

MGM MACAU
Joana Vasconcelos
re-invents the Grande Praça

Exclusive interview with
the world-famous sculptress

■ X8-9 MDT EXCLUSIVE

■ X8-9



- MOVIES: FIFTY SHADES OF GREY
- BOOKS: CRAZY LOVE YOU BY LISA UNGER
- MUSIC: FIFTY SHADES OF GREY ORIGINAL MOTION PICTURE SOUNDTRACK
- WINE: THE CZECH ENIGMA III
- FOOD: A WORLD WITHOUT BOUNDARIES

tea leaks by talkers

DRIVE IN

Lindsey Bahr, AP Film Writer

FIFTY SHADES OF DISSATISFACTION

Curious? The posters for “Fifty Shades of Grey” coyly ask. Whether or not you’re one of the 100 million who bought, and presumably read, E L James’ kinky book, the buzz alone surrounding this “Twilight” fan fiction turned international phenomenon is enough to pique the interest of a rock. “Fifty Shades of Grey” is inherently spectacle. With all that irresistible anticipation, how could a movie

about BDSM be so run of the mill? The short answer: fear and money. It’s one thing to read about the bondage-enabled sexual awakening of a virgin. It’s quite another to see it depicted on screen. Director Sam Taylor-Johnson had an impossible mission on her hands to meld the tawdry with the conventional. It’s like trying to mash up the sensibilities of Lars von Trier with Nancy Meyers to create an end product that will be appealing on a mass

scale. In trying to please everyone, though, “Fifty Shades of Grey” has stripped away the fun and settled on palatable. There have been perfume commercials with more depth and story arc. For the uninitiated, “Fifty Shades of Grey” is about lit student Anastasia Steele (Dakota Johnson) and her torrid affair with 27-year-old billionaire Christian Grey (Jamie Dornan). They meet on a lark, when her aspiring journalist roommate gets ill and Anastasia agrees to help out by subbing in to interview the handsome mogul. The two are made to look as mismatched as possible. She’s a clumsy innocent with a childish ponytail in tights and a cardigan, he looks like he’s just stepped out of an ad for bespoke suits and new money pretention. We’re supposed to believe that sparks fly immediately, but this first meeting conjures up the dynamic of a predator and a scared feral animal more than anything else. Still, something snaps in Christian and he decides he must have her as his own. He starts popping up everywhere, from the hardware store where she works to the college bar where she’s had a bit too much to drink to save her from a handsy friend. Soon he’s whisking Ana (Ms. Steele as he calls her) away on his helicopter to a



Jamie Dornan, left, and Dakota Johnson appear in a scene from “Fifty Shades of Grey”

garish bachelor’s pad/penthouse apartment, wooing her with white wine (but not too much, as he constantly reminds her), domineering gazes, and antiquated formalities. Laughable sexual innuendo peppers all their conversations. But instead of the will-they-won’t-they tension that even the silliest sitcom can pull off effectively, the unfortunate consequence is that the nearly 40 minutes that it takes for Christian and Ana to go under the sheets almost seem more gratuitous than anything that happens in the Red Room of Pain. Also, after the sex starts, so do the exhaustive and dull contract negotiations. The chemistry between

Johnson and Dornan is decent, even if they do seem to be acting in different movies. Dornan’s Christian is a humorless caricature, while Johnson’s Ana is actually quite likable, funny and strong-willed. In a film full of flaws, Johnson is an undeniable bright spot. A lot has been made about what the popularity of James’s book says about American women and their sexual fantasies. On screen, that conversation makes even less sense. Fans hungering for less conventional depictions of sex haven’t been looking hard enough — non-pornographic sex is not uncharted territory in cinema, or even television for that matter. There is more

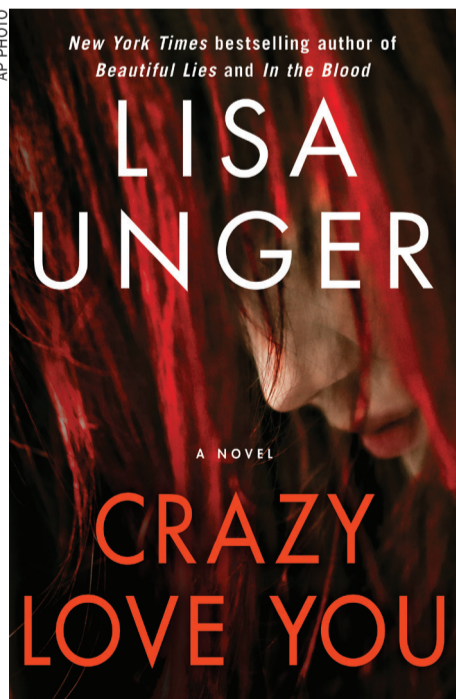
scintillating material in a premium HBO show than in this version of E L James’s book. “Fifty Shades of Grey,” had an opportunity here to do something different — to give a mass audience something worthy of all the hype. We may have all been curious going in, but by the time the credits roll, there’s another question that springs to mind: Is that all there is?

“Fifty Shades of Grey,” a Universal Pictures release, is rated R by the Motion Picture Association of America “for strong sexual content including dialogue, some unusual behavior and graphic nudity, and for language.” Running time: 125 minutes. ★★☆☆



BOOK IT

‘CRAZY LOVE YOU’ IS COMPLEX AND SURPRISING



“Crazy Love You” (Touchstone), by Lisa Unger

Lisa Unger takes what appears to be a tale of finding true love and adds in a nightmare element in her latest thriller, “Crazy Love You.” Ian tells his story of trying to escape the past and find a blissful existence. When he was growing up, he was bullied for his size, and

his mother murdered his baby sister. If not for the compassion of a young classmate named Priss, he would have died that night as well. As he got older, he got thinner, and Priss was by his side. In the present, he has become a successful graphic novelist with a series called “Fatboy and Priss,” with stories clearly based on his life. One afternoon at a park, he sees a woman named Megan and is immediately enthralled. He must draw her face. After a few days of following her, Megan confronts Ian and demands an answer as to why he’s stalking her. He realizes he’s in love. Ian knows he has to change in order to win Megan’s heart, but Priss is prone to jealousy, and she doesn’t appreciate a new woman in Ian’s life. The emotional roller coaster that Ian rides over the course of this novel is both exhilarating and gut-wrenching. The reader wants him to succeed and find love with the sweet Megan. Priss plays like the perfect villain to upset the proceedings, and she has the best motive of all to keep them apart: Priss loves Ian, though she refuses to admit it. The seemingly straightforward story proves to be complex and surprising in several ways, and Unger has a gift for telling a story with great characters while also manipulating the reader. Love can be passionate and consuming, but it can also be heartbreaking and painful. For Ian and Megan, there is also hope. It’s crazy good. Jeff Ayers, AP

TTUNES

‘FIFTY SHADES’ SOUNDTRACK IS A SEXY ROMP

Prepare to get crazy in love, in lust and everything in between. Anticipated sex romp ‘Fifty Shades of Grey’ may or may not get you wound up, but its soundtrack is bound to do just that. The 16-track album finds itself mired in an intoxicating sound that gets its potency from a mix of rock gods’ electric guitars, masterful reworkings of recent hits and electro pop beats so slithery, you’ll bite the forbidden apple. Beyonce leads the lineup of artists with an achingly erotic rendition of one of her biggest hits “Crazy in Love,” and a hypnotic dubstep remix of her more recent hit “Haunted.” Canadian singer The Weeknd whips up two acts of purposeful seduction in “Earned It,” — a slow-dripping R&B tune that burns through the clothes— and “Where You Belong,” a similarly hay-rolling melody. Frank Sinatra’s sorcerous “Witchcraft” is a perfect romancing pitch that walks the line between classy and dirty, but rock legend renditions like Annie Lennox’ version



