

6/76
VOLUME 7 NUMBER 6

PASSAGES
THE MAGAZINE OF NORTHWEST AIRLINES

241AD667

Sail On, America

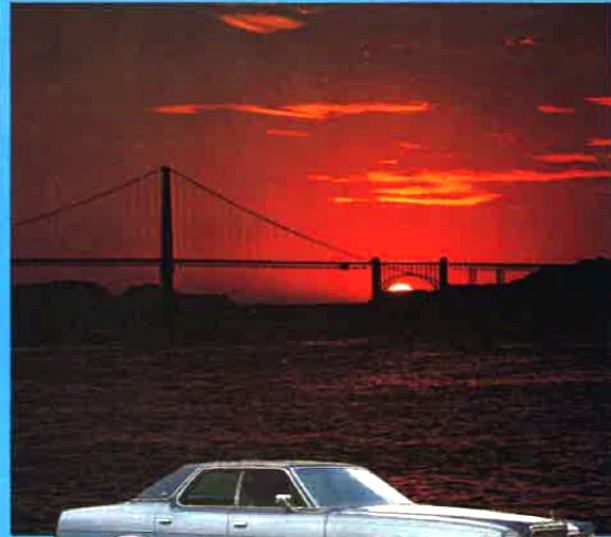
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Pocket CB

New integrated circuit technology and a major electronic breakthrough brings you the world's smallest citizens band transceiver.



The PocketCom measures approximately 3/4" x 1 1/2" x 5/8" and easily fits into your shirt pocket. The unit can be used as a personal communications link for business or pleasure.

SMALL ENOUGH FOR YOUR POCKET

Scientists have produced a personal communications system so small that it can easily fit in your pocket. It's called the PocketCom and it replaces larger units that cost considerably more.

MANY PERSONAL USES

An executive can now talk anywhere with anybody in his office, his factory or job site. The housewife can find her children at a busy shopping center. The motorist can signal for help in an emergency. The salesman, the construction foreman, the traveler, the sportsman, the hobbyist—everybody can use the PocketCom—as a pager, an intercom, a telephone or even a security device.

LONG RANGE COMMUNICATIONS

The PocketCom's range is limited only by its 100 milliwatt power and the number of metal objects between units or from a few blocks in the city to several miles on a lake. Its receiver is so sensitive, that signals several miles away can be picked up from stronger citizens band base or mobile stations.

VERY SIMPLE OPERATION

To use the PocketCom simply turn it on, extend the antenna, press a button to transmit, and release it to listen. And no FCC license is required to operate it. The PocketCom has two Channels—channel 14 and an optional second channel. To use the second channel, plug in one of the 22 other citizens band crystals and slide the channel selector to the second position. Crystals for the second channel cost \$7.95 and can only be ordered after receipt of your unit.



The PocketCom components are equivalent to 112 transistors whereas most comparable units contain only twelve.

A MAJOR BREAKTHROUGH

The PocketCom's small size results from a breakthrough in the solid state device that made the pocket calculator a reality. Mega scientists took 112 transistors, integrated them on a micro silicon wafer and produced the world's first transceiver linear integrated circuit. This major breakthrough not only reduced the size of radio components but improved their dependability and performance. A large and expensive walkie talkie costing several hundred dollars might have only 12 transistors compared to 112 in the Mega PocketCom.

BEEP-TONE PAGING SYSTEM

You can page another PocketCom user, within close range, by simply pressing the PocketCom's call button which produces a beep tone on the other unit if it has been left in the standby mode. In the standby mode the unit is silent and can be kept on for weeks without draining the batteries.

SUPERIOR FEATURES

Just check the advanced PocketCom features now possible through this new circuit breakthrough: 1) Incoming signals are amplified several million times compared to only 100,000 times on comparable conventional systems. 2) Even with a 60 decibel difference in signal strength, the unit's automatic gain control will bring up each incoming signal to a maximum uniform level. 3) A high squelch sensitivity (0.7 microvolts) permits noiseless operation without squelching weak signals. 4) Harmonic distortion is so low that it far exceeds EIA (Electronic Industries Association) standards whereas most comparable systems don't even meet EIA specification. 5) The receiver has better than one microvolt sensitivity.



EXTRA LONG BATTERY LIFE

The PocketCom has a light-emitting diode low-battery indicator that tells you when your 'N' cell batteries require replacement. The integrated circuit requires such low power that the two batteries, with average use, will last weeks without running down.



The PocketCom can be used as a pager, an intercom, a telephone or even a security device.

MULTIPLEX INTERCOM

Many businesses can use the PocketCom as a multiplex intercom. Each employee carries a unit tuned to a different channel. A stronger citizens band base station with 23 channels is used to page each PocketCom. The results: an inexpensive and flexible multiplex intercom system for large construction sites, factories, offices, or farms.

NATIONAL SERVICE

The PocketCom is manufactured exclusively for JS&A by Mega Corporation. JS&A is America's largest supplier of space-age products and Mega Corporation is a leading manufacturer of innovative personal communication systems—further assurance that your modest investment is well protected. The

PocketCom should give you years of trouble-free service, however, should service ever be required, simply slip your 5 ounce PocketCom into its handy mailer and send it to Mega's prompt national service-by-mail center. It is just that easy.

GIVE IT A REAL WORKOUT

Remember the first time you saw a pocket calculator? It probably seemed unbelievable. The PocketCom may also seem unbelievable so we give you the opportunity to personally examine one without obligation. Order only two units on a trial basis. Then really test them. Test the range, the sensitivity, the convenience. Test them under your everyday conditions and compare the PocketCom with larger units that sell for several hundred dollars.

After you are absolutely convinced that the PocketCom is indeed that advanced product breakthrough, order your additional units, crystals or accessories on a priority basis as one of our established customers. If, however, the PocketCom does not suit your particular requirements perfectly, then return your units within ten days after receipt for a prompt and courteous refund. You cannot lose. Here is your opportunity to test an advanced space-age product at absolutely no risk.

A COMPLETE PACKAGE

Each PocketCom comes complete with mercury batteries, high performance Channel 14 crystals for one channel, complete instructions, and a 90 day parts and labor warranty. To order by mail, simply mail your check for \$39.95 per unit (or \$79.90 for two) plus \$2.50 per order for postage, insurance and handling to the address shown below. (Illinois residents add 5% sales tax). But don't delay.

Personal communications is the future of communications. Join the revolution. Order your PocketComs at no obligation today.

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PASSAGES

THE MAGAZINE OF NORTHWEST ORIENT, JUNE 1976, VOLUME 7, NUMBER 6



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OPERATES ON GE NI-CAD BATTERIES

The Cordless Portaphone runs on GE rechargeable Ni-Cad batteries. The batteries last for 24 hours of continuous use (about one month's normal usage). The battery charger will put 1,000 charges into each set of batteries enabling you to obtain about 7 or 8 years' usage.

HOW DOES THE PORTAPHONE WORK?

An electronic transponder box, which contains a radio and transmitter, plugs into an ordinary phone jack. (If you don't have a phone jack, your local telephone company will install one for \$10.) This transponder box hooks your Cordless Portaphone into your existing telephone system.

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The solid-state Cordless Portaphone is designed to be service-free but is nevertheless fully guaranteed for 1 year. Should anything ever go wrong with your telephone, you simply place it in its handy mailer and ship it to our national service-by-mail facility in San Diego, California.

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EAST AND MIDWEST ORDERS SHIPPED BY AIR

PASSAGE POINTS

by Suzanne DeVito



Eyeing the Third Century

Besty Ross, wherever you are, it'll blow your mind to see what's happened to Old Glory since you first stitched the Stars and Stripes. (Although there still are die-hard adherents, the long-accepted story that Ms. Ross designed and made the first American flag is generally discredited.) At the Kennedy Space Center in Florida, a huge 209 x 110 foot flag painted on the Vehicle Assembly Building points the way to "Third Century America," a block-buster Bicentennial exposition on Science and Technology and the only exposition sponsored by the U. S. Government during the Bicentennial year.

With exhibits housed in geodesic domes, fifteen federal agencies and a dozen industrial firms are participating in this World's-Fair-sized exposition to show the public virtually every aspect of life in America as it is and will be affected by science and technology.

"Freedom and Dependence," sponsored by the Dept. of Health, Education and Welfare, is typical of the people-oriented exhibits and illustrates the technological advances made in medicine. On-the-spot tests for hypertension and other health programs are administered by medical personnel.

Conservation and environmental safety programs are given equal time with advanced fossil fuel and nuclear energy programs in "The Next Two Hundred Years," an exhibit mounted by the Energy Research and Development Administration.

The Department of Defense dome displays the latest in "hardware," such as submersible vessels and the joint Air Force-NASA 24B wingless vehicle.

Art is an important part of the exposition, too, and the still evolving science of lasers is examined in its artistic applications. The laser light, sun and fire sculpture by Rockne Krebs occupies an entire dome.

The Dept. of Housing and Urban

Development illustrates the latest thinking in community planning and urban lifestyles in its "America's New Neighborhoods" exhibit.

The exhibits of other Federal agencies explore transportation, agriculture, communications, commerce — in short, everything and anything that touches the lives of most Americans.

In the private sector, Lockheed is displaying its ocean-going satellite "Seasat." Scheduled for launching in 1978, the satellite will be used to relay back information about the oceans. General Dynamics features many of that company's defense products, including models of the Centaur launch vehicle used in many heavy space vehicles.

A scale model of the Space Shuttle may be the most popular exhibit. More than 30 feet long, the model gives visitors an idea of the next step for man in outer space. Scheduled for launching in just three years, it will take off like a rocket but land like an airplane.

"Third Century America" opens May 30 and will continue through Labor Day.

Have a Botanical Bicentennial

Now that you've run Old Glory up the flag pole, painted a minuteman on your mailbox and changed the tune of your doorbell from "My Dog Has Fleas" to the "Star Spangled Banner," what else can you do to get in the Bicentennial spirit? Color your garden red, white and blue, by golly!

Petunias and verbena are all available in patriotic colors. Plant some red zinnia and salvia, throw in white sweet alyssum or snapdragon, add a dash of blue ageratum and you'll have season-long Bicentennial color.

If you go for the random look, just plant the seeds or seedlings helterskelter. For a more formal look, you could plot the Stars and Stripes or bands of color. Your local landscaping store will probably have scale drawings of garden designs with guides for the number of plants required to fill the design. Choose varieties of similar height for the best visual effect.

The Bicentennial Comes Barging In

by Linda Frank

What's 250 feet long, 39 feet wide, has two decks, houses a fascinating Bicentennial exhibition and floats? The New York Bicentennial Barge, of course.

