rules requiring meat to be inspected both alive and dead to encourage more efforts to eat invasive mammals like feral hogs or nutria.

Munford said he applauds Parola's aim, but thinks there are excellent reasons for the live inspection.

"When something's dead out in the field and then transported in an unrefrigerated vehicle, it can go bad really quick. Especially in a hot climate," he said.

State officials hope to expand the slaughterhouse program as one more piece in a puzzle that also includes regular hunting — the beasts are "outlaw quadrupeds" that can be shot year-round during daylight shooting hours — and even paying to have hogs shot with machine guns from helicopters. They say they've gotten inquiries from other slaughterhouses, but none has signed up so far.

WHAT'S ON



TODAY (APR 28)

PLAY AND PLAY: AN EVENING OF MOVEMENT AND MUSIC

This is a piece of production of all sorts of possibilities and unpredictability. The internationally acclaimed Bill T. Jones / Arnie Zane Company will present an inventive interpretation of classical music through its famous experimental works 'Story and Ravel: Landscape or Portrait?' at the festival. In Story, dancers employ a random menu of movement that is accompanied by Franz Schubert's String Quartet No. 14 ("Death and the Maiden") to craft a conversation between rationality and sensibility, while in 'Ravel: Landscape or Portrait?' they explore the music's complicated internal logic with body movements that are integrated with the stage for a consistent aesthetics.

TIME: 8pm

ADMISSION: MOP120, MOP250, MOP300, MOP380

VENUE: Macau Cultural Centre Grand Auditorium

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.icm.gov.mo/fam

TICKETING: (853) 2855 5555

www.macauticket.com



TOMORROW (APR 29)

BACK TO THE CATASTROPHIC TYPHOON OF 1874 – SOUNDScape THEATRE

I listen, therefore I see. One can see elements in life in a different way through sounds. Popular in the West and gaining popularity in Asia in recent years, soundscape theatre sheds "light" on the release of your audio senses. Especially commissioned for this Festival, director Lam Teng Teng adapts The Day of the Catastrophic Typhoon of 1874, a novel by Inacio Chan which has been awarded the Merit Prize at the 10th Macau Literature Competition, into a soundscape theatre piece, bringing an exhilarating brand-new theatre experience to the audience.

TIME: 8pm

DATE: April 28-30, 2017

ADMISSION: MOP120

VENUE: Old Court Building, 2nd Floor

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.icm.gov.mo/fam

TICKETING: (853) 2855 5555

www.macauticket.com



SUNDAY (APR 30)

WE WILL ROCK YOU

The best local and overseas bands are ready to hit the stage in HUSH!! Full Music, to be held at Hac Sa Beach over two consecutive days. Aside from famous singers, renowned local and foreign ensembles are also invited to perform different types of music, generating great vibes for fun-seeking music lovers of every stripe. Macau's greatest rock fest is ready to turn this town upside down!

TIME: 1:00pm to 9:00pm (30/4), 1:00pm to 8:00pm (1/5)

UNTIL: May 1, 2017

VENUE: Hac Sa Beach

ADMISSION: Free

ENQUIRIES: (853) 2836 6866

www.icm.gov.mo/hush

ORGANIZER: Cultural Affairs Bureau



MONDAY (MAY 1)

A LETTER TO MY NEPHEW – BILL T. JONES / ARNIE ZANE COMPANY (U.S.A.)

Amidst the smoke, violent street battles in the U.S., desperate immigrants rushing towards freedom in Europe are presented the image of a hospital bed untethered from reality. It is on that hospital bed where Bill T. Jones' nephew lays. Jones' words to his nephew will come alive in the form of a letter on stage, retrieving this private story from his memory and injecting into the dancers' bodies with a delirious mixture of pop music, lullabies and more. On the stage, he leaves a letter to his nephew: "Dear nephew, we are premiering a piece based on your life, peering into it as through an immense fog."

TIME: 8pm

ADMISSION: MOP120, MOP180, MOP250, MOP300

VENUE: Macau Cultural Centre Grand Auditorium

ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.icm.gov.mo/fam

TICKETING: (853) 2855 5555



TUESDAY (MAY 2)

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, 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



WEDNESDAY (MAY 3)

THE SOUL OF MACAO – PEKING OPERA CONCERT (MACAO CHINESE ORCHESTRA)

A plotted land expropriation, an earth-shattering story; A group of affectionate Macau people, a painting scroll of historical episodes in southern China. Macau and Peking opera, the East and the West; History and reality, a heartbreakingly beautiful romance about the love for the homeland, returns to the stage, In The Soul of Macau!