Fifty Shades of Grey Original Motion Picture Soundtrack, Various Artists (Republic Records)

of “I Put a Spell on You,” the Rolling Stones’ “Beast of Burden” and AWOLNATION’s rendition of Springsteen “I’m on Fire” fall more into strike-out territory. Sia brings her own brand of hurt to the proceedings with the ballad “Salted Wound,”

while Ellie Goulding finds the most modern sound of the record with “Love Me Like You Do.” This is 16 shades of blatant auditory manipulation, almost every second of it lovable. Cristina Jaleru, AP

jack black



David Chow urged the government to open up the gambling market by allowing more concessionaires to operate in Macau. On the sidelines of the inauguration ceremony of the Harbourview Hotel at Fisherman's Wharf this week, Mr Chow stressed, "When the government is reviewing the renewal of casino concessions, it should encourage the development of local businesses and allow companies that have contributed to the development of Macau, such as those operating satellite casinos, to receive a gaming license." Mr Chow pointed out that the mass market and VIP room businesses within these [SJM's] satellite casinos must pay three to five percent of their revenue to the gaming concessionaire under which they operate. "So, if they get a license, it would help develop and foster fair competition," he acknowledged. Although we are skeptical of the "offer" that some of the "satellite" casinos may bring – given the lousy casino floors we see in the "Outer Harbour Strip" – Macau Legend Development CEO may have a point. For sure they will not be able to compete with the large, international gaming operators, but the liberalization or at least the granting of more licenses should be on Secretary Leong's agenda.

The Commission of Audit (CA), led by **Ho Veng On**, seems to be on a roll. The CA came out this week with a report slamming the University of Macau for alleged mismanagement of public funds. The commission criticised UMac over its handling of public funds, particularly in the management of its staff housing scheme, as well as when it created a research institute over the border. The CA report questions the university's actions in establishing the UMacau Research Institute Zhuhai, which was registered as a "private, non-business entity." The UMac admitted here that "some aspects of the establishment of the research institute may not have been handled appropriately." A victory for Mr Ho. But the allegations concerning the staff housing scheme were a bit lame in the claim that UMac's actions "are a clear breach of the principles behind the government's social housing policy." In this case, the response from the Hengqin side of Macau demolished the argument, "on-campus housing is not meant to be a social benefit; it was designed to... facilitate the university's pursuit of academic excellence." The former chief-of-staff of Edmund Ho (not related) and the only top official to survive the latest reshuffle, Mr Ho is, say, playing actively, but one has to be careful of what the "house" holds.



Lawmakers **Mak Soi Kun** and Zheng Anting supported a group of around 60 Macau residents who claimed to have suffered losses after buying pre-sale flats in Zhuhai. The residents gathered outside the Government Headquarters last week to submit a petition to the MSAR government, asking for its intervention. According to reports, Mr Lo, a representative of the residents, claimed that he bought a pre-sale apartment near New Yuan Ming Palace in Zhuhai in 2008. However, he admitted that he thought the development was "a sound one and did not pay attention to the mainland laws that govern the sales of pre-sale properties." (!) He also did not realize that the housing project had not been, in fact, granted the relevant certificate. (!!) They were only promised verbally that a contract would be signed after the developer topped the building. (!!!) We have to admit that the responsibility for these awkward comments by local residents must be shared with the gov't and its "paternalistic" attitude towards solving the people's problems: giving away fish instead of teaching how to fish. Precarious remedies instead of sustainable solutions. Well, if Mr Lo and his naïve fellow investors are only to blame for their ridiculous predicament, we wouldn't expect legislators like Messrs Mak and Zheng to ask the local government to intervene in private investments made by locals in an alien jurisdiction. PC

times square by rodrigo



in others' words

We must resolve the [LRT] issue legally since Macau is a place that upholds the rule of law.

CHUI SAI ON, Chief Executive

tea leaks by talkers

LÉGION ÉTRANGÈRE



Neto Valente

Alan Ho

Walking (very #\$\$@*& slowly) along San Malo, by the court building, Talkers overheard an interesting chat. And learned that there are only 3 people in Macau distinguished with one of the highest decorations of the state of France: Officier de la Légion d'Honneur. The first to be awarded the distinction was Susana Chou, former honorary consul of France, in 2007. More recently, another two citizens became thus distinguished. Messrs Alan Ho and Jorge Neto Valente were awarded the title of Officier de la Légion d'Honneur in April 2009. Now the former is in jail, while the latter is the former's lawyer. It's just a coincidence, but – you have to admit – it's a funny one.

THE COUNSELOR



Westray (Barden): Well, I'm perfectly willing to believe you had nothing to do with this but I'm not the party you have to convince.
Counselor: Convince of what, for Christ sake?
Westray: That this is some sort of coincidence. Because they don't really believe in coincidences. They've heard of them. They've just never seen one.

HOW ZHANG ZIYI'S MET HER FIANCÉ



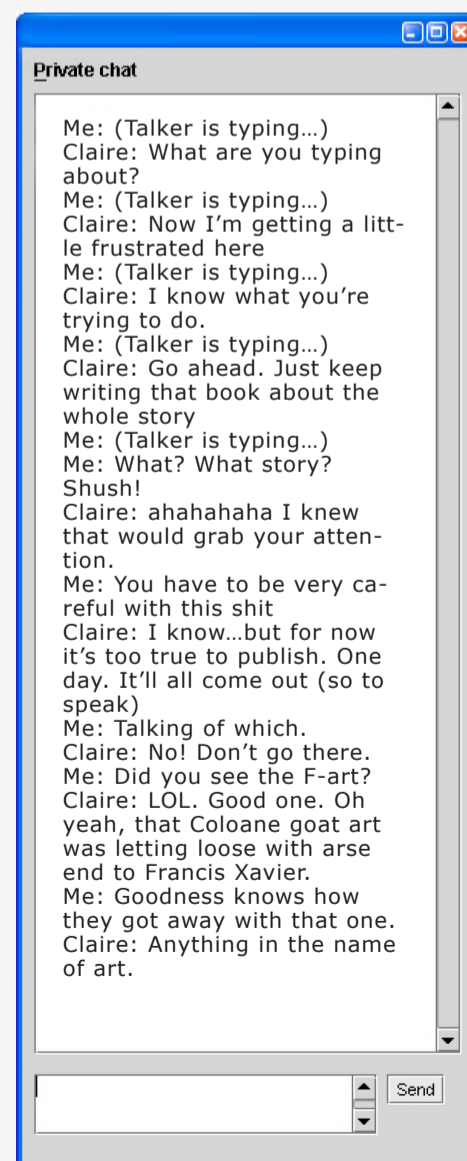
Little is known of how Wang Feng met Chinese diva Zhang Ziyi. But Talkers went on a fact-finding mission and found out it all started around a green-clothed table. According to NetEase, quoted by the Straits Times, they became acquainted over mahjong, a game both enjoy – and was banned in mainland China, by the way. Anyway, judge Feng is said to be skilled at mahjong and, voilà, Texas hold 'em. In early 2013, months before the romance became public, he was seen helping an old couple win at a Texas hold 'em table in... Macau. They turned out to be Zhang's parents.

FEMALE BISHOPS: WE HAVE IT FIRST!