Sponsored by the State American Revolution Bicentennial Commission, this floating museum docks at Manhattan's South Street Seaport early in June and will ply the New York wa-

terways until mid-October, making stops in all five boroughs and Long Island. Its crew members, all colonial history buffs, as well as expert sailors, perform the usual roustabout duties, and demonstrate such colonial devices as the spinning wheel and the printing press.

For exact schedule information, write to Bicentennial Barge, Room 1700, 99 Washington Ave., Albany, N. Y. 12230, or call (518) 474-0441.



Passages Photo Contest

Happy birthday, Northwest Orient! On September 4, fifty years ago to the day when the fledgling company was awarded Post Office air mail route number nine, the airline will celebrate its Golden Anniversary.

On October 1, 1926, Northwest Airways began operations. It is the second oldest air carrier in the United States with single continuous identification (Western Airlines was the first). Two rented aircraft, an OX-5 Curtiss "Oriole" and a Thomas-Morse "Scout," served as equipment. Later that month, Northwest bought its first aircraft, three Stinson "Detroit" cabin planes. One of those "Detroiters" is pictured above.

Do you have any photos of early commercial aviation lurking about in your attic? If so, we invite you to enter our Early Aviation Photo Contest.

Rules are: photos must be of planes in service between 1925 and 1935; we'd prefer shots that include people; the entry should include information about the plane and hopefully an anecdote or two; all entries must be received by July 12. There is no limit to the number of photos you may submit. If we print your photo and story in our September NWA anniversary issue, we'll send you \$50 in prize money.

Send all entries to: *Passages* Photo Contest, 747 Third Avenue, New York, N.Y. 10017.

Thumbs up and good luck!

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That's because *The Travel Advisor* is actually written by 'insiders'... travel experts who have no allegiance to anyone but you. In short, we make sure that you know what we know—and we keep you up to date on it with a fresh issue every month—plus lots of extra, special-value travel reports in the bargain.

12 issues a year filled with eye-opening articles and late-breaking news.

Steering you to the best vacation buys is really just part of what we do for you. Because we also tell you things you should know about travel both here and abroad that no one else in the business ever will. For example, check these *Travel Advisor* reports currently in the works:

★ **three ways to tell whether a tour is a bargain or a scenic rip-off.**

★ **how to beat the Bicentennial's effect on hotel/motel rates in Boston, Philadelphia, and Washington, D.C.**

★ **how to collect up to \$200 if you're bumped from a confirmed flight.**

★ **which airlines spend the most on in-flight meals... and which the least.**

★ **what countries and areas to avoid because of epidemics and other health problems.**

*OTC's are the newly approved round-trip tour charter flights that include arrangements such as accommodations, sightseeing, etc.

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★ **the truth about safety at America's various airports. (It's your life. You have a right to know.)**

★ **how to protect your luggage from thievery—even inside airline "safe" rooms.**

The Travel Advisor isn't all tough-talk, though. It keeps you up to date on the lighter side of travel too. For instance:

"What's free for travelers"—a guide to everything from five-course dinners, gratis, to free scuba-diving lessons.

"The three greatest restaurants in Paris"—current menus, specialties of the house, and what it all costs.

"Sex and Club Med"—everything you wanted to know, including the truth about nudity and night games.

"Rest room etiquette"—everything from how to tell HIS from HERS overseas, to why it pays to carry matches in Greece, and what to do if a woman greets you in a Dutch men's room.

The kind of information you need for the kind of vacations you want.

The Travel Advisor also brings you regular features that help you to pick the vacation spots that you, personally, will enjoy most... and that show you how to cut costs from the minute you leave to the minute you return. To illustrate:

EVERY MONTH, a new 'Destination Examined' feature combines current, first-person reports with firsthand knowledge from within the travel business itself in analyzing a specific vacation spot... naming names, and noting prices and quality. EVERY MONTH, a recognized expert takes you behind the scenes of some part of the travel industry that affects what you pay for a vacation! (For example, we've just begun a series titled, "An up-to-date guide to down-to-earth air fares.")

EVERY MONTH, you get at least one new 'Money-Saving Tip' guaranteed to be worth a minimum of \$50. (This month's tip shows you how to pay just half the regular rate for children at top European hotels.)

EVERY MONTH, our 'Action Line' section lets you air your travel complaints about bad food, accommodations, service, etc.—and applies pressure to try to get your money back.

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EVERY MONTH, you'll find a fresh collection of handy 'Travel hints' drawn from the hard-won experience of others... hints that can save you from things like getting 'taken' by a cabby in a major European city, or suffering through cold meals on a popular resort island.

Every one of these *Travel Advisor* features and articles are based on hard, provable facts, too. And the very latest at that. In fact, to make sure every issue is as up-to-date and useful as it can possibly be, we always include a separate enclosure jammed with last-minute news.

Don't bother looking anywhere else for this sort of travel reporting. You won't find it. Not in the travel magazines or newspaper articles. And certainly not in those one-issue-a-year guidebooks.

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The Spirit of '76

Swimming against the Bicentennial tide, the city of Bloomington, Minnesota is turning the clock back not 200, but 100 years to "Bloomington, 1876," the theme for the Bloomington Pioneer Centennial Fair. Opening June 26 and running for three weekends thereafter, a wooded glen will be the shady setting for recapturing the spirit of "the good old days" (hmmm) when churning butter, making sauerkraut and shucking corn occupied much of the day for pioneer women, and menfolk cleared and tilled, keeping a sharp eye out for wild animals — the kind they could eat or who might eat them.

On Saturday nights, the farm folk put on their finery and headed down to town for singing and dancing at The Grange and Barn Building. The Pioneer Fair will recreate those simpler days through games, arts, crafts, entertainment and, of course, food — fresh-baked bread, homemade ice cream, lefse and scones, sausages, meat pies and finger-burning corn on the cob, just liberated from the husk.

The essence and flavor of America's first century is there in that wooded glen. You can imagine scouts leading the way for homesteaders, politicians stumping the country for election, missionaries converting the "savages," maybe even Mark Twain talking about a boy and a raft and ol' man river.

For a look at how one section of our nation lived a century ago, head out to Normandie Community College in Bloomington, just south of Minneapolis. Dates for the Fair are June 26-27, July 3-4 and 10-11.

'76 Bikecentennial

Time to dust off your ten-speed and hit the trail, the Trans-America Bicycle Trail organized by '76 Bikecentennial.

This summer you can take a two- or three- week vacation through historic Colonial Virginia, the rustic Ozarks, or the scenic Rockies — any of 10 geographical-historical regions of America. Or if you've got 82 days to spare and a lot of pedal power, go for the whole 4,250 mile trip from Williamsburg, Virginia to Astoria, Oregon.

'76 Bikecentennial offers complete tour packages including camping, Bike Inn, hotel or motel accommodations. One 12-day guided tour, for example, through Yellowstone and Grand Teton National Parks costs only \$185. Bike-

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centennial maps and guidebooks are available for a small fee for the independent cyclist.

Don't be surprised if you hear someone shouting directions in Japanese; it's probably a Japanese cyclist. Large contingents from Japan, the Netherlands and Australia have already reserved Bikecentennial tour spaces. For more information, reservations or bike-talk, contact the non-profit organization behind it all - Bikecentennial, Box 1034, Missoula, MT 59801, (406) 721-1776.

Northwest Notes

A spectacular fireworks display in Washington, D.C. will be the June 1 opening salvo for the National Gallery of Art's major Bicentennial exhibit, "The Eye of Thomas Jefferson." The very same firm, Ruggieri, that produced the fireworks which Jefferson saw in Paris is producing the D.C. event. The theme for this pyrotechnic spectacular is "The Triumph of Reason and Order Over Chaos and War." (In fireworks!!)

Also in D.C., the gothic grandeur of the Washington Cathedral will be the setting for the world premiere of Gian Carlo Menotti's opera "The Egg." Performance dates are June 17-June 27.

"Images of an Era: The American Poster 1945-1975," at New York University's Grey Art Gallery through July 8, focuses on the development of the American poster and its use as a communications tool.

The nation's first art institution, The Pennsylvania Academy of Fine Arts in Philadelphia traces the development of art in America with its Bicentennial exhibition "In This Academy," on view through December 24. The 300 artworks range from 18th century painter Charles W. Peale to Andrew Wyeth and include such masters as Eakins, Hopper, Homer and Calder.

Cyclists by the thousands are pushing their pedals across Canada to Montreal and the 1976 Summer Olympic Games, July 17-August 1. Two groups, traveling east from Victoria, British Columbia, or west from St. John's in Newfoundland will rendezvous in Montreal on July 20 for two days of celebration. More than 6,000 cyclists from all the provinces are expected to take part in this adventure. For more info on Cycle-Canada '76 Bicycle Tour, write the Canadian Government Office of Tourism, 150 Kent Street, Ottawa, K1A 0H6, Canada.

The hundredth anniversary of Custer's departure for Little Big Horn is the reason for "Wagons Across North Dakota," a July 16-18 Bicentennial celebration in Fort Lincoln State Park in Mandan, N.D. The Seventh Cavalry and a half dozen wagon train societies and history buffs from all over the state will get together for a weekend of old-fashioned story-telling, skill-testing and some of that infamous Cavalry Stew.

The Oregon Bicentennial Express, a 45-foot semi-trailer, has been traveling through that state since March. The Express is carrying the whole story of the state - from a 9,000-year-old sandal, the earliest known remnant of mankind in Oregon, to computer output microfilm, the latest "state of the art" development in business and financial reporting. Look for it in Eugene, July 2-4.

At Chicago's Museum of Contemporary Art, through June 20, "100 Years of Chicago Architecture" is a Bicentennial salute to the city.

Summertime and the eating is seafood. And if you're in the state of Maryland, treat yourself to the delicious bounty of Chesapeake Bay. There are seafood festivals all summer

long in Maryland, the first one in Ocean City on Sunday, July 11. Besides feasting on fruits of the sea, you can join fishing contests and running of crab races, watch parades and entertainment and cast your vote for Miss Crustacean.

Following the cruise up the Hudson River during New York's Operation Sail, the Polish frigate *Dar Pomorzans* and seven other "tall ships" will sail to Baltimore for that city's Bicentennial Salute to Sail, July 10-18.

Samoan longboats and outrigger canoes will race on San Francisco Bay during the two-day Bicentennial festival in Crocker-Amazon Park, July 23-24. Other events include Polynesian sports, native Samoan dances and a song and a Samoan luau.

Have a happy Fourth!