TIME: 8pm

ADMISSION: MOP100, MOP200, MOP280

VENUE: Macau Cultural Centre Grand Auditorium

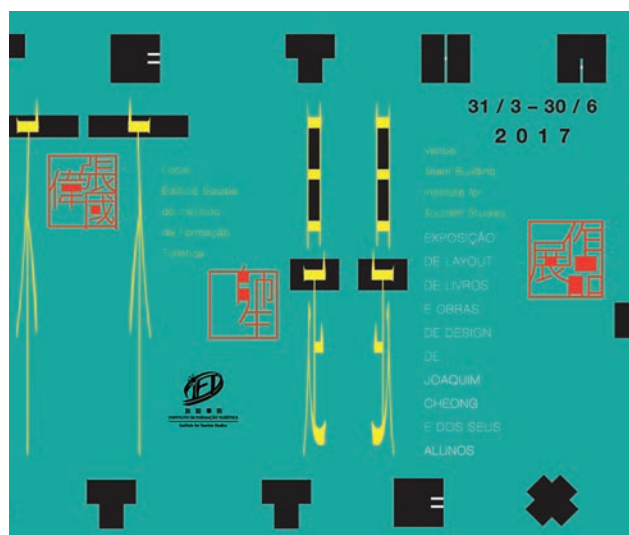
ORGANIZER: Cultural Affairs Bureau

ENQUIRIES: (853) 8399 6699

www.icm.gov.mo/fam

TICKETING: (853) 2855 5555

www.macauticket.com

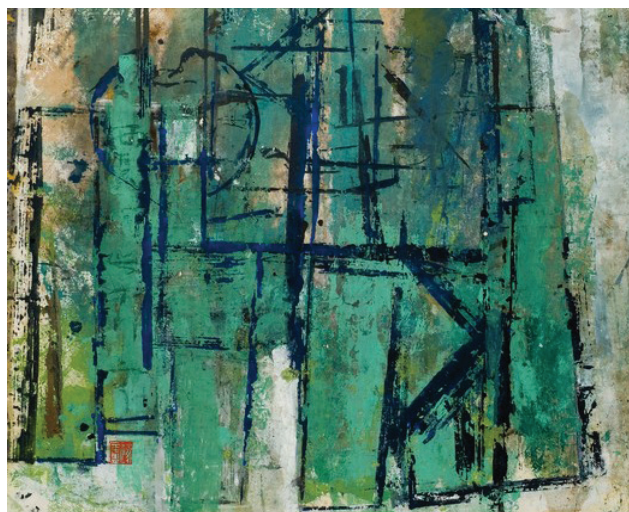


THURSDAY (MAY 4)

"MORE THAN JUST TEXT" EXHIBITION OF BOOK LAYOUT & DESIGN WORKS BY JOAQUIM CHEONG AND HIS STUDENTS

This exhibition displays 56 works by instructor Joaquim Cheong and his students. The displayed works have flexibly applied the design theories and concepts taught in the courses, using the dots, lines, planes, text and shapes in graphic design and adopting the techniques of size, weight, rhythm, contrast, balance and gradation to demonstrate the visual effects of layout and poster design, thereby fully displaying the creative thinking of the students.

TIME: 10am-7pm (Closed on Mondays)
UNTIL: June 30, 2017
VENUE: Team Building of Institute for Tourism Studies, Colina de Mong-Ha
Macao, China
ADMISSION: Free
ENQUIRIES: (853) 2856 1252
ORGANIZER: Institute for Tourism Studies
www.ift.edu.mo



ABSTRACT PAINTINGS FROM THE MAM COLLECTION

This exhibition showcases nearly 30 works representative of the abstract collection including installations with rich painting qualities. The painting media and techniques used include ink wash, mixed techniques, mixed media, ready-mades, oil paints, acrylic paints, etc.; The artists have conducted outstanding experimentation and exploration on the integrated techniques of abstract paintings and mixed materials with successful achievements. The works display strong personal styles through subjective abstract composition of shapes and colours, or independent thinking with symbolic meaning regarding ready-mades.

TIME: 10am-7pm (Last admission at 6:30pm, closed on Mondays)
UNTIL: September 17, 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

Sands WEEKEND



THRILLER LIVE

28 April – 3 September
The Parisian Theatre

Back in Macao by popular demand, THRILLER LIVE, which features Michael Jackson's timeless songs and signature dance moves, has been seen by more than four million people in over 30 countries. THRILLER LIVE is a 90-minute, high-energy explosion of pop, rock, soul and disco that takes the audience on a magical audio-visual journey through Michael Jackson's astonishing 45-year musical legacy.