The Spectator's Very Old News section unveiled recently that The Reverend Libby Lane "was ordained as Bishop of Stockport, the Church of England's first female bishop." And by the time the first "32 female C of E vicars were ordained in 1994, the Episcopal Diocese of Massachusetts had had a female bishop, Barbara Harris, for five years." However, the first Anglican woman priest was ordained half a century earlier – in Macau! Florence Li Tim-Oi had been deacon at the Protestant Chapel in the early 1940s. Why? WWII. The state of war throughout the Pacific prevented a priest travelling from Japanese-occupied territory to administer communion, so our Florence was ordained by the Bishop of Victoria on 25 January 1944.

BLOGOSCOPE

"10 Takeaways From 10 Days In China" by barchart.com
"Toward the end of 2014, we spent 10 days meeting with economists, industry consultants and foreign and domestic companies in Shanghai, Beijing, Hong Kong and Macau to evaluate investment opportunities. Our visit resulted in a deeper understanding of potentially powerful current and emerging trends."



TALKERS@MACAUDAILYTIMES.COM

WORLD OF BACCHUS

Jacky I.F. Cheong



CHÂTEAU VALTICE RULANDSKÉ MODRÉ POZDNÍ SBĚR 2011

Equivalent to Spätlese. Rulandské Modré is the Czech name of Pinot Noir. Dark garnet with cardinal-carmine rim, the forest-like nose offers cassis, blackberry and fresh mushroom. Braced by lively acidity and dry tannins, the fleshy palate delivers bilberry, black cherry and oak smoke. Thoroughly dry and medium-bodied at 11.5%, the approachable entry continues through a spiced mid-palate, leading to a herbal finish.



CHÂTEAU VALTICE CABERNET SAUVIGNON POZDNÍ SBĚR 2011

Equivalent to Spätlese. The international variety of Cabernet Sauvignon requires no aliases. Reddish black with cardinal-carmine rim, the fragrant nose offers cassis, blackberry and spice box. Sustained by ample acidity and rich tannins, the creamy palate delivers black cherry, damson and tobacco. Thoroughly dry and medium-bodied at 11.5%, the herbal entry carries onto an active mid-palate, leading to medium-long a finish.



CHÂTEAU VALTICE MERLOT POZDNÍ SBĚR 2011

Equivalent to Spätlese. The international variety of Merlot requires no aliases. Reddish black with cardinal-ruby rim, the aromatic nose offers cassis, cinnamon and geranium. Maintained by plentiful acidity and dry tannins, the juicy palate delivers black cherry, leather and forest mushroom. Thoroughly dry and medium-bodied at 11.5%, the fruity entry extends to a spiced mid-palate, leading to a long finish.

The Czech Enigma III

(Continued from "The Czech Enigma II" on 16 January 2014)

While Austria and Germany have left an indelible mark on Czech history, France might be the kindred spirit of the Czech Republic in art and philosophy. The term "Bohemianism" – a French concept denoting the practice of unconventional lifestyle, and arguably the exact opposite of Prussianism – refers specifically to the Czech region of Bohemia, whether it is due to Protestantism in the 15th century, or the Romani people. While laïcité (meaning secularity, ie the absence of religion in government affairs and conversely the absence of government in religious affairs) is a republican doctrine in France, the Czech version would be overwhelming irreligion, for the Czech Republic is the most non-religious country in Europe and possibly of the whole world, with merely 20% of its population declaring their faith.

Throughout history, the Czechs more often assumed the role of reformer such as Christian reformer Jan Hus and pedagogue Jan Amos Komenský, or artistic innovators such as composer Bedřich Smetana, composer Antonín Leopold Dvořák and Art Nouveau grand master Alfons Maria Mucha. Whether this is because of an innate affinity to Quartier Latin, or as a reaction to Austrian monarchism and Prussian militarism, one could only second-guess.

In oenological terms, as France boasts a clear majority of international grape varieties, which have conquered every corner of the world and become almost a rite of passage for burgeoning wine regions, it is perhaps no surprise that the Czech Republic would opt to perfect the arts of French varieties, as much as it mains a distinctive Austrian and German heritage.

Established in 1430, Chateau Valtice is one of the largest producers in the Czech Republic, with some 420ha under vine. Before and after joining the European Union in 2004, large amount of capital has been injected to modernise the Czech wine industry, and quality has been steadily on the rise.

To discover Czech wines, contact Mr Chris Chan of Tomizawa Co Ltd; E: chris@tomizawa.com.mo; T: +853 6661 6195

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

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT
11:00 - 04:00 - Mon - Sun
T: 88022539
Level 2, MGM MACAU



IMPERIAL COURT
Mon - Friday
11:00 - 15:00 / 18:00 - 23:00
Sat, Sun & Public Holidays
10:00 - 15:00 / 18:00 - 23:00
T: 8802 2361
VIP Hotel Lobby, MGM MACAU



JIN YUE XUAN
101, 1/F, Galaxy Hotel™
Galaxy Macau™
T: 8883 2200
10am - 3pm / 5:30pm-11pm



KAM LAI HEEN
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3821
11am-3pm / 6pm - 10pm
(Close on Tuesday)



PAK LOH (CHIU CHOW)
G56a, G/F, Galaxy Macau™ Casino
Galaxy Macau™
T: 8883 2221
11am - 11pm

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
14:00 - 24:00 Tue - Fri
11:00 - 24:00 Sat & Sun
Closed every Monday
T: 8802 2319
Grande Praça, MGM MACAU

GLOBAL



BELON
31/F, Banyan Tree Macau
Galaxy Macau™
T: 8883 6090
6pm-12am Bar & Oyster
6pm-11pm Dinner
Tuesday Closed

CAFÉ BELA VISTA
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956-1110 Avenida da Amizade, 2/F
T: 87933871
Mon - Thurs
06:30 am - 3:00 pm / 6:00 pm - 10:00 pm
Fri - Sunday
06:30 am - 10:00 pm



DIM SUM LUNCH
28/F, Hotel Okura Macau
Galaxy Macau™
T: 8883 5099/6368 4808
11:00am - 2:30pm



VIDA RICA (RESTAURANT)
2/F, Avenida Dr Sun Yat Sen, NAPE
T: 8805 8918
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6:30am - 14:30pm / 18:00 pm - 23:00pm



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The Venetian(r) Macao-Resort-Hotel
Taipa, Macau
T:853 8117 5000
mortons.com
• Bar
Open daily at 3pm
• Dining Room
Monday - Saturday: 5pm - 11pm
Sunday: 5pm - 10pm

ABA BAR

ABA BAR
17:00 - 02:00 Tue-Sun
Closed every Monday
Grande Praça, MGM MACAU



MGM PATISSERIE
09:00-21:00 Daily
T: 8802 2324
Main Hotel Lobby, MGM MACAU



ROSSIO
07:00 - 23:00 Mon - Sun
T: 8802 2385
Grande Praça, MGM MACAU



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

ITALIAN

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next to swimming pool
T: 2888 0156
11:00am - 11:00pm



TERRAZZA
201, 2/F, Galaxy Hotel™
Galaxy Macau™
T: 8883 2221
Mon - Sat: 6pm-11pm
Sunday Closed

JAPANESE

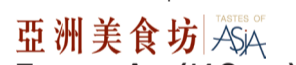


NAGOMI LOBBY LOUNGE & BAR
G/F, Hotel Okura Macau
Galaxy Macau™
T: 8883 5116
10:00am - 11:00pm

ASIAN PACIFIC



SPICE GARDEN
G23, G/F, East Promenade
Galaxy Macau™
T: 8883 2221
12pm-3pm / 6pm - 12am
Weekend & PH: 12pm - 12am