Passages welcomes information on events in Northwest's destination cities for this column. Because of our early press date, we request that notices be sent at least three months in advance of the actual date. (Example: August events information must be received by us no later than May 1.) Add to your mailing list: Events Editor, Passages, 747 Third Avenue, New York, N.Y. 10017. □

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| New Orleans | (504) 722-5629 |
| New York La Guardia | (212) 353-8700 |
| Orange County CA | (714) 549-8633 |
| Orlando | (305) 423-8915 |
| Philadelphia | (215) 492-9444 |
| Phoenix | (602) 244-9889 |
| Portland | (503) 254-3573 |
| Reno | (712) 329-4446 |
| Salt Lake City | (801) 532-4477 |
| San Diego | (714) 232-3191 |
| San Francisco | (415) 692-5330 |
| Seattle/Tacoma | (206) 242-4911 |
| St. Petersburg | (813) 822-8972 |
| Tucson | (602) 294-5520 |
| Washington D.C. Nat'l | (703) 684-8884 |

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AUDIO PROGRAM #21

For your in-flight entertainment, Northwest's 747 international flights and some 747 and DC-10 domestic services include in-flight stereo entertainment featuring the following programs. On international and Hawaii flights, during which movies are shown, all airlines are required to make a small charge for headsets.

1-4 MOVIE STEREO 1 HOUR

The following selections were programmed by London Records.

| | | |
|------------------|--|------------------|
| Haydn | Symphony No. 104 (London) | London STS 15324 |
| | Antal Dorati—Philharmonia Hungarica | |
| Prokofiev | Selections from ROMEO & JULIET | London CS 6865 |
| | Lorin Maazel—The Cleveland Orchestra | |
| Ravel | Piano Concerto in G Major | London CS 6878 |
| | Alicia de Larrocha—The London Philharmonic Orchestra—Lawrence Foster | |

6 ORIENT EXPRESSLY FOR YOU STEREO 1 HOUR

| | | |
|---|---------------|------------------|
| Music From The Kabuki | Aikata | Nonesuch H72012 |
| | Midoro No Asa | 1423 |
| Japanese Koto Music | | |
| Kimio Eto | | |
| Contemporary Music From Japan—New Music Orch. | Akira Mivoshi | Candide CE 31051 |
| Japanese Shamisen | | |
| Chamber Music (Jiuta) with Koto and Shakuhachi | Zangetsu | Lyrichord LL7209 |
| Flower Dance Japanese | Hanami Odori | Nonesuch H72020 |
| Folk Melodies | | |
| Katsumasa Takasago | Mago Uta | |
| The Little Singers of | Kuroda Bushi | |
| | Kappore | London SW99378 |
| Tokyo at Lincoln Center | Soran-Bushi | |

7 PACIFIC ADVENTURE 1ST HOUR

| | | |
|-------------------------|------------------|----------------|
| The Hilo Kallmas | Laupahoehoe Hula | London SW99398 |
|-------------------------|------------------|----------------|

| | | |
|---|---------------------------------|--------------------------|
| The Islanders | Sweet Leilani | ABC Paramount ABCS 358 |
| Charley Mauu | Ai'a Here (Beloved Island) | Reo Tahiti RT550 |
| Johnny Pineapple & His Islanders | Hawaiian War Chant | Audio Fidelity AFSD 5850 |
| Frank Chackelfield & His Orchestra | Aloha, Oe! | London SP44087 |
| Ed Kamanaloha Kenney Terorotua & His Tahitians | Home In Hawaii | Decca DL4703 |
| Werner Müller | Vahine Paumotu | ABC Paramount ABCS 329 |
| The Royal Tahitian Dance Company | Adventures in Paradise | London SP44021 |
| Johnny Pineapple & His Orchestra | E Maru Rahi | Monitor MFK 758 |
| Don Ho | My Tane | Pickwick SPC3018 |
| Bill Wolfgramme & His Orchestra | Now Is The Hour | Reprise 6418 |
| Alfred Newman & His Orchestra | South Seas Medley | Fiesta FLPS 1657 |
| Alfred Newman & His Orchestra | Trade Winds | Decca DL 79048 |
| The Walkiki Beach Boys | Little Heaven Of The Seven Seas | Fiesta FLPS 1623 |
| Alfred Apaka | Bali Hai | MCA MCA-4007 |
| Alfred Newman & Ken Darby | To You Sweetheart, Aloha | Capitol STAO 144 |
| Alfred Apaka | Tower Of Love | ABC Paramount ABCS 462 |
| Songs & Dances of Tahiti | Within The Forest | Nonesuch H 72017 |

7 JAZZ 2ND HOUR

The following selections were programmed by Stan Martin of New York's WKTU Radio.

| | | |
|-----------------------|---|-------------------|
| Paul Desmond | Bridge Over Troubled Water | A&M SP3032 |
| | Satin Doll | Riverside RS 3014 |
| Wes Montgomery | Killer Joe | A&M SP3023 |
| Quincy Jones | Love In Silver | Atlantic 1481 |
| Charles Lloyd | Modern Jazz Quartet with Laurindo Almeida | Atlantic 1428 |
| Vince Guaraldi | It Was A Very Good Year | Warner Bros. 1775 |
| Miles Davis | I Fall In Love Too Easily | Columbia CS 8851 |
| Kenny Burrell | Moon & Sand | MGM SE4691 |
| Ramsey Lewis | Maiden Voyage | Cadet LPS 811 |
| Charlie Byrd | Bird Of Paradise | Let Go CS 9869 |
| Cal Tjader | Ode To Billy Joe | Skye SK 1 |
| Gabor Szabo | Sunshine Superman | Skye SK 3 |

8 COMEDY 1ST HOUR

| | | |
|---------------------|---------------------------|---------------|
| Robert Klein | Mother Isn't Always Right | Epic PE 33535 |
| | Babe Ruth Story | |
| | Mobutaba | |

| | | |
|---------------------------------|---|----------------------|
| Bill Cosby | "Froofie" The Dog Survival | MCA 2-8005 |
| All In The Family | Archie and Maude The Elevator | Atlantic SD7232 |
| Mel Brooks/Carl Reiner | In A Coffee House | Pickwick SPC3279 |
| The Golden Age Of Comedy | Laurel & Hardy | Evolution 3013 |
| Tim Conway Laugh-In | Indian President Vacation-In Chamber of Commerce Trading Center | Liberty LST 7552 |
| | Muhammad Ali | Reprise RS 6935 |
| Flip Wilson | Some Good Friends | Little David LD 2000 |
| Don Rickles | Snakes & Alligators | Warner Bro. WS 1779 |
| Bill Cosby | My Boy Scout Troop | MCA 169 |

8 CHILDREN'S ROOM 2ND HOUR

| | | |
|--------------------------------|---------------------------------------|--------------------|
| Multiplication Rock | I Got Six | Capitol SJA 11174 |
| | Luck Seven | |
| Let's Pretend | The Goose Girl | TG 109 |
| What's The Good Word | It Sounds Alike | Peter Pan 8130 |
| | Ding Dong Dinging | |
| | The Inside Outside Words | |
| Journey To The Moon | The Big T.V. Show In The Sky | Golden LP 158 |
| | Window In Space | CTW 22056 |
| Ernie's Hits | Dee, Dee, Dee | |
| | The Listening Game | |
| | The Wrong Patient | |
| Multiplication Rock | Figure Eight | Capitol SJA 11174 |
| | Naught Number Nine | |
| Hans Christian Anderson | The Shepherdess and the Chimney Sweep | Disneyland ST 3964 |
| Ernie's Hits | Ernie Presents The Letter "A" | CTW 22056 |

9 COUNTRY IN THE AIR 2 HOURS

The following program was produced by Lee Arnold of WHN New York Radio.

| | | |
|---------------------|--|----------|
| C.W. McCall | Convoy | MGM U.A. |
| Jean Shepard | I'm A Believer | MCA |
| Kenny Starr | The Blind Man In The Bleachers | MCA |
| Tanya Tucker | Don't Believe My Heart Can Stand Another You | ABC |
| Randy Cornor | Sometimes I Talk In My Sleep | ABC |

| | | |
|--|---|--------------|
| Olivia Newton-John | Let It Shine | MCA |
| Roy Clark | This Time I've Hurt Her More Than She Loves Me | MCA |
| Conny Twitty | If I Had To Do All Over Again Who Wants A Slightly Used Woman | ABC Capitol |
| Larry Gatlin | Broken Lady | Monument |
| Narvel Felts | Somebody Hold Me | ABC |
| Freddie Hart | You Are The Song | ABC |
| Sunday Sharpe | Fancy Satin Pillows | U.A. |
| Charlie Rich | Since I Fell For You | Epic |
| Don Williams | Till The Rivers All Run Dry | ABC |
| Statler Brothers | How Great Thou Art | Mercury |
| John Denver | Fly Away | RCA |
| Sharon Vaughan | You And Me | ABC |
| Freddie Fender | You'll Lose A Good Thing You Comb Her Hair Every Morning | ABC |
| Del Reeves | Secret Love | Starday |
| | Phantom 309 | ABC |
| | Easy As Pie | ABC |
| Freddy Fender | Somebody Loves You | U.A. |
| Red Sovine | Overnight Sensation | Playboy |
| Billy "Crash" Craddock | Shine On | U.A. |
| Crystal Gayle | Mamma's Don't Let You Babies Grow Up To Be Cowboys | U.A. |
| Mickey Gilley | The Roots Of My Raisin | Capitol |
| Ronnie Prophet | Meet Me Later | 20th Century |
| Ed Bruce | Sometimes | MCA |
| Merle Haggard | Faster Horses | Mercury |
| Margo Smith | I Just Got A Feeling | Capitol |
| Bill Anderson & Mary Lou Turner | Deck Of Cards | ABC |
| Tom T. Hall | Stone Crazy | ABC |
| La Costa | Too Far Gone | RCA |
| Wink Martindale | Standing Room Only | ABC |
| Freddy Weller | Everything Leads Back To You | U.A. |
| Gary S. Paxton | Amazing Grace | ABC |
| Slim Whitman | It's Morning | Capitol |
| Amazing Rhythm Aces | Texas 1947 | Columbia |
| Jessi Colter | | |
| Johnny Cash | | |