Tickets: From MOP 180, call reservations +853 2882 8818
Times: 8pm (Tuesday-Friday); 2pm and 8pm (Saturday); 2pm and 6pm (Sunday).
No shows on Monday.
cotaiticketing.com



MONKEY KING

8pm, Daily
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.

Tickets: From MOP 420, call reservations +853 2882 8818
cotaiticketing.com

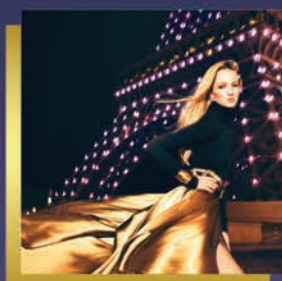


KUNG FU PANDA ADVENTURE ICE WORLD WITH THE DREAMWORKS ALL-STARS

11am-8pm, Daily until 9 July
Cotai Expo Hall F

Ice World is Asia's largest annual indoor frozen wonderland created from thousands of blocks of multi-coloured ice skillfully carved into amazingly detailed sculptures by a team of expert craftsmen from Harbin in northern China. This year's Ice World features a host of colourful new DreamWorks Animation characters, vibrantly brought to life by dazzling light and stunning sound effects. The exhibition is kept at a special low-temperature so wrap up warm!

Tickets: Adults and Children (ages 3-12) MOP120
Family Package (3 family members and 1 child aged 3 or above) MOP312



PARISIAN SHOPPING DELIGHT

10am to 11pm, Daily, Until 10 May

Sands Shoppes offers the most extensive range of luxury duty-free shopping experiences in Macao. Simply spend at Shoppes at Venetian, Shoppes at Four Seasons, Shoppes at Cotai Central and Shoppes at Parisian to earn up to MOP2,000 worth of Shopping Vouchers to be used in Shoppes at Parisian participating shops. Every shop in Shoppes at Parisian tells a story, discover the newest brands now and shop the Parisian way with your earned vouchers!

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MOP30,000	MOP1,000
MOP60,000	MOP2,000

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CONRAD
MACAO, COTAI CENTRAL
澳門新濠影匯中心康萊德酒店

Sheraton Grand
MACAO HOTEL
澳門新濠影匯中心大華酒店

WORLD OF WONDER

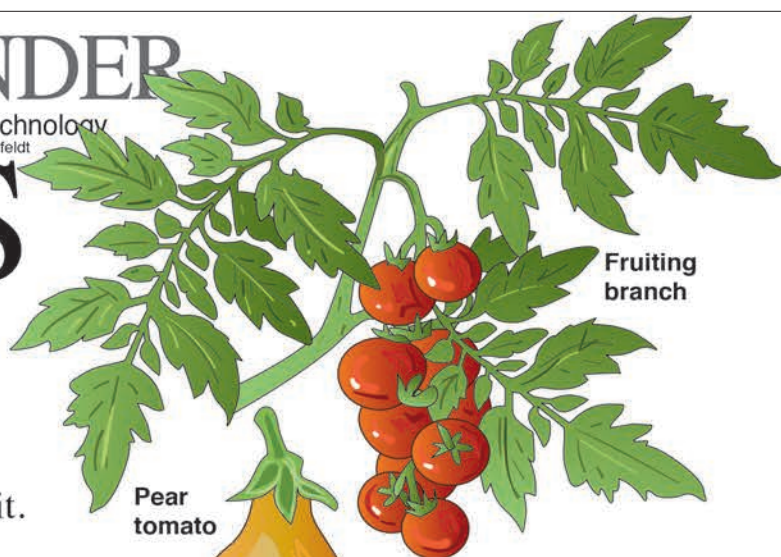
Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

TOMATOES



The tomato is a juicy, nutritious fruit usually eaten as a vegetable. It is a close relative of the eggplant, red pepper, potato and the highly poisonous belladonna. Native to Central America, the tomato was grown by the Aztecs long before Spanish explorers discovered it. Today there are thousands of tomato varieties.



In a word

The English word **tomato** can trace its roots to the word "tomatl" in Nahuatl, the language of the Aztecs of Central America.

The scientific name for the tomato is *Solanum lycopersicum*. "Lycopersicum" is Latin for "wolf-peach" — "peach" for its juicy roundness, and "wolf" because at the time, tomatoes were thought to be poisonous.