TASTES OF ASIA (14 STALLS)
G43, G/F, East Promenade
Galaxy Macau™
T: 8883 2221
10am-12am

PORTUGUESE

CLUBE MILITAR
975 Avenida da Praia Grande
T: 2871 4000
12:30pm - 3:00pm / 7:00pm - 11:00pm

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



GOSTO
G21, G/F, East Promenade
Galaxy Macau™
T: 8883 2221
Mon - Fri: 12pm-3pm / 6pm-11pm
Sat, Sun & PH: 12pm - 11pm

O SANTOS
20 Rua da Cunha, Taipa Village
T: 2882 5594
Wednesday - Monday
12:00pm - 3:00pm / 6:30- 10:00pm



NAAM
Grand Lapa, Macau
956-1110 Avenida da Amizade, The Resort
T: 8793 4818
12pm - 2:30pm / 6:30pm - 10:30pm (Close on Mondays)



SAFFRON
G40, G/F, Banyan Tree Macau
Galaxy Macau™
T: 8883 6061
7am - 11pm

KOREAN



MYUNG GA
G27, G/F, East Promenade
Galaxy Macau™
T: 8883 2221
11am - 11pm

BARS & PUBS



38 LOUNGE
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Avenida de Kwong Tung, 38/F Taipa
Sun-Thu 5:00pm - 2:00am
Fri, Sat and Eve of public holiday:
5:00pm - 3:00am



THE MACALLAN WHISKY BAR & LOUNGE
203, 2/F, Galaxy Hotel™
Galaxy Macau™
T: 8883 2221
Mon - Thu : 5pm-1am
Fri - Sat, PH & Eve: 5pm-2am
Sunday Closed



D2
Macau Fisherman's Wharf
Edf. New Orleans III
Macau



LION'S BAR
Tuesday to Sunday
7pm - 5am
(Close every Monday)
Tel: 8802 2375 / 8802 2376

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: 6:30 pm - 12:00pm
Friday to Saturday: 6:00pm - 02:00am
Sunday: 6:00pm - 12:00 midnight

TASTE OF EDESIA

Irene Sam

FOOD

A WORLD WITHOUT BOUNDARIES

I found out that I wanted to be a chef when I was three years old," says Takagi Kazuo, guest chef from Kyoryuri Takagi, a two-Michelin-starred restaurant for five consecutive years in the city of Ashiya between Osaka and Kobe. On a rare occasion, I have a chance to sit down with him and have a chat at Mandarin Oriental's signature restaurant, Vida Rica.

Born to a culinary family, with his mother being an instructor at a cooking school and his grandfather a chef, Takagi set his goal to be a Japanese chef from an early age. He received rigorous training on traditional kaiseki-style cooking when he worked at Kyoyamato in Kyoto, and was later promoted to Sous Chef at only 29 years old, making him one of the most promising stars on Japan's culinary scene. In 2005, he opened his own restaurant, Kyoryuri Takagi, which has won two Michelin stars consecutively since 2010, when the first Kyoto, Osaka, Kobe and Nara version of the Michelin Guide was published. Takagi also opened a bento shop, Nichi Nichi, and a hot pot restaurant, Kozithu, in 2012, with the latter having earned one Michelin star consecutively since 2013. Following his achievements, Takagi has been constantly invited as guest chef to top restaurants in the world's major food capitals such as Paris, Seoul, Singapore, Taipei and others, to showcase his acclaimed culinary style.

"What cuisine do you enjoy cooking the most? French or Japanese? Or fusion?" I ask.

"I don't think we should categorize dishes so rigorously as to which cuisine it belongs to. Personally, I believe in using the best ingredients to make dishes that will please the customers. Dishes should taste good and it should create an incredible experience for guests. That's all that matters. I don't like to have boundaries," he explains.

Indeed, Chef Takagi Kazuo is one of those rare Michelin-starred Japanese chefs who could speak very good English. His language skill is one of the reason why he feels he has the responsibility to promote Japanese culture and Japanese cuisine, because other chefs might not communicate as well as he does with foreigners.

Showcasing his special French-inspired Japanese creations at Vida Rica, Chef Takagi Kazuo treats diners to a tasteful journey with his signature dishes such as spider crab with Sturia caviar and shiso flower and Wagyu beef fillet with foie gras kinome dengaku.

Egg yolk is an ingredient that is widely used in his dishes, because Chef Takagi Kazuo indicates that it brings out the flavor of other ingredients. On top of that, using a clear broth in his work as a basis gives a delicate twist to his menu. While some of the dishes resemble that of the Japanese cuisine, others are more French. After all, I agree with Chef Takagi Kazuo that the world of creation should have no boundaries. Who cares if it's French or Japanese when a dish taste this good?

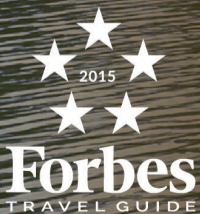


SPA

ROMANTIC SPA EXPERIENCE

The multi award-winning Bodhi Spa at Conrad Macao is offering a special couples' spa experience for a limited time only from now until the 28th of February, 2015. Couples can enjoy a pampering romantic escape in the privacy of their own couples' treatment room as

they relax with an intimate spa bath ritual and, a sensual Bodhi Signature massage, a touch of our Ayurvedic traditions during the massage will certainly awaken the senses, leaving couples feeling relaxed and rejuvenated. Gift vouchers for this special Valentine's Day spa experience are also available.



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Wynn MACAU

Famed sculptress Joana Vasconcelos debuts at MGM

BY VANESSA MOORE

Fresh from her success representing Portugal at the 55th Venice Biennale, internationally renowned Portuguese contemporary artist Joana Vasconcelos will bring her seductive and subversive large-scale sculptures to Macau in a unique exhibition at MGM Macau set to debut on March 15.

Staging her first solo exhibition in China, this showcase will be the most ambitious the sculptress has attempted to date. Comprising solely new works specifically conceived for the space, central to the exhibition is a monumental large-scale work created for MGM's Portuguese-inspired main square, the Grande Praça. As well as being influenced by the venue's décor and atmosphere, Vasconcelos also draws on the marine and the maritime, likewise integrating the city's former Portuguese heritage into her artworks.

Vasconcelos' sculptures and installations typically reveal a powerful sense of scale and mastery of color, emphasizing cultural exchanges and meetings of opposites. The idea to exhibit in Macau came about as a result of an invitation by MGM as well as the personal experiences of Vasconcelos' own family members in the territory. "The invitation was made by Pansy Ho and MGM Macau, to become the first contemporary artist to exhibit at the Grand Praça", she revealed to MDT. "This is a particularly special moment in my career not only because of the relation that exists between Portugal and Macau - including within my own family - as this is the first time I will be exhibiting individually in China", she added.

"Not only is the history of the epic Portuguese overseas expeditions to the Orient and relationship between Portugal and Macau quite present in my culture, my family also had a passage through this territory. My grandparents and my mother lived in Macau for a while and transmitted this experience to me", the sculptress moreover revealed.

Vasconcelos' exhibition will include the largest piece to date in her iconic "Valkyries" series of sculptures, which have been at the core of her work since 2004. The artworks, which are inspired by female figures in Norse mythology who decide which soldiers live and die on the battlefield, are vast organic forms composed of many fabric elements. Named "Valkyrie Octopus", the grandiose multi-hued sculpture that will hang from the skylight dome of MGM's central atrium is the most and complex "Valkyrie" created so far.