10 YOUNG SOUND 1ST HOUR

| | | |
|-------------------|---------------------|----------------|
| The Eagles | One Of These Nights | Asylum 7E 1039 |
|-------------------|---------------------|----------------|

| | | |
|-----------------------------------|---|--------------------|
| Black Oak Arkansas | Back Door Man | Alco 36-111 |
| Doors | Light My Fire | Elektra EKS74007 |
| The Young Rascals | Lonely Too Long | Atlantic S08134 |
| K.C. And The Sunshine Band | Get Down Tonight | T.K. 603 |
| Bee Gees | Songbird | RSO SD 4807 |
| Elton John | Gotta Get A Meal Ticket | MCA 2142 |
| Jethro Tull | Cold Wind To Valhalla | Chrysalis CHR 1082 |
| | | MCA 463 |
| Neil Sedaka | That's When The Music Takes Me | |
| | Wall Street Shuffle | London AUKS53107 |
| 10CC | Fire | Track S08198 |
| Arthur Brown | Born To Be Wild | ABC 50029 |
| Steppenwolf | Daisy Jane | BS 2852 |
| America | Louisiana Lou and the Three Card Monty John | CP 0156 |
| The Allman Brothers | Wild Fire Woman | SwanSong SS8413 |

10 POTPOURRI 2ND HOUR

| | | |
|------------------------------|---------------------------------------|--------------------|
| Barry White | Heavenly, That's What You Are To Me | 20th Century T456 |
| | You Have Lived | Capitol ST11348 |
| Helen Reddy | Lookin' For Another Pure Love | Elektra 7E 1027 |
| Sergio Mendes | Only Yesterday | A&M SP 4530 |
| The Carpenters | Feelin' That Glow | Atlantic SD18131 |
| Roberta Flack | Funny How The Lady Rules My Mind | 20th Century T 429 |
| John Davidson | Married | A&M SP 4345 |
| Liza Minnelli | You'd Better Sit Down Kids | |
| | Revin' Old Emotions | London XPAS71048 |
| Engelbert Humperdinck | Stone Liberty | Motown M812V1 |
| Diana Ross | Echoes Of Harlem | Reprise RS 6234 |
| Duke Ellington | Dixie Girl | MCA 2113 |
| Chér | Tears | ABC ABCS 544 |
| Ray Charles | Richard's Window | MCA 2086 |
| Olivia Newton-John | from "The Other Side Of The Mountain" | |
| Richard Harris | Lovers Such As I | Dunhill DS 50032 |
| Sally Kellerman | Dynamite Lover | Decca DL7-535 |
| Pat Boone | Days Of Wine And Roses | Famous 0698 |

11 DREAMER'S MOOD 1ST HOUR

| | | |
|-----------------------|----------------------|-----------------|
| Roger Laudo | Malagueña | London SP 44082 |
| Ronnie Aldrich | Rose Garden | London ASPB 22 |
| | My Sweet Lord | |
| Tony Osborne | All You Need Is Love | Deram SML 13704 |
| | Okasan | |

| | | |
|--|---------------------------|-------------------------|
| Paul Desmond | El Condor Pasa | A&M SP 3032 |
| | Mrs. Robinson | |
| 'Electric Woods | Proud Mary | APT 2601 |
| | Soul Satalite | |
| | Nowhere Man | |
| Gershon Kingsley & The Moog Synthesizer | Come Prima | Audio Fidelity AFSD6226 |
| The Guitar Kings | Sunny | Time S 2201 |
| Glenn Miller Orchestra | Both Sides Now | ABC 9405 |
| Nelson Riddle | Up, Up and Away | Liberty LST 7532 |
| | Hey Girl | |
| Liberace | Overture from Tommy | Warner Bros. 1889 |
| | The Long and Winding Road | |
| Raymond Lefevre & His Orchestra | When A Man Loves A Woman | 4 Corners FCL 4239 |
| | A Woman | |
| | A Man And A Woman | |
| | Black Is Black | |
| | My Funny Valentine | Project 3 |
| Bobby Hackett | The Love I Give To You | PR 5016 |

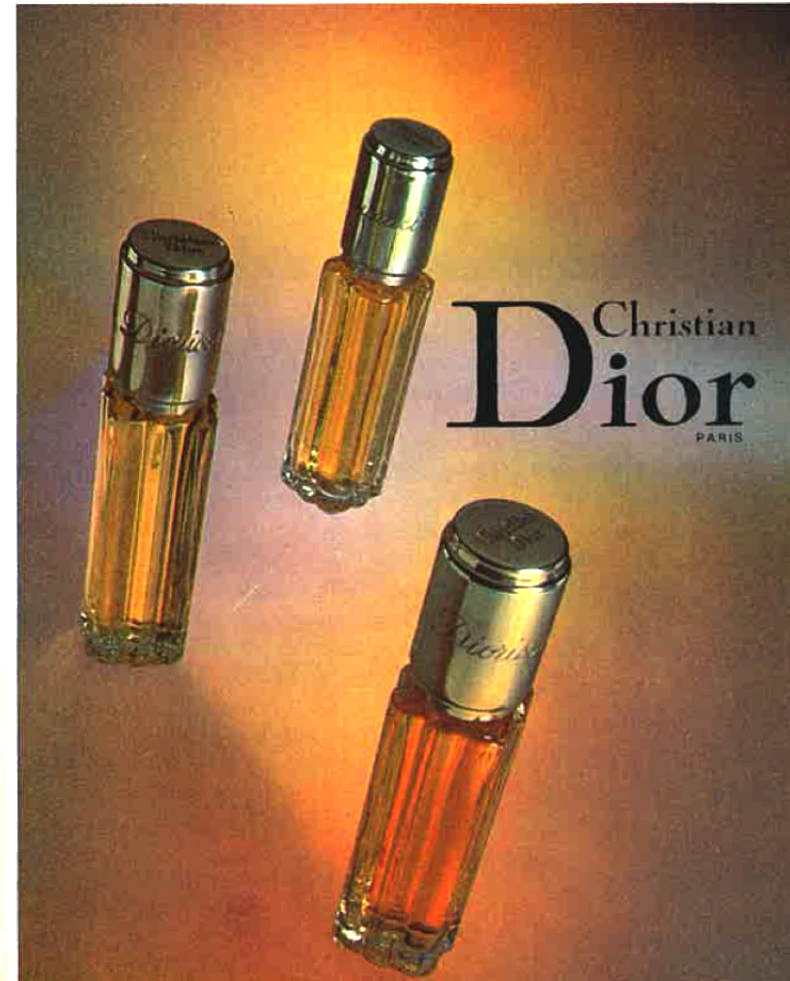
11 MOVIE MELODIES STEREO 2ND HOUR

| | | |
|-----------------------------|--|----------------------|
| Barry Lyndon | Traditional—British Grenadiers | Warner Bros. BS 2903 |
| | Frederick The Great—Hohenfriedberger March | |
| | Adagio from Concerto For Two Harpsichords and Orchestra In C Minor | |
| | Women Of Ireland—The Chieftains | |
| Lizt-O-Mania | Orpheus Song—Roger Daltrey | A&M SP4546 |
| Day Of The Locust | Love's Dream—Roger Daltrey | London PS 912 |
| | Jeepers Creepers—Louis Armstrong | |
| | Isn't It Romantic—Michael Dees | |
| | i Wished On The Moon—Nich Lucas | |
| Lucky Lady | Medley: If I Had A Talking Picture Of You | Arista AL4069 |
| | All I Do Is Dream Of You | |
| | —Vangie Charnichael | |
| | Lucky Lady—Liza Minnelli | |
| | While The Gettin' Is Good—Liza Minnelli | |
| | Young Woman Blues—Bessie Smith | |
| 3 Days Of The Condor | Lucky Lady Montague—Liza Minnelli | Capitol SW 11469 |
| | I've Got You Where I Want You | |
| | —Jim Gilstrap | |
| | Condor (Theme from "3 Days Of The Condor"—David Grusin | |
| Let's Do It Again | Let's Do It Again—Staple Singers | Curton CU 5005 |
| | A Whole Lot Of Love—Staple Singers | |
| | Big Mac | |

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SAIL ON, AMERICA

Tall ships salute a tall order of two hundred years ago: government by the people and for the people.

by Richard Stewart and Kirk Alexander

Gerlot W. Schmidt

Our democracy might have been shaped differently if it hadn't been for a high level of "ocean sailing consciousness" in 1776.

There's a celebration in New York this July Fourth when more than a hundred "tall sailing ships" will be on display. Why?

When the American "Ship of State" was having its keel laid, two hundred years back, the colonists lived close to the sea. Of the two and a half million people living here then, thousands and thousands of them made their living from the ocean. Most lived close to the Atlantic Ocean. Also, not one immigrant walked, rode, or had a comfortable ride on a 747 jet to get here.

This Fourth of July display of "tall ships" is a great reminder of America's heritage.

The concept of the ocean with its ever-adjacent windy (although sometimes becalmed) sky was deeply implanted in the thoughts of all.

There was a keen awareness that the sea and

the wind know no true master. Yet, sailing that masterless sea was a challenge that exhilarated the spirit of our early settlers.

On the one hand, ocean sailing was symbolic of the freedom that people sought; but it was dangerous. And it certainly was not a comfort to spend forty days at sea crossing over from Europe.

There was an element of adventure in the escape from European restrictions. Those who arrived safely were proud of their accomplishment; it is a pride that is still with us. Those who did not venture forth upon the ocean to America were, perhaps, less adventurous . . . less desirous of freedom.

This sifting process that brought the adventurous to our shores, where they found a harsh environment and unexpected circumstances, helped to create a good number of "citizen philosophers."

Freedom is not an easy thing for some. Most of those who reached America (and this still holds true today) came from conditions of less freedom

and tended to feel insecure at first. If you read a book on sailing, you will find that this is true on the ocean too — the very freedom one experiences at sea is unnerving to some.

Those who made that difficult trip had come through a period of insecurity. They gained new insight as a result of rising to the challenge. They became confident in being able to sail the "Ship of State."

Examine some of the other things that sailors of any era celebrate about sailing. It has been said that "sailing never fails to exhilarate the spirit as it challenges mind and body." Furthermore, sailing is reputed to "sharpen the senses, heighten appetites as it blossoms one into life." It has even been credited with creating a "surge of well-being as it restores the pulse of youth."

What is it about sailing that does this?

While many claim that we all evolved from the oceans eons ago, it certainly is a fact that man

(Above) Set against a 20th century skyline, one of the last survivors of the age of sail, the Portuguese bark Sagres glides majestically up the Hudson River.

**East Side, West Side,
All Around the Town**



On Sunday, July 4, the ships of yesterday will pass in spectacular review up the Hudson River. The day-long Operation Sail parade will be watched by hundreds of thousands of people dotting the sun-baked rooftops along the New York shoreline, crowding the rails of the Staten Island ferry, picnicking in riverside parks and bobbing in thousands of rowboats along the banks of the river.

For those who can tear themselves away from the sight of this spectacular armada, New York City has a Bronx to Battery, river to river, land-based companion celebration to Operation Sail, with non-stop entertainment, folk music, historical readings and re-enactments, ethnic foods, festivals and side-street concerts.