When tomatoes arrived in Europe in the 1500s, they were probably yellow; in Spain and Italy, tomatoes were called "pomi d'oro" (yellow apples). In France, they were called "pommes d'amour" or "love apples" because they were thought to increase passions.

Way back when

Spanish explorers brought the tomato to Europe in the 16th century. In Southern Europe, the tomato was generally accepted as food, but in the north, the tomato was grown as an ornamental plant and was thought to contain poison. This poisonous reputation was earned when wealthy families ate tomatoes off of pewter plates. When pewter plates came into contact with acids in the tomatoes, the lead in the pewter often leached into food, resulting in lead poisoning. The tomato came to be considered a poor man's food because poorer families ate off of wooden plates and did not get poisoned.

When growing tomatoes, plant them in a sunny spot with well-drained soil. Use tomato stakes or cages to help support this vine plant. Water regularly and leave the tomatoes on the vine for as long as possible. A ripe tomato is firm, and its color is bright red or orange (depending on the variety).

Today, the tomato is one of the most popular garden vegetables. This is probably because they are easy to grow and the flavor of a homegrown tomato is almost always better than any from a grocery store.

Did you know?

The first known tomato soup recipe is credited to Maria Parloa, whose 1872 book, "The Appledore Cook Book," describes her tomato chowder.

The tomato is North America's fourth most popular fresh-market vegetable — behind potatoes, lettuce and onions.

By botanical definitions, the tomato is a **fruit** and can be further classified as a **berry**, as it is pulpy and has edible seeds. But most people use the tomato as a **vegetable**, in salads or in savory dishes.

It is estimated that 93 percent of American gardening households grow tomatoes.

The largest worldwide producer of tomatoes is China, followed by the U.S., Turkey, India and Egypt.

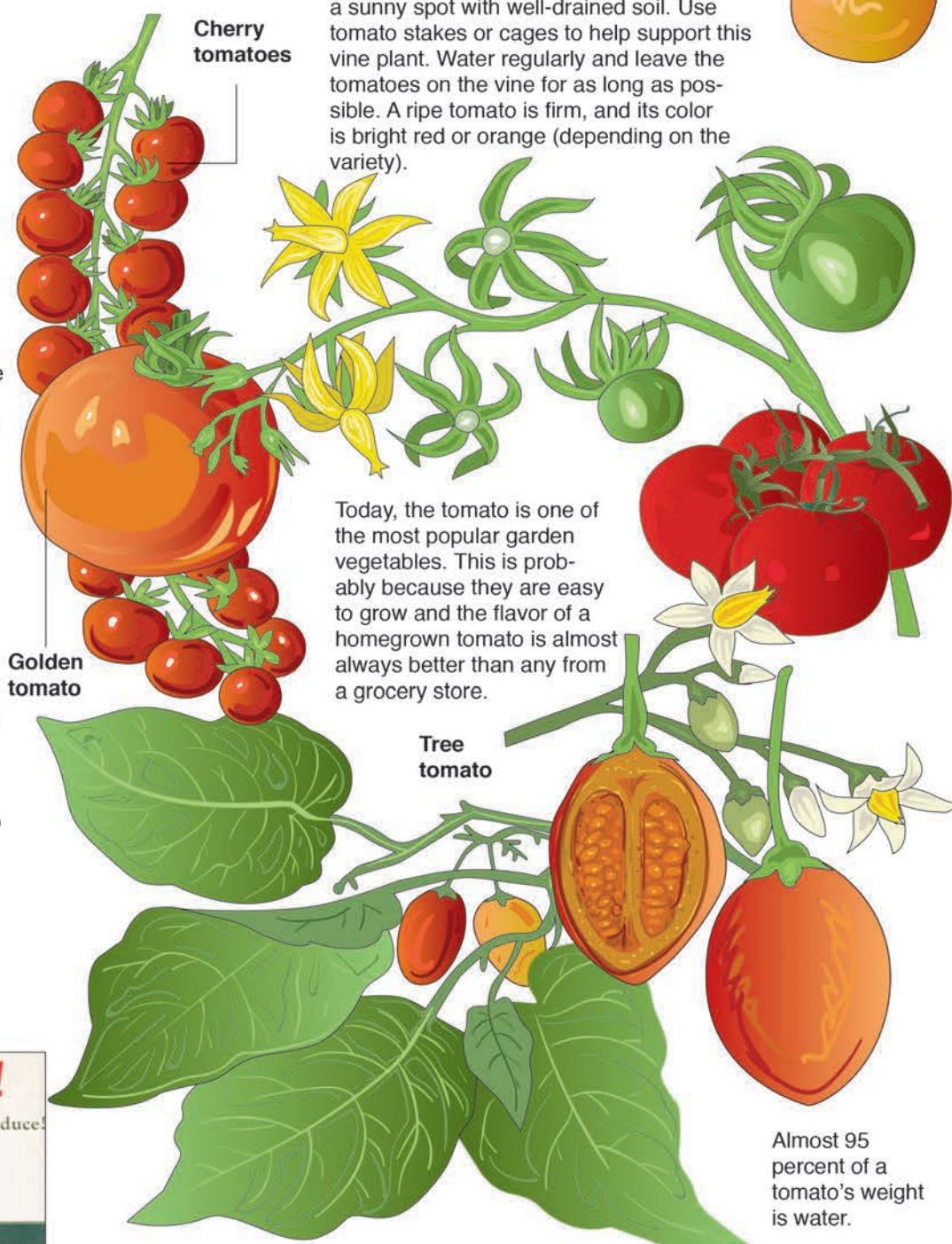
Tomato juice is the official state beverage of Ohio.