"The exhibition is composed by four new works created for the Grande Praça of MGM Macau", she explained. "The leading piece is 'Valkyrie Octopus', the largest work to date within my 'Valkyries' series, hanging 34-metres wide at the center of the Grande Praça, and incorporating a new technique that is composed by the use of inflatables, as well as the introduction of LEDs - which I have recently introduced into my formal language".

Vasconcelos combines artisanal techniques such as crochet and Nisa embroidery (from the Alto Alentejo region of Portugal) with thousands of LED lights and boldly colored, patterned materials embellished by various kind of beads in a patchwork of patterns, shapes and textures. Her Octopus is "composed by a soft-colored patchwork of various textiles and ornaments, as well as artisanal techniques combined with industrial and technological elements", she explains.

The area where the sculpture is being realized is a vast open space, with a huge ceiling height. The piece will "embrace the aquarium through elongated tentacles that burst from its main body", reaching across the open space of the



square to three other sculptures, floor works that belong to her "Tetris" series: "Chiado", "Alfama" and "Mouraria". "Clad in Portuguese handmade tiles with themes and motifs that converse with the Grande Praça's Portuguese inspired façades, these works - whose titles make reference to Lisbon's main historic neighborhoods - allow for one to sit and contemplate the exhibition from three different perspectives, inviting the visitor to become part of the work", the sculptress clarified. "And the scale of the Grande Praça is perfect for my monumental works".

As a celebrated contemporary artist, Vasconcelos has exhibited in many prominent locations around the world, including most famously at the Palace of Versailles in France as well as at numerous editions of the Venice Biennale. Recent solo exhibitions were held at equally prestigious venues including the Tel Aviv Museum of Art and the Palácio Nacional da Ajuda (Lisbon). Her sculptures were likewise showcased at the Gucci Museum together with works from the François Pinault Collection. "I look upon these projects with much enthusiasm because not only am I fond of breaking barriers, as my work also has a strong connection to architecture", she says. "Above all, the idea was to create an installation that would coalesce with its surroundings, transforming the space into an atmosphere that is at once challenging and familiar".

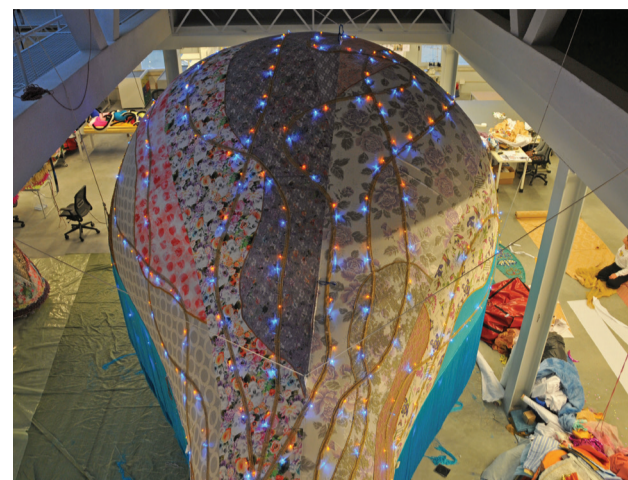
Aside from the architectural elements, Vasconcelos' work deals with feminism as well as social and political issues, including class distinction and national identity. Her creative process is based on using and then subverting pre-existent and everyday objects, which can be seen from some of her most famous pieces to date. In "A Noiva" (The Bride), a 20 ft. high chandelier is made of over 25,000 OB tampons; while "Lilicoptère" (exhibited at the Château de Versailles in 2012) is a helicopter adorned with pink ostrich feathers and Swarovski Crystals; likewise "War Games", a black Morris Oxford car covered in toy rifles and LEDs filled with brightly colored soft and plastic toys which squeak and move is another prime

example. Finally, in "Trafaria Praia" (shown at the 2013 Venice Biennale), Vasconcelos transformed a Lisbon ferry into an installation that made regular tours of the lagoon.

"The aim is to open [the] way for us to look at life through a free, positive and broad view; to create connections with such apparently diverse realities", Vasconcelos reveals. "Obviously as a woman, I make use of a feminine voice and, thus, resort to realities that are traditionally associated to women". Relating this feminism to her current series of sculptures, she maintains that her artistic goals are wider than purely highlighting gender. "The 'Valkyries' are female deities, and also the textiles and artisanal techniques I use are associable to the female universe, but my aim isn't feminist in a classical sense", she says. "What I look for exactly is to demystify the barriers and limits that are traditionally imposed, showing that, independently of being a woman or a man, we should always be capable of discovering new paths, just as the Portuguese navigators did. Monumental art is traditionally an exclusively male territory, but there is no reason for that and my work is proof of that".

Spanning her considerable cache of art, for the sculptress, her most memorable creations to date have been pieces related to her Portuguese identity, which remain foremost in her memory. "I would say all, but may mention the 'Trafaria Praia' having mind that it was presented within the context of the representation of my country and, also, because it was the first artistic project in the history of the Venice Biennale to actually navigate", Vasconcelos recounts. "I will also highlight 'A Noiva' (The Bride). This work marked the beginning of my international career, when it was shown within the exhibition 'Always a Little Further', also at La Biennale di Venezia, in 2005. Moreover, something unexpected or unusual usually happens when it is about to be shown".

Returning to Macau and her upcoming exhibition, what makes Vasconcelos' latest piece of art so unique in her mind is its singularity, as well as the approach behind it.



Valkyrie Octopus (2015) in progress at Joana Vasconcelos Studio, In Lisbon

"It emerged from a very personal viewpoint and reflection, which makes it a singular piece. There is no other and there can't be any other like it", she says. Moreover, "It will now interact with MGM's Grande Praça and will have a particular framing within this scenario; however, once it inhabits other spaces, it will certainly create new relations, even though it's always the same work. It is also important to underline that the work was all handmade in my studio in Lisbon", she adds.

Moving to the personal, reflecting on what made her decide to become an artist, and more particularly a sculptor, Vasconcelos puts it down to serendipity. "It's not so-

omething I decided, but something that sort of happened" she says. "I always liked doing things, studied in an arts school, and was born into a very art-friendly environment. In fact, I was very much focused on karate, which I took quite seriously and in a professional manner, until an injury led me to fully dedicate myself to art".

Thinking about the scale and nature of her work, the sculptress also acknowledges that the idea of space was certainly an influential factor in her creative process. "I have a sort of obsession in exploring the full potential that a space or atmosphere can offer, and perhaps that is why so many of my ideas are translated into sculptures and

installations", she affirms.

Finally, for the Portuguese artist, when contemplating her national identity, inevitably the Lusophone cultural amalgam that Macau represents was likewise an alluring catalyst to explore. "Macau is also particularly important to me because of its richness in cultural exchanges, appropriations and fusions, which is something I focus a lot on throughout my work. It's very much about a true multiculturalism that ends up creating its own language and culture from mixing and filtering what it absorbs".

Joana Vasconcelos at MGM Macau will run from 16 March - 31 October 2015.

3 QUESTIONS TO TOBY LEUNG, VP OF MARKETING & COMMUNICATIONS

'MGM's art proposition is to feature a contemporary artist of world stature'

Since its inaugural "Botticelli's Venus" exhibition at the MGM Art Space back in 2013, MGM Macau has endeavored to bring creative artistic worldwide events to the city. Continuing in the same spirit, the casino-resort is now dedicated to promoting culturally diverse exchanges that enhance Macau's offering as a cultural destination with its varied arts program, explained Toby Leung, MGM's Vice President of Marketing & Communications.

MDT - How did the idea to showcase Portuguese artist Joana Vasconcelos' works come about?