A lot of the action will be in historic lower Manhattan, amid those narrow curving streets where the smell of modern asphalt mingles with the timeless salt-freshened breezes that brought the Dutch explorers here 350 years ago.

The clock will be turned back to our pre-Colonial days as Front Street is transformed into Dutch Nieuw Amsterdam. In front of reproductions of the facades of Dutch-era buildings, on loan from Holland, will be carts drawn by oxen, farmers sharpening their tools, and trappers trading pelts to Indians for wampum belts. Peter Minuit will once again strike the bargain of a lifetime with the purchase of the island for 24 big ones, and Nieuw Amsterdam will become New York, as the Dutch surrender to the English.

On the steps of Federal Hall, the Declaration of Independence will be read and copies circulated through the festival area so that all Americans present can sign their John Hancock.

At 12:30, the Sons of Liberty will steal the British cannons from Battery Park, and at 5 p.m. the Redcoats will invade Manhattan.

Throughout the day, there will be music, music, music: banjo and guitar players and roving street bands; the U.S. Navy band in Battery Park; Count Basie and his orchestra leading the Newport Jazz Festival at the World Trade Center; the U.S. Coast Guard Band in City Hall Park.

One New York Plaza becomes Americana Plaza for the day and the stage for a backward glance at 200 years of uniquely American music — bluegrass, gospel, folk ballads, Dixieland, ragtime, Broadway, blues and rock. Also in the Plaza, will be a program of music and dance of the 18th century with country dances, reels and minuets.

And there's plenty for children. Follow your nose to Fulton Street and the East River. When you sniff the pungent aroma of ancient warehouses tinged with the memory of that day's catch at the Fulton St. Fish Market, you'll know you've arrived at the South Street Seaport. The Seaport is a museum, but a living one, where you can walk out onto wooden piers and climb aboard a fishing schooner, a lightship and an iron-hulled sailing ship. Kids can clamber down the hatches, see the bunks where the crew slept and grip the great wheel that once steered the ship.

Beginning at 12 noon, the annual 4th of July Festival gets underway with a program of circus acts, folk musicians, singers, magicians, clowns, acrobats, storyteller circles, jugglers, dancers, games and much more.

At 5:30, there will be official greetings for the ships of Operation Sail berthing at the Seaport, and at 7:30, a free concert of sea chanteys.

And, of course, the fireworks. Without them it wouldn't be the 4th of July. At 9 P.M., the day's celebrating comes to an end with burst after dazzling burst of pyrotechnic artistry from the barges around the Statue of Liberty.

We have listed here just the highlights of the Independence Day celebration. New York's Salute '76 is a five day (July 3-8) festival to complement Operation Sail. For information on all the events, contact the New York Bicentennial Corp., 355 Lexington Ave., (212) 490-8560. (S. DV) □



Gerlot W. Schmidt

is a "land creature" now. For no ordinary person of balanced mind would like to challenge the sea and its raging storms on an everyday basis.

The sea is awesome. It knows nothing of man. There are no monuments erected in the sea to man's accomplishments. No hint of man can be found on the sea's timeless face. The sea can no more be loved than the stars or empty space; its immensity and power can evoke terror; its tranquil beauty can conjure a sense of awe. It is a source of life. It dwells in the timeless memory of all mankind.

A sailor respects the ocean. He lives with it today; it is hard to predict what living with it tomorrow will be like. The ocean represents freedom, but a sailor needs to work *with* the elements in order to realize that freedom fully. A sailor has to pay attention, night and day. The mind is expanded around the essence of the sea and all it means. The *risk* — a very great one — is one that



Operation Sail

works to *expand one's thoughts*. Who has not met a seafarer who hasn't ideas on almost anything and everything.

Many of the ships on display in New York harbor on the Fourth of July are training ships for various world navies. Why? To hear the reasons is interesting, but the main reason "coming through" is the fact that "it makes the cadets think." Even today, the navies of the world use sailing ships to "turn on" their budding captains. Often the comment is that "they have to prove themselves, and challenging the elements aboard a tall sailing ship is good for that besides being an exciting experience." The lead boat of the Fourth of July fleet in New York will be the *Eagle*. This bark is used for training by the U. S. Coast Guard Academy.

In 1849, Henry Wadsworth Longfellow wrote the poem, "The Building of The Ship." You may remember its beginning . . .

*Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!*

The idea of "Ship of State" did not originate with Longfellow. Sophocles made early reference about 400 B.C. in this from *Antigone*: "Our Ship of State, which recent storms has threatened to destroy, has come safely to harbor at last."

Our tall ships are gone now except for a scant thirty scattered around the oceans. It is remarkable that more than half of all these tall ships will be assembled in one place this year.

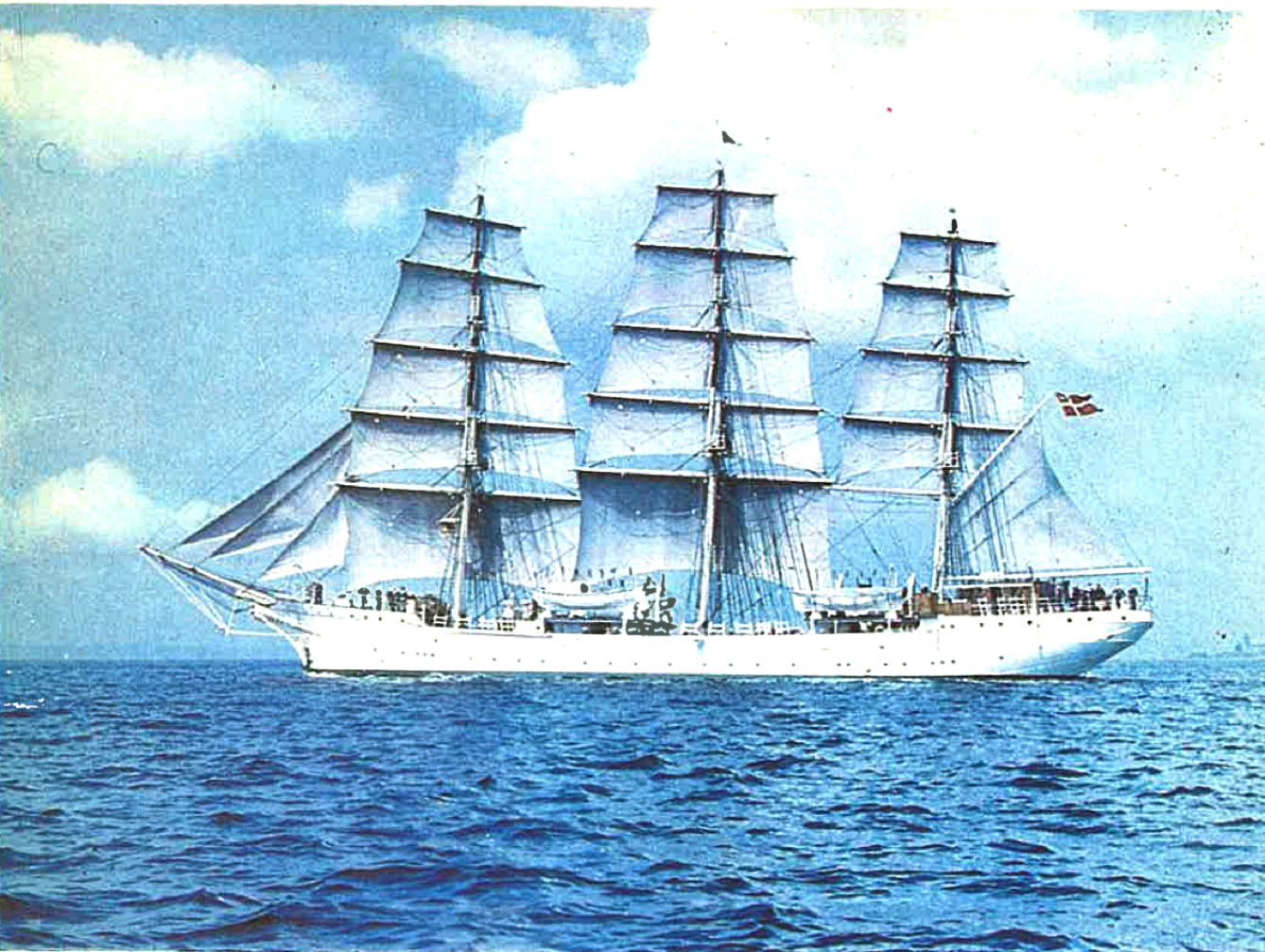
It is an honor to the creators of our democratic freedoms that these tall ships have come thousands of miles on America's birthday. Sail on! □

Kirk Alexander is a New York-based freelance writer and television director.

(Left) Aloft in the yardarms thirteen stories above the water line, cadets aboard the U.S. Coast Guard Cutter Eagle, host ship for Operation Sail, prepare to hoist sail. (Right) If the breezes are fresh, this is how she'll look under full sail as she leads the flotilla of tall ships up the Hudson River this July.

Of the 23 tall ships that still sail the oceans, 16 of them will take part in Operation Sail. Among them, pictured here, are: (bottom left) Danmark, Denmark; (clockwise from top left) Libertad,

Argentina; Christian Radish, Norway, and Gorch Fock, W. Germany. Pathfinder from Canada, not a tall ship, is one of the other 250 wind-powered vessels in the armada.



The Stately Ships Sail On

Like visions out of the past set against the shining towers of the present, 16 of the world's last survivors of the age of sail, with their yards braced, canvas flying, halyards singing, will stand up the Hudson River on Independence Day. In the wake of these "tall ships" (the stars of Operation Sail), will follow a vast international armada of more than 200 barques, barquetines, brigantines, schooners, yawls, ketches and, sloops.

At anchor along the route will be 5,000 spectator boats and scores of naval vessels from 22 nations — aircraft carriers, missile cruisers, frigates, destroyers, support ships, amphibious craft and submarines — all participating in an International Naval Review

sponsored by the United States Navy. About 30,000 sailors and landlubbers will take part in the celebration.

Handled by a group of yachtsmen, retired Navy and Coast Guard officers, maritime executives and dozens of volunteers who banded together to form the private, non-profit corporation, Operation Sail, the awesome organizational arrangements behind the show have been in the works for five years.

The driving force behind Operation Sail is general manager Frank O. Braynard, author, historian, founder of the South Street Seaport, and secretary of the first Operation Sail which in 1964 brought 24 ships from 12

nations to New York harbor. It was a breathtaking spectacle that many thought could never be duplicated, but, by comparison, Braynard's Bicentennial dreamchild will make the 1964 fleet look like toys in a bathtub.