Tomatoes have just 18 calories per 3.5-ounce serving. They are also very low in fat and have no cholesterol. They are an excellent source of antioxidants, dietary fiber, minerals and vitamins.

Before being bottled, Heinz tomato ketchup is tested for ideal consistency; if the ketchup pours at more than 0.028 mph (0.045 kph), it's considered too runny and is rejected.

La Tomatina is an annual festival in Spain where people throw 150,000 tomatoes at each other.

According to the U.S. Department of Agriculture, Americans eat between 22 and 24 pounds (8 to 9 kg) of tomatoes per person, per year. (More than half of this number is in the form of ketchup and tomato sauce.)

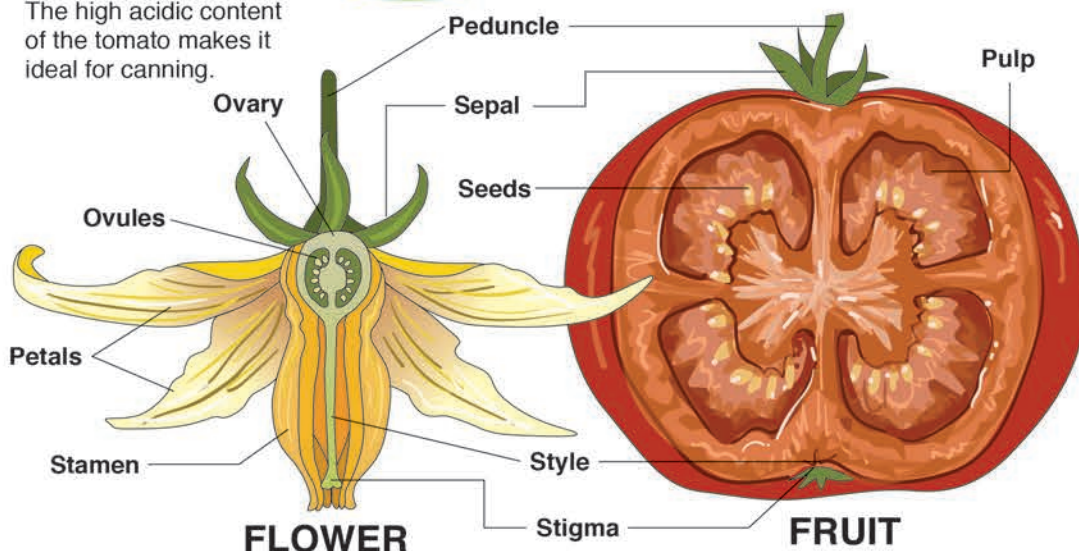


In 1897, the Campbell Soup Co. introduced condensed tomato soup, which proved to be a great success.

In the 1800s, pizza and tomato sauce became popular in Italy. When Italians immigrated to the Americas, they brought their tomato plants and recipes with them.

Thomas Jefferson planted tomatoes at his homestead, Monticello. His favorite varieties are said to have been dwarf and Spanish tomatoes.

The high acidic content of the tomato makes it ideal for canning.



SOURCES: World Book Encyclopedia, World Book Inc.; growgardentomatoes.com; www.tomato-cages.com; www.planetnatural.com; www.tomatodirt.com; http://www.almanac.com

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