Toby Leung - The previous art programs at MGM saw a diversified array of ancient (Botticelli's Venus), contemporary (Bien-



nale of Lions) and reinvented (Sandalwood Beijing old city gates) artworks gracing the MGM art space. With Macau celebrating the 10th anniversary of its UNESCO association, an art program with strong Portuguese flavor appeared as an ideal option. Also, it is our objective to escalate MGM's art proposition to feature a contemporary artist of world stature. Joana Vasconcelos perfectly fits this bill.

MDT - What do you hope to achieve through this exhibition?

TL - Through such a rich cultural experience, we aim to inspire people locally, attract art lovers from over the world and spark greater discussion about contemporary art in Macau and beyond. This collaboration also marks the beginning of a long and fruitful re-

lationship between local Macanese and Portuguese artists, hopefully leading to further collaboration projects in Macau.

MDT - What is MGM's main strategy for its arts program?

TL - The vision of the MGM Art Space is to bring to Macau a diversity of art / cultural programs in contributing to its development into a world-recognized tourism and leisure center. With Macau already owning an advantage in being China's foremost platform in establishing trade ties with Portuguese-speaking nations, this collaboration aims at inspiring art and cultural exchanges between China and Portugal, using the 500-year-old Macau-Portugal relationship as the catalyst. **VM**

WHAT'S ON

**TODAY (FEB 13)**

MACAU CHINESE ORCHESTRA
FESTIVE SERIES CONCERT

The Chinese Orchestra presents its 'Primavera Concerto 2015' together with the Macau Chinese Orchestra's 'Festive Series Valentine's Day Concert' featuring classic Chinese love songs 'Butterfly Lovers', 'The Moon Represents My Heart', and 'Sweet Honey'.

CHINESE ORCHESTRA PRESENTS
PRIMAVERA CONCERTO 2015

TIME: 8pm (February 13, 2015)

VENUE: Pak Wai / Avenida do Conselheiro Ferreira de Almeida no. 112

ADMISSION: free

MACAU CHINESE ORCHESTRA FESTIVE SERIES
VALENTINE'S DAY CONCERT

TIME: 8pm (February 14, 2015)

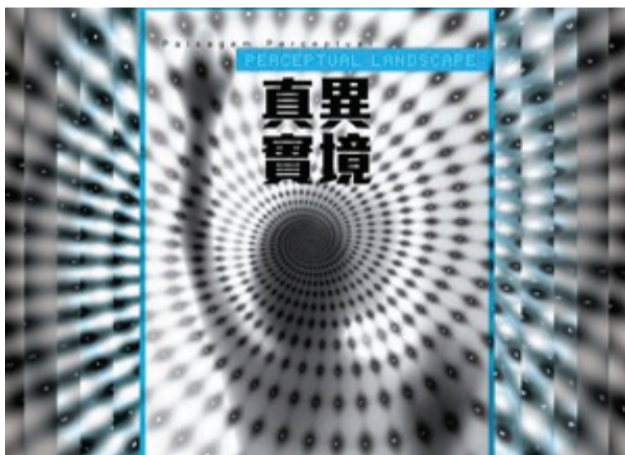
VENUE: Dom Pedro V Theatre

ADMISSION: MOP30

ENQUIRIES: (853) 8399 6699

ORGANIZER: Macau Chinese Orchestra

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



OPEN BOX 2015: MULTIMEDIA THEATRE
"PERCEPTUAL LANDSCAPE"

What is "Reality"? Can we only define as "real" what we can see and touch? Awaken your senses with Perceptual Landscape, an unusual and fulfilling physical theatre experience inspired by a group of mentally challenged pupils. Theatre director Jenny Mok realized people with special needs have a different tactility and their perceptions are not the same as everyone else's which is why they react differently to diverse situations.

TIME: 7:30pm

VENUE: Macau Cultural Centre,
Avenida Xian Xing Hai, s/m, NAPE

ADMISSION: MOP120

ORGANIZER: Macau Cultural Centre

ENQUIRIES: (853) 2870 0699

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

TICKETS: (853) 2855 5555

<http://www.macauticket.com>

TOMORROW (FEB 14)

SEOUL IN LOVE – VALENTINE'S DAY CONCERT

The Concert conducted by Francis Kam, features Dami Kim on violin with the Macau Orchestra's rendition of Mozart's 'The Marriage of Figaro', the 'Butterfly Lovers' violin concerto, Mahler's 'Adagietto' and excerpts from Bizet's 'Carmen'.



TIME: 8pm

VENUE: Macau Cultural Centre Grand Auditorium

ADMISSION: MOP80, MOP120, MOP200

ORGANIZER: Macau Orchestra

ENQUIRIES: (853) 2853 0778

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

**SUNDAY (FEB 15)**

BROADWAY A CAPELLA

For the choir's 7th Anniversary concert, this year Dolce Voce takes Broadway musicals as its theme in 'Dolce Voce: Musical Fantasia'. The performance includes 'The Phantom of the Opera', 'Les Miserables', 'Miss Saigon', 'West Side Story' and other Broadway hits, all in the form of a cappella singing, enhanced by theatrical visual elements, layout, lighting, animation, and dance. Most of the members of Dolce Voce hold a professional music degree, and primarily sing a cappella - from sacred music to pop, and on this occasion, Broadway!

TIME: 3pm & 8pm

VENUE: Dom Pedro V Theatre

ADMISSION: MOP80

AGE: audience members suitable for 6 years or older

ENQUIRIES: (853) 2855 5555

ORGANIZER: Dolce Voce

<http://franky2.ktrackmp.com/contact>

**MONDAY (FEB 16)**

ORCHID EXHIBITION WELCOMES
THE LUNAR NEW YEAR 2015

Closely associated with traditional Chinese culture, the orchid is appreciated as serene, noble and pleasantly aromatic. Much favoured by artists of every description, this beautiful flower features in poems, articles, drawings and paintings and has a long history of cultivation, with a special culture arising around it in China. In this exhibition, over 1,500 pots of the plant will be on display from the 'Lady's Slipper' to the 'Dancing Doll'.

ORCHID CLAY WORKSHOP

TIME: 2:30pm-5:30pm (February 13-15, 2015)

ORCHID EXHIBITION

TIME: 4pm-8pm (February 13, 2015)

8am-8pm (February 14-25)

8am-12pm (February 16, 2015)

VENUE: Lou Lim Ioc Garden / No. 10 Estrada de Adolfo Loureiro, Macau

ADMISSION: free

ENQUIRIES: (853) 8504 1218

ORGANIZERS: Civic and Municipal Affairs Bureau,
Associação Artística da Cultura de Orquídeas de Macau

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

**TUESDAY (FEB 17)**

SPRING SEASON HAPPINESS OF JIN AND YU

During the Chinese New Year, Tianjin and Chongqing will display 400 exhibits in Macau, with craftsmen from the famous cities demonstrating the production processes of Yangliuqing New Year pictures, traditional hairy monkeys, Liangping graphic arts and Chinese traditional art dough figurines. So explore 'The Spring Season Happiness of Jin and Yu - Exhibition of Lunar New Year Traditions of Tianjin and Chongqing Municipalities' and the 'Folk handicraft exhibition' in the enchanting traditional Chinese environs of the Lou Lim Ioc Garden Pavilion.