The Bicentennial Sail, in which about 100 of the ships participated, began on May 2 in Plymouth, England, with the first leg of a trans-atlantic race sponsored by the Sail Training Association of England. The ships, operating under a variety of handicaps, arrived in Tenerife in the Canary Islands starting May 10.

The ships are now on the high seas on the next leg of the race to Bermuda. Estimated date of arrival is June 10. On June 20, they'll race the third and final lap of the

course to Newport, Rhode Island, arriving by June 29. After a two-day regatta in Newport, (and that town really knows how to fete those who go down to the sea in ships), the fleet will hoist canvas on July 1 and set sail for New York.

Ships with masts too tall to pass under the Brooklyn Bridge (127 feet) will follow the southern shore of Long Island and make anchorage on July 3 at Sandy Hook, N.J., and Gravesend Bay in Brooklyn. A larger number of ships with shorter masts will proceed from Newport to New York through Long Island Sound, and rendezvous near the Throgs Neck Bridge. Led by an escort of Coast Guard ships, on the afternoon of July 3, this fleet will give a mini-preview of the next day's

review by moving down the East River to anchor at Gravesend Bay.

Then on July Fourth, the entire armada — close to 250 ships tacking in the breezes — sails up the Hudson from the Verrazano-Narrows Bridge to Spuyten Duyvil north of the George Washington Bridge. From there they will disperse to various berths around the city. Through July 7, while they're pierside in New York, the sailing ships and certain Navy vessels will be open to the Public. Here then are the tall ships of Operation Sail.

The *Eagle*, a former German trainer and now a training ship for the Coast Guard Academy, is the host ship and will lead the flotilla. With a mast towering 150 feet, she is rigged as a bark.

From Portugal comes the *Sagres*, a stunning three-masted bark with a red Maltese cross on her sails.

Italy is sending the *Amerigo Vespucci*, a 331-foot, 4,000-ton steel frigate. The *Christian Radich* is coming from Norway, the *Danmark* from Denmark and from Poland the *Dar Pomorza*.

The *Gazela Primeiro*, the last of the square-rigged Portuguese fishermen, comes from the Philadelphia Maritime Museum. Built in 1883 of pine cut from a forest planted in 1460 by Henry the Navigator, the ship worked the Grand Banks of Newfoundland until six years ago.

From South America, the entries are the *Esmeralda* (Chile), the *Libertad* (Argentina)

and the *Gloria* (Columbia).

Spain is sending the four-masted schooner *Juan Sebastian de Elcano*; Rumania, the *Mircea*; and Japan, the *Nippon Maru*, a huge, 320-foot, four-masted bark. Russia is sending two entries — the *Kruzenshtern* and the *Tovarishch*. And from West Germany comes the *Gorch Fock*.

For information about any aspect of Operation Sail — where and when the ships can be seen en route to New York, their berths in the harbor and the hours for boarding, pierside celebrations, best viewing locations — call Operation Sail, (212) 466-1997. And a word of advice: stake out your river view early on the 4th. There'll never be another day like this one! (S. DV) □

HOW TO LAUGH YOUR WAY UP TO NUMBER ONE

It's hard to pop that fuzzy ball when your eyes are crinkled with laughter.

by William Walden

Nobody believed it when Arnie Greenclough became the No. 1 player in our tennis club. He had a pat-a-cake serve, a weak backhand, an unreliable forehand, no net game, and an erratic overhead.

How did he do it? By sheer ability. Not tennis ability, however.

It started two months earlier, during his match with Shep Ferguson, who was ranked No. 17 in our club. Shep drop-shot Arnie, and Arnie, a tall, thin, gangling fellow with a reputation as a joker but none as a tennis player, dashed to the ball and pooped it over the net. Then, losing his balance, he fell on his face with a loud "Ooof!" Shep raised his racquet for an easy putaway, but the sight of Arnie sprawled lumpishly all over the court proved too much for him. He dissolved into helpless laughter and lost the point.

Arnie rose to his feet, dusted himself off, and resumed play, but he had a thoughtful look in his eye. His form became even more awkward. He flailed at the ball, arms waving wildly, body off balance. Sometimes his racquet hit the ground; sometimes it hit him. Once he hit the ball while he was in midair with his legs crossed.

Shep watched disbelievingly for a while, then began to laugh. The more he laughed, the wilder Arnie's antics became. Finally Shep became so weak from laughing that he could hardly lift his racquet, and the tears in his eyes blurred his vision. Arnie walked away with the match.

Arnie went home and gave the matter further consideration. He was a fierce competitor, whose secret ambition was to become the No. 1 player in the club, although he knew better than anybody that his tennis game was, to put it succinctly, lousy. But if his awkwardness struck his opponent as so funny that he could not play well because of laughing, whose fault was that?

From that day on, Arnie's game worsened. That is to say, it improved. That is to say, it improved by worsening. His stance and his swing became clumsier than ever, and he was almost always off balance.

Ineptitude can be pathetic, but Arnie made it funny. An opponent would start with a straight face and soon begin chuckling, then laughing, then gasping and heaving as Arnie cavorted about the court. How could anyone play his best opposite such gaucherie? The racquet would often fall from an opponent's limp hand and the ball bounce past him unhit as he guffawed. Maintaining one's concentration in the face of Arnie's antics was like trying to whistle "Scheherezade" with a mouth

full of dry crackers. One by one his opponents yielded, many of them admitting frankly that they enjoyed losing to him more than they enjoyed winning from someone else.

Starting with No. 17, who was Joe Suggers, Arnie's opponents laughed him up the club ladder. Arnie's toughest match pitted him against Pete Rangler, No. 6, who had no sense of humor. He could listen to the funniest joke without cracking his face, and on the subject of tennis, he was more than solemn — he was grim. Determined, one-track-minded, he took the court against Arnie.

Arnie outdid himself. The spectators laughed until they were hoarse, but Pete only got grimmer, hammering the ball harder for winners. For a set and a half, he ran away with the match.

In the second set, Arnie hit a forcing shot deep to Pete's backhand and dashed to the net. Pete lobbed. Arnie back-pedaled, leaped into the air, and smashed the descending ball — at least, that's what he tried to do. Actually, he missed the ball completely, walloped his big toe in midair, and descended in a tangled heap. He sat up and clutched his toe, cross-eyed with pain. Then he pulled off his sneaker and sock and tried to put his toe into his mouth. He didn't succeed in that, but he succeeded in a different direction. As Pete watched him, the iron mask broke. Spasmodic hee-haws racked him.

Arnie put on his sock and sneaker and resumed the match. But the tide of battle had turned. Pete couldn't hit a ball properly; his game had collapsed. At the end of the match he congratulated Arnie tersely but ungrudgingly, and actually smiled as he shook hands.

The five remaining players at the top of the club's ladder were all downhill for Arnie after that. Of the many kinds of strategy employed in tennis to unhinge an opponent, laughter might seem the least likely to succeed, but Arnie could demoralize an opponent with it as unfailingly as a maestro can evoke thunder from an orchestra by a small wave of the baton.

Once Arnie had achieved his ambition of becoming No. 1 in the club, he sought wider horizons. These days he's a full-time comedian. You might come across his act in a night club in one of the Eastern cities. His pantomime number, "Her First Game of Tennis," rolls the patrons in the aisles every night. □

Tennis sportsman William Walden is on the editorial staff of The New Yorker.



BOOTH

Illustration by George Booth



HOW RAVEN MADE THE WORLD, AND OTHER STORIES

Woodcuts and adaptations of legends
by Dale De Armond

There were no mysteries to the Tlingit Indians of the Pacific Northwest: Raven made the world and controlled everything in it. Raven, creator, trickster, folk hero and magician, has counterparts all over the world. Many of the Raven legends contain fascinating elements of the universal myths: the creation, the great flood, the virgin birth and others.

*Before the white traders came, the Tlingits were seafarers, traders, hunters, fishermen, skilled artists and consummate storytellers. The stories and woodcuts on these pages are from the recently published book, *Raven*, published by Alaska Northwest Publishing Company. Dale De Armond has taken a group of these legends, first published by John Swanton in 1904, and put them into language that an old Tlingit might have used recounting tales of the wily Raven to audiences sitting around a fire. The woodcuts, cut in the yellow cedar used by ancient Tlingit artists, were inspired by the art of the Pacific Northwest coast Indians.*

How Raven made the world

I tell you about old man Raven. Hardly nobody remembers about Raven now but I remember lots of stories about him. I tell you some of those stories.

Raven's papa was a very high person. Nobody ever see him but like I tell you he was a very high person and Raven never did get to be such a high person as his papa. He's got a wicked heart that Raven has. He tricked lots of people and did some bad things and he's still doing it.

Nobody knows for sure about his mama. Some say she was the daughter of a chief and red-winged flickers lived under her arms. When she move around them birds fly out sometimes. That would be a fine thing to see I think. But she don't bring up her kid very good. Raven got into lots of mischief.

When he was born Raven was white all over. Every single feather was white. Only his eyes were black and they moved around a lot. Raven he watches everything.

Raven's uncle spend a lot of time on that kid. He taught him how to make canoes and build houses and make tools out of jade. He taught him how to catch fish and make fire and lots of things to make him strong and smart. Nobody had to teach him how to make mischief and trick people. Raven was born knowing them things.

Back in this long time ago there wasn't any world. When Raven was just a little kid his papa promise him he's going to give him strength to make a world when he's grown up. So by and by Raven got big and biggety and he decide he don't need to know no more to make a world. He thought about how he would do that. Some days he thought he would do it one way and some days he thought he would do it another way. But nothing very good come to him. So he goes out to play on the wind like Raven does. He just slides down that wind. He fly along without moving his wings. He does that for a long time and — Bam! — he get

this idea about how he's going to make his world. I don't know how come. Maybe his papa tell him.

So Raven goes to a place where there's some dirt and rocks. But when he try to put them together to make a world they don't stick. That Raven he's got a temper. He kick them rocks and then he swear because he hurt his toes. But then he get another idea and he mix some water with the dirt to make it stick together. Oh, he work a long time on that world. He patted it and poked it. He rolled it round and round. He had an awful time with that world. Sometimes the mountains would fall off. The oceans ran over where he didn't want them. And sometimes he get real mad and kick the whole thing to pieces. But he always go back and put it together again and by and by he get that world put together so it would stay. It was lumpy and bumpy and it sure don't look like what he had in mind when he start the job but he was good and tired of working on it. So he said the hell with it. And that's the way it stayed.

How Raven set the sun in the sky

Raven he go flying off with the box of daylight and he's pleased with himself. He thinks he's about as smart as they come. When he hears some people talking he decide he's going to show off a little bit. There's a big village down there and



them people are catching hooligan fish in the dark. Raven hears them yelling back and forth and talking and laughing. Raven goes down there but he lands on the wrong side of the point. So he calls to the people to bring a canoe and fetch him over where they are fishing. But the people just yell

back, "Who are you? Why you want to come over here? Why should we come fetch you?"

That makes Raven mad and he says, "I'm Raven, that's who I am. If you don't come fetch me I'll let daylight break on you."

All them people just laugh at him. "Who's Raven? Who's this fella come hollering for people to fetch him? Let him fetch himself."

Raven get real mad then and he open that box of daylight just the littlest crack. It let out such a burst of daylight all them people are almost thrown down. And that make them mad and scared and they holler insults at him and call him, "Dirty old Raven always stealing things and tricking people. You been up the Nass and stole that daylight! Old man Nass he's got all the daylight. Dirty thief!"

Well! Raven get so mad he jump up and down, hop-hop, hop-hop. He throw open that box of daylight and the sun roll into the sky and there is daylight everywhere in the world. Everybody yell and scream and rush around because they never seen the sun and the blue sky before. Some of them people are wearing the skins of sea creatures and they run into the sea and become the sea animals. Some are wearing skins of forest creatures and they run into the woods and become the forest animals. And that's how come we got all them different kinds of animals. Raven cause that to be.

When Raven sees that sun up there in the sky he laugh out loud. "That's a good place for it," he says. "It sure makes my world look good! That's just where I wanted it anyway." Then he eats up all them hooligan fish the people catch and lays himself down in the sunshine and goes to sleep.

How Raven lost his gizzard

Raven don't always get his way. I tell you a story about that.

Raven come across a big canoe on the beach one time. The people been paddling for a long time and they come ashore to sleep for awhile. They got a big salmon in the canoe. Raven drag that off and make a big fire and cook it and eat it all up.

When them people wake up and find their salmon gone they are plenty mad. They follow the trail Raven leave when he drag off that salmon. They find him snoring away by his fire with his gizzard hanging out his bottom. They twist that gizzard right off and take it back to the canoe and carry it home to their village. That's why human people got no gizzard.

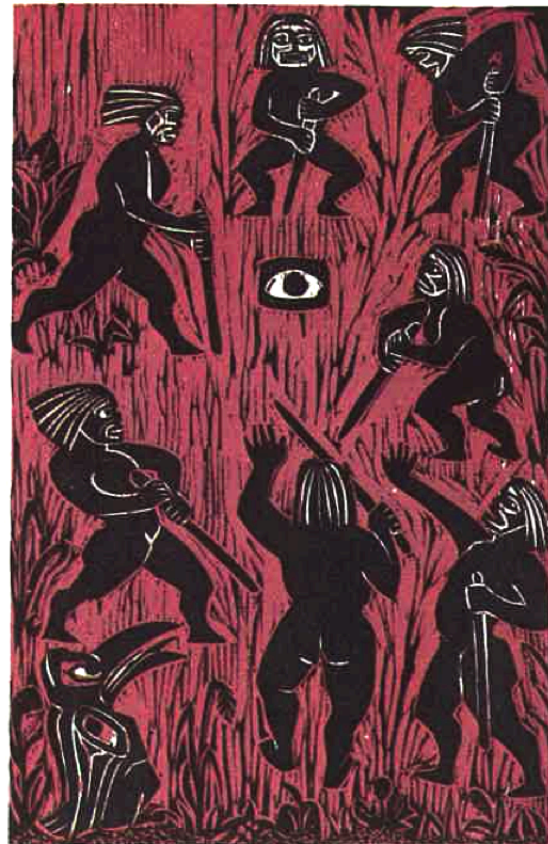
Them people think it is a fine joke to have old man Raven's gizzard. They show it off to visitors and sometimes they let the boys play shinny with it. It get knocked around in the sand until it's lots bigger from having so much sand sticking to it.

Raven sure don't like losing his gizzard! He plays lots of tricks but he don't like it when somebody plays a trick on him. Beside he's cold without his gizzard and he got to stay by the fire all the time to keep warm. So he decide he's got to find his gizzard and put it back where it belongs.

Continued

He go flying along until he see the village where that canoe come from. He slick himself all up and go into the village and sure enough, there are some kids playing shinny with his gizzard. He go up close and begin wishing very hard, "Come over here. Come over here," but every time it get close somebody knock it away again.

Raven get madder and madder and finally he fly right in the middle and grab his poor old gizzard and run off with it. All them boys chase after him. Raven try to wash that gizzard as he run but he can't get the sand off so he stuff it in anyway. But it's too hot from all that knocking around and he has to take it right out again. After a while the boys get tired chasing him and Raven find a little creek where he sit down and wash his gizzard in the cool water. All the time he is saying bad things about the kids, "Dirty kids, using my gizzard for a shinny ball. I fix those kids some time. Gizzard never going to be any good again – all



swole up and dirty!" He wash it and wash it but he never did get all the sand off. That's why old man Raven got such a big, dirty-looking gizzard.

Raven's feast

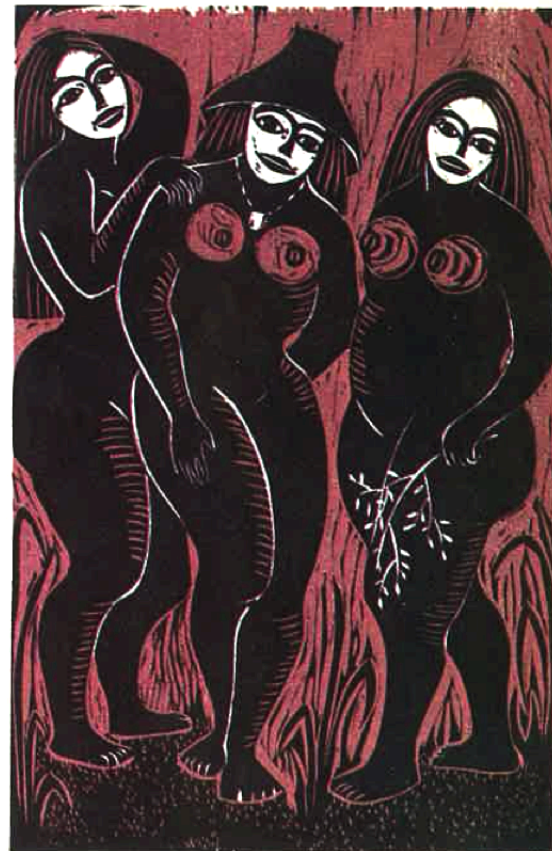
One time old man Raven is traveling on the mainland and he come to a place where the Groundhog people live. He heard lots of things about the Groundhog people – like they always know when spring is coming by the snowslides. When that happen they throw all the winter food out of their burrows. Raven wants to know if these are true things he's been hearing and besides he wants to give a feast for his dead mother. He thinks maybe

he can get stuff for a feast from them Groundhog people. So he tells them people, "There's going to be a snowslide. There's going to be the biggest snowslide you ever seen – it's going to be a regular world record snowslide."

The Groundhog chief says, "Well, maybe there is going to be a world record snowslide but nobody in this town knows about it." So he doesn't get anything from them. But a few days later there is a snowslide and them groundhogs throw out all their green roots and herbs and Raven gather them all up for his feast.

He can't give a feast with just roots and herbs so he call a friend to come to him and they go down to the beach to look for more food for the feast. They are walking along and they meet three young women and Raven says to them, "What beautiful girls they got in this place. I bet you girls are smart too. I can always tell a smart woman when I see one. What such good-looking girls like you doing down on this beach?" Them girls think Raven is a pretty fine fella with all his smart talk and they tell him they been getting clams. Raven says, "Clams! I knew this was my good luck day when I meet three such pretty girls. I wonder if you're going to help me fix some clams for a feast for my dead mother? I got lots of stuff over on that little island for my feast and I sure need some woman's help fixing them things." So them foolish girls say they'll go over to the island with Raven and his friend.

When Raven get them to that island he pull them poor girls apart and take out their secret women's parts. All the time he's doing this he's saying, "Oh my, this is a terrible thing I got to



do. This is so sad I don't think I'm ever going to forgive myself for doing such a bad thing!" But all the time he's going right ahead. He fix a cedar bark line and he try to use one of them wombs for halibut bait. But the line cry out very angry and will not. The canoe won't move in the water and Raven and his friend begin to quarrel about whose fault it is. From the island the voices of the women's wombs keep crying out and one of them says, "The Moon is coming to help us!" This scare Raven so bad he almost fall out of the canoe. He take that canoe back to the island.

Then he tells all the people, "You got to make ear pendants and wear them because I am going to invite the whole world to come to this feast." Reason he was going to invite everybody was he heard the Gonakadet has got a Chilkat blanket and a hat and Raven wants to see these things.

First Raven invite the Gonakadet and then he invite all the other chiefs of all the tribes in the whole world. After a few days all them chiefs began to come to that place for the feast.

When that Gonakadet come he is wearing his Chilkat blanket and his hat with many crowns but he's completely surrounded by thick fog so Raven can't see nothing. But when he get inside Raven's house the fog goes away and Raven see that blanket and the hat with all them crowns.

It's from Raven giving that feast that people learn to give feasts. They like that. That's when they learn about hats with many crowns too. When a man gives a feast for a dead person he has a hat like that carved to go on the grave post.

Raven made a great flood

One time Raven want to learn about everything under the ocean. He go down to where old Tide Woman lives in the cliff. She remember that Raven all right. When she see who it is out there she come right out and says, "What you want, Raven? I'll just do it on account of I don't want no more of your nasty tricks!"

Raven says, "Okay, old woman. I want you to raise that tide up very slow so people got time to load their canoes before it comes to where they live. I want you to make that tide go so high it empty the ocean so I can see all that country."