THE SPRING SEASON HAPPINESS OF JIN AND YU
- EXHIBITION OF LUNAR NEW YEAR TRADITIONS OF
TIANJIN AND CHONGQING MUNICIPALITIES

TIME: 9am-7pm

DATE: February 14-March 13, 2015

THE FOLK HANDICRAFT EXHIBITION

TIME: 3pm-5pm

DATE: February 14-22, 2015

ADMISSION: Free

VENUE: Lou Lim Ioc Garden / No. 10 Estrada de Adolfo Loureiro, Macau

ENQUIRIES: (853) 8988 4100

ORGANIZER: Civic and Municipal Affairs Bureau,
Cultural Affairs Bureau

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



WEDNESDAY (FEB 18)
19TH AND 20TH CENTURY PORTRAIT
OIL PAINTINGS – MAM COLLECTION

Portraiture, in general, refers to an interpretation and record of oneself or a specific individual image created by a human being, which employs three dimensions or two dimensions, such as sculpture, painting, image production, etc., and takes the form of a head, bust, half-length, full-length, etc. So far the earliest portraiture can be dated back to the painted Egyptian stone statues of c. 200 BC.

19th and 20th Century Portrait Oil Paintings - MAM Collection showcases 26 portrait paintings – mainly realistic, with a small number featuring impressionism, expressionism and modern art - from these centuries assembled by the Macao Museum of Art. Of these portraits, eight were produced by the 19th century painter Lam Qua and his studio, while 18 were painted by fourteen foreign and Chinese artists.

TIME: 10am-7pm
(Closed on Mondays, no admission after 6:30 pm)
UNTIL: December 31, 2015
VENUE: Macao Museum of Art,
Av. Xian Xing Hai, s/n, NAPE
ADMISSION: MOP5
(Free on Sundays and public holidays)
ENQUIRIES: (853) 8791 9814
ORGANIZER: Macao Museum of Art
<http://www.mam.gov.mo>



THURSDAY (FEB 19)
“SEE AND TOUCH” - TOUCHABLE ARTS EXHIBITION

This exhibition deprives us of the sense of sight for a purpose. Visitors can touch, smell and even taste the exhibits created by local artists and the visually impaired. So get the goggles on supplied by the organizer and ‘appreciate’ the art works with all of your senses but one for a sense of heightened awareness and a unique take on appreciating art.

TIME: 12pm-7pm (Closed on public holidays)
UNTIL: March 31, 2015
VENUE: Artistry of Wind Box Community Development Association / Rua Tomas Vieira 3A R/C
ADMISSION: Free
ENQUIRIES: (853) 6685 9215
ORGANIZER: Artistry of Wind Box Community Development Association
<http://www.facebook.com/Artwindbox>

Sands WEEKEND



SEASONS OF PROSPERITY

Until 1 March

The Venetian Macao lagoon area

Welcome the Chinese New Year at The Venetian Macao with our fabulous holiday programme of exciting events and fascinating attractions. See the breathtaking 3D Light & Sound Spectacular “Seasons of Prosperity”. Visit the Year of the Goat sculpture collection and make your wishes for a prosperous year under our peach blossom tree.

Free admission



**THE SHOWDOWN AT SANDS – ZOU SHIMING’S
FIRST WORLD TITLE CONTEST**

7 March, Saturday, 5:30pm

Cotai Arena

Chinese boxing hero and three-time Olympic medallist Zou Shiming fights to claim a world championship for China. He challenges Amnat Ruenroeng, undefeated International Boxing Federation (IBF) flyweight world champion, for the belt. In addition to this main event, Hong Kong’s Rex “The Wonder Kid” Tso is in a title eliminator fight, KK Ng “The Macao Kid” puts his undefeated record on the line and the “Dalian Destroyer” IK Yang joins this exciting line-up.

Tickets: From HKD/MOP 180, call reservations +853 2882 8818



**PENGUINS UNDERCOVER ICE WORLD
WITH THE DREAMWORKS GANG**

Daily 11am-8pm, until 31 March

Cotai Expo Hall F, The Venetian Macao

Take an unforgettable journey this winter with the Penguins of Madagascar and their entourage of fabulous and funny friends. Our DreamWorks stars invite you to join them on their global adventure. This year’s Ice World is the most spectacular yet, with a host of colourful new characters, vibrantly brought to life by dazzling light and stunning sound effects.

Tickets: HKD/MOP 120, call reservations +853 2882 8818



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澳門金沙度假區

Sands RESORTS COTAI STRIP MACAO



World of Wonder

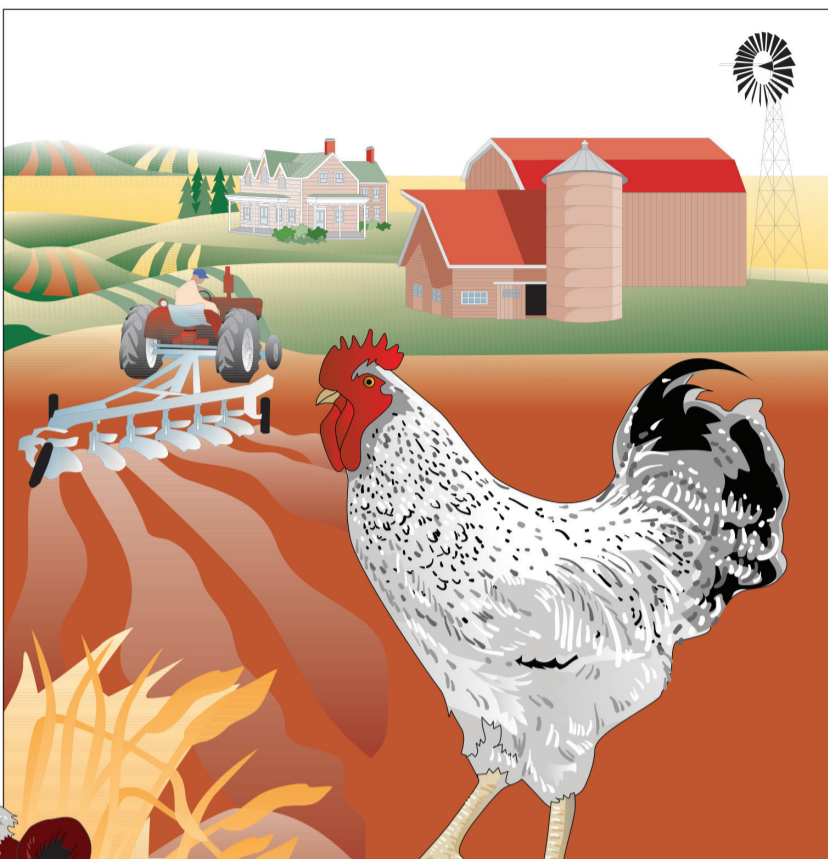
EXPLORING THE REALMS OF HISTORY, SCIENCE, NATURE AND TECHNOLOGY

By Laurie Triefeldt

FARMING

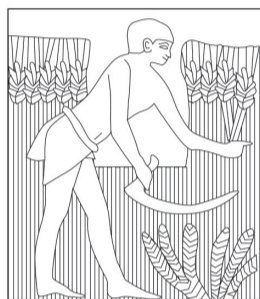
Feeding the world

More than 10,000 years ago, people in the Middle East and Southwest Asia learned to cultivate wild grasses to produce edible seeds and grain. These first farmers also domesticated herd animals such as cattle, goats and sheep. This meant people no longer needed to be hunter-gatherers and could settle in permanent homes. Centuries later, European explorers brought home new plants such as potatoes and tomatoes, and crops became more diverse. Today, with modern air transport, farmers can send their fresh produce almost anywhere in the world.



Tools and machines

The earliest tools for breaking soil and preparing it for planting were probably large sticks or deer antlers. Then plows were invented. First made of wood and later of iron, the earliest plows were pulled or pushed by people.



The ancient Egyptians cut grain by hand, using sharp blade called a scythe.

There was little change in farming techniques for thousands of years. However, over the past 300 years, many new machines have been invented for planting, sowing and harvesting.

As people began to domesticate animals, they started to harness horses and oxen to plows. This let them prepare more land each day. Although today we say an **acre** is 43,560 square feet, in earlier times it represented the amount of land a single ox could plow in one day. Today, tractors are often used to pull plows and other farm equipment.

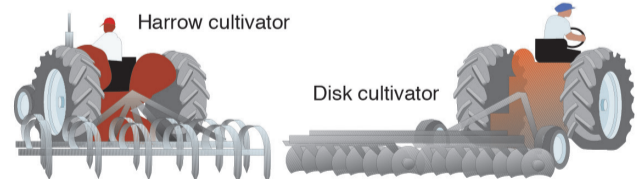
Approximate time needed to plow an acre of land



This tractor can plow 20 times as much land in the same time as the early hand plow.

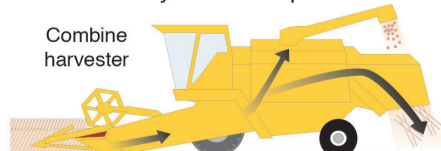


Plows break the soil into large chunks. These need to be broken into smaller chunks by a tool called a disk cultivator or harrow cultivator in order for crops to grow well.



Harvesting machines used to reap grains such as wheat and corn are called combines. A wheat combine cuts the wheat with a rotating blade similar to a push mower. The wheat falls onto a conveyor belt, where the kernels are separated from the straw. The kernels are then stored in a bin, and the straw is returned to the ground.

Many modern farmers use machines that disk, plant and fertilize all in one step. This no-till technique allows them to immediately plant over a field that has been freshly harvested. The combination of plowing and disking saves both time and money. It also helps conserve the soil.

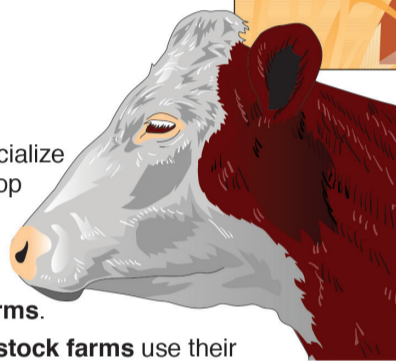


Variety

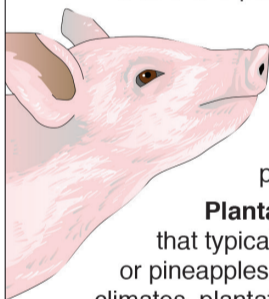
Many farms specialize in one kind of crop or livestock.

Farms that only grow crops are called **arable farms**.

Pastoral or livestock farms use their fields for grazing animals. **Mixed farms** combine arable and pastoral farming.



A **ranch** is a large farm that raises horses, cattle or sheep. "Ranch" is from a Spanish word that translates as "a place where people gather to eat."



Plantations are very large farms that typically grow cotton, sugar cane or pineapples. Usually located in warm climates, plantations of the past often used slaves as laborers.

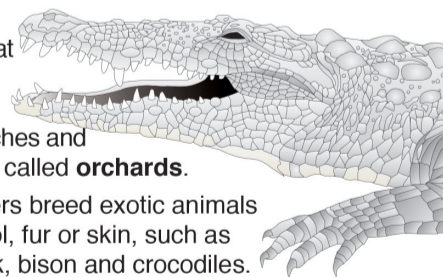
Dairy farms specialize in milk products. They use sterilized machines to milk the cows.

A **poultry farm** may raise chickens, ducks, turkeys or geese. There are even poultry farms that breed emus or ostriches.

Farmers who keep just a small plot of land and a few animals to meet their own needs are called **subsistence farmers**.

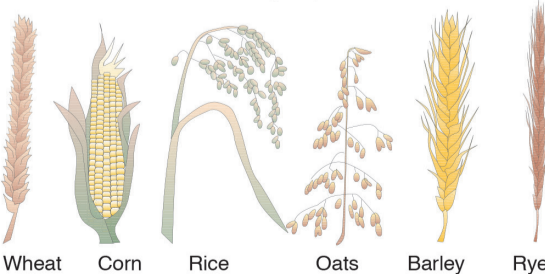
Farms with fruit trees that grow crops such as apples, peaches and cherries are called **orchards**.

Some farmers breed exotic animals for their wool, fur or skin, such as llamas, mink, bison and crocodiles.



Cereal crops

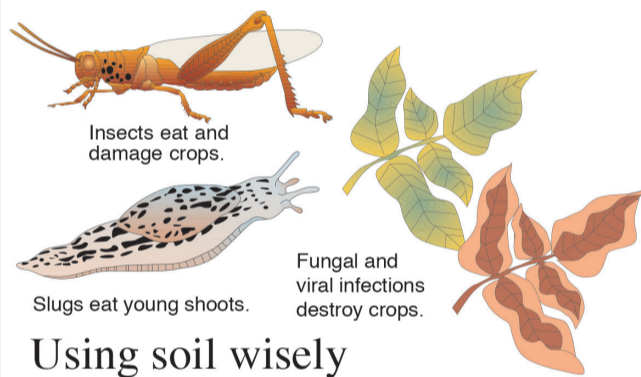
The most important foods grown are cereal crops. These are grains like wheat, corn, rice, barley, millet and oats. Corn and barley are grown almost everywhere, but farmers usually plant crops that grow well in their particular soil and climate. Grains feed animals as well as people.



Wheat Corn Rice Oats Barley Rye

Pests

Pests destroy more than a third of the world's food supply. To fight pests, many farmers use chemical-based **pesticides** on their crops. Some farmers and consumers believe such compounds are harmful to humans and the environment, and they prefer to combat these problems organically. Farmer-friendly insects that eat pests are one organic solution; growing genetically modified plants that resist disease is another.



Using soil wisely

Soil is made up of fine rock particles and decayed grass and wood. **Loam** is a type of soil that is very good for farming because it contains many useful minerals that help plants grow strong. To improve the soil, farmers often enrich it with fertilizers containing **nitrogen**. Fertilizers can be organic, such as manure, or made up of a combination of chemicals. In response to the growing demand for organic food, many farmers are choosing not to use chemical pesticides or fertilizers on their soil.

Soil erosion takes place when topsoil is worn away by water and wind. Farmers try to prevent erosion by planting grass to hold down the soil in unworked fields.

Land that lies **fallow**, meaning not plowed and worked is less likely to erode. For this reason, farmers often leave a field unplanted for a year or rotate crops to give the land a rest.

Irrigation

To grow, crops need water. Without rain, plants will shrivel and die, and orchards will produce little or no fruit. Farmers use **irrigation** to overcome this problem. They dig shallow ditches or bring water in through movable pipes and hoses. This kind of irrigation requires a major source of water such as a well, lake or creek.

Feast or famine

Poor soil, erosion, pests, droughts, storms and floods can all cause crop failure and famine, where people and animals go hungry. Many countries are susceptible to famine because they lack the soil or climate to grow plentiful crops. Others, like the U.S. and Canada, grow more food than their populations need.

SOURCES: *World Book Encyclopedia*, World Book Inc.; <http://historylink101.com>; <http://archaeology.about.com>; <http://inventors.about.com>; *Growing Food* by D.J. Edwards; *Farming the Land* by Jerry Bushey; *Farming and Industry* by Patience Coster; *Farm Machinery* by R.J. Stephen