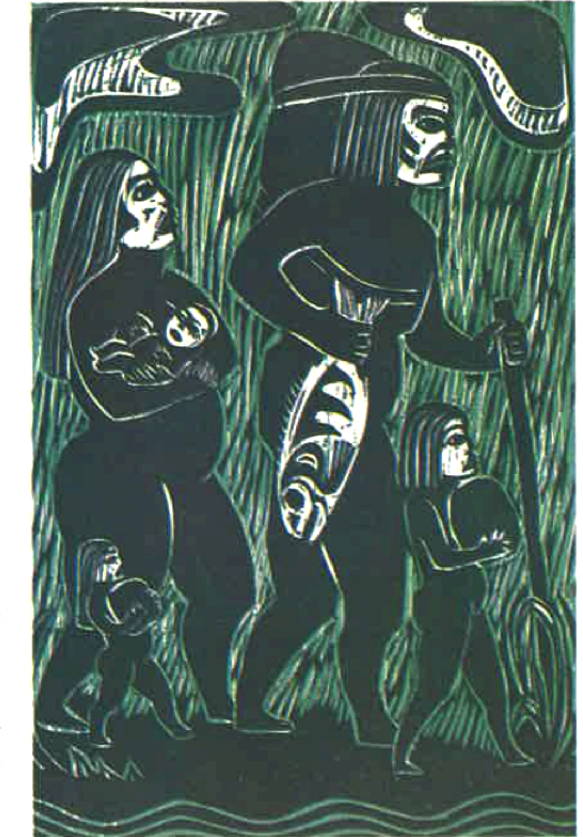
Tide Woman says, "All right Raven. I do what you say but that's going to be a very bad thing."

Raven tell her, "Shut up, old woman! You just do like I say or you'll be sorry. You don't know what you're talking about anyway."

So Tide Woman make the water rise very slow and people load their canoes and are lifted right to the tops of the mountains. Bears and other wild animals go, up the mountains too and people who have dogs have some protection from the bears. Some people wall the tops of the mountains and put their canoes inside. They can't take much wood up with them so there isn't any fire to keep them warm. Lots of them people drown too. People who survive can see big trees uprooted and swept by, root and all. Large devilfish and other sea creatures are carried up the mountains. It's a very

dangerous time. Sometimes now when hunters go way up on them mountains they see where the olden people piled up rocks on those mountain tops. When they see that it gets very foggy and them hunters get lost.

Raven he walk all over the place where the water had been and he look at all the things under the ocean. When he seen every single thing he tell Tide Woman to let the tides fall again. She does that and all the people follow the waters down.



But they don't have any firewood because all them trees been uprooted and swept away.

When old man Raven come back up if he see a fish left on top of a mountain or in a stream he says, "Stay right there, fish, and turn into stone." And them fish turn into stones.

If Raven see any person coming down the mountain he say to that person, "Turn into stone right where you are," and the person become a stone. You can see those olden time people that became stones lots of places.

The old Tide Woman make the waters go down so far it is dry everyplace all over the world.

After all them human beings are destroyed Raven make new ones out of leaves. It's because he make this new generation that people know Raven must have changed all them first people who didn't die in the flood into stones. Ever since people were made out of leaves lots of people die off in the fall of the year when the leaves and flowers die. □

Dale De Armond, a noted Pacific Northwest artist, lives in Alaska, the setting for the Raven legends.

BOOK PASSAGES

by Deborah McRoy



When the first Europeans sailed into the bays and fjords of the Pacific Northwest Coast, they were greeted by Indians in canoes, the lively welcoming party singing in intricate polyphonic chorus. By the end of the 19th century, the rich musical tradition of the Northwest Indians had become lost amid the monotonous bleating of missionary brass bands.

But much of what was the richest indigenous culture in North America survived the "civilizing" efforts of the missionaries and the U.S. and Canadian governments. Today, a revival of the arts and culture is happening among the Northwest Indians, as they, like other North American Indians, are finding a renewed pride in their Indian heritage.

This perseverance in remaining Indian is the theme of *Children of the Raven: The Seven Indian Nations of the Northwest Coast*, by H.R. Hays (McGraw-Hill, \$12.95). Hays has done a masterful job of painting the portrait of these little-known Indian nations of British Columbia and Alaska – the Tlingit, the Tsimshian, the Haida, the Kwakiutl, the Bella Coola, the Nootka and the Coast Salish. He traces their history from the time of the first visits of white traders and explorers through the 20th-century efforts to organize for their rights and the current revival of interest in their arts.

The sculpture, painting and carving (the most famous, of course, being totem poles) of the Indians of the Northwest was developed to a higher point than in any other North American Indian culture, says the author. Their theatre, dance and music were also remarkable. Yet the coming of the white man, with the disgraceful conduct of the American and Canadian governments towards the Indians,

nearly destroyed the entire cultural heritage, and did make a casualty of the musical tradition. Says Hays, "The magnificent choral traditions of the Indians – which had impressed all the traders, as the natives sang and paddled about their ships – being replaced by the dismal strains of Protestant hymns played out of tune on brasses is one of the most painful aspects of the conversion of the Tsimshian."

The culture of these nations is different from that of the Eskimo, or the Plains and hunting Indians of Canada, their closest neighbors. This is a water culture. Their myths, religion, arts and lifestyle reflect the rivers and inlets of the magnificent country in which they live. Although Raven is the central figure in their folktales and mythology – as the trickster, creator, embodiment of greed, etc., much as the coyote is to the Plains Indians – his magic is often worked in the rivers or ocean, in pursuit of whales or salmon.

The richness of the land and the abundance of fish and game are reflected in the strangest tradition of these Indians – the potlatch. The potlatch was at the heart of the complicated economic and social system of the nations, in which rank in the clan was gained by amassing wealth – and giving it away. The gifts would later be given back, with interest, only to be given again, with interest.

A mental record was kept of the proceedings, and with each round, the giver would rise in rank among his clansmen. A potlatch – which also included speeches, feasting and entertainment, and might last for days or weeks – could be given to celebrate the erection of a totem pole, the building of a house, a marriage, name-getting, or a host of other occasions.

Unable to comprehend the system, the missionaries frowned on it, saying that it "encouraged idleness." But, says Hays, "It is hard to see how this institution encouraged idleness, when the hard-working Indians had to be ceaselessly active in order to keep it going." It was only the lazy, incompetent or unlucky, who couldn't get ahead in the potlatch world.

The Canadian government actually passed a law forbidding potlatching, but the more the whites sought to prevent it, the more the custom increased in duration and scale.

Persecution persisted against the potlatch until 1947-49, when the issue was officially dropped. It was left out of the liberalized Indian Act of 1951,

which allowed a revival of Indian arts to take place. But the law against potlatching was never repealed.

The inaccessibility of the Northwest Coast, and the unsuitability of the land for farming, says Hays, did help preserve the culture of these Indians. Settlement by whites was late in coming, and thus there are still elders who remember the old ways and can pass on the traditions. The Indians, themselves, have "never ceased fighting to assert and preserve their identity and are actively working to maintain their heritage."

The revival of interest in the arts received its initial impetus with the Indian Act of 1951. Improved communications with the rest of the continent helped produce a market for their goods. Woodcarving, screen painting and other crafts are now flourishing, and many master artists are making a good living from their works.

In some areas, the revival is not so much aimed at the tourists as it is an expression by and for the community. In describing a small modern potlatch, given in thanks to a white neighbor who saved a boy's life in a fire, and in which the gifts are of money, Hays says, "What was heartening about the affair was that it seemed happy and spontaneous. For us, it was especially interesting because it was not a performance put on for outsiders... but rather a group feeling their way back to their roots."

A desperate attempt is also being made to save the languages of the nations and to develop a written language, before it is too late. "If the Indian languages are, in some measure, preserved," says Hays, "It will mean that the old songs and stories can still be handed down. Above all, with the development of more native literary men, more of the tradition will be preserved in English, and the cultural heritage will undoubtedly receive a new imaginative impetus."

In writing *Children of the Raven*, Hays has aided the cultural preservation efforts of the Northwest Indians.

"At a time when man himself is an endangered species, when he is uncertain of himself and his goals, when his own works tend to destroy his individuality, every scrap of color, every artistic creation of the human spirit becomes doubly precious. And there is no doubt that the adjustment to nature, the lifestyle, the imaginative expression created by Northwest Indians is an artistic triumph." □

THE FUNNY FADING HATS

How to hang on to your meeting agenda and rivet attention with some pizzazz.

by Ralph Blattner

Gone are the guys in the funny hats and the group whose entrance into town was often akin to a cattle stampede. Today's conventioners are just better mannered than that. They are also better educated and more sophisticated than their often raucous predecessors. The reason for the change is quite simple.

Business people and business meetings are now far more complicated. Their needs encompass a virtual cat's cradle of activity: untangling complex new legislation, unraveling pertinent trends, uncovering a thread of understanding amid a mystifying economy. In the argot of a sales meeting professional, "Business meetings are now sophisticated problem-solving tools – sharply honed devices to help decision-makers face their many problems." Freely translated, the horseplay is over.

But does this mean the modern business meeting is made up of only dour-looking attendees dutifully plugged into a 2001 a set? Hardly. The careful orchestration of a successful business meeting also involves keeping participants happily participating. And if that means a mid-morning break for golf, so be it.

In fact, a new field of convention management has opened where experienced professionals provide in-depth assistance in creating the "ultimate environment" for your meeting.

Their services include operation of all audiovisual equipment, production of all presentation materials: art, writing, slide lectures, videotaping, etc., even menu planning. And their forte is change of pace. As one convention planner put it.

"There is no earthly reason why you have to start at 8:30, break for lunch at noon and resume at one. At one convention at La Costa, we announced at breakfast, 'Because of the bright sunshine and warm temperature, the meeting will start at 1:30 this afternoon. Why don't you gentlemen join us on the golf course. See you at the first tee in 15 minutes.'"

We made up the lost three hours the same evening after dinner," he added. "You can't play golf in the dark, but you can have a worthwhile meeting during those hours."

Here are some other tips our convention planner

suggests to guarantee a successful business meeting:

Location. Naturally, a center specifically geared to convention use alone is preferable to the vagaries of hotel meeting rooms. However, if a convention center is not part of your plans, do check ahead with the hotel you will use to make sure all your needs can be met.

Seating. Cloth covered, padded swivel chairs are best. Avoid anything overstuffed or rock-hard to cut down fatigue. Every chair should have a clear, unobstructed view of the stage.

Lighting. Always have some room illumination to allow eye contact with the speaker and audience. Sections of the room not in use should be completely darkened to eliminate the feeling of having a few people in a large room. Theatrical lighting and staging should be available, if possible. To make the meeting more dramatic include the following:

Quadraphonic sound. A sure way of waking up sleeping delegates after the coffee break or noon meal. (Proper room temperature also helps.)

Reveal Stages. To the left and right of center stage, curtains could be opened (or lights thrown on) to focus attention on products, models, point-of-sale displays, etc.

Videotaping. Many hotels have video tape set up in individual rooms. A convention could start up in one's own room, with delegates tuning in to the hotel's special channel at their leisure before the first group convocation.

Slides. Usually there is too much copy on a slide. If you are frightened by audiovisual equipment, find someone who isn't.

Speakers. Change pace throughout the meeting. Suit the audiovisual to the speaker.

If he has a good presentation, perhaps a few props or the odd cartoon slide is all that he will need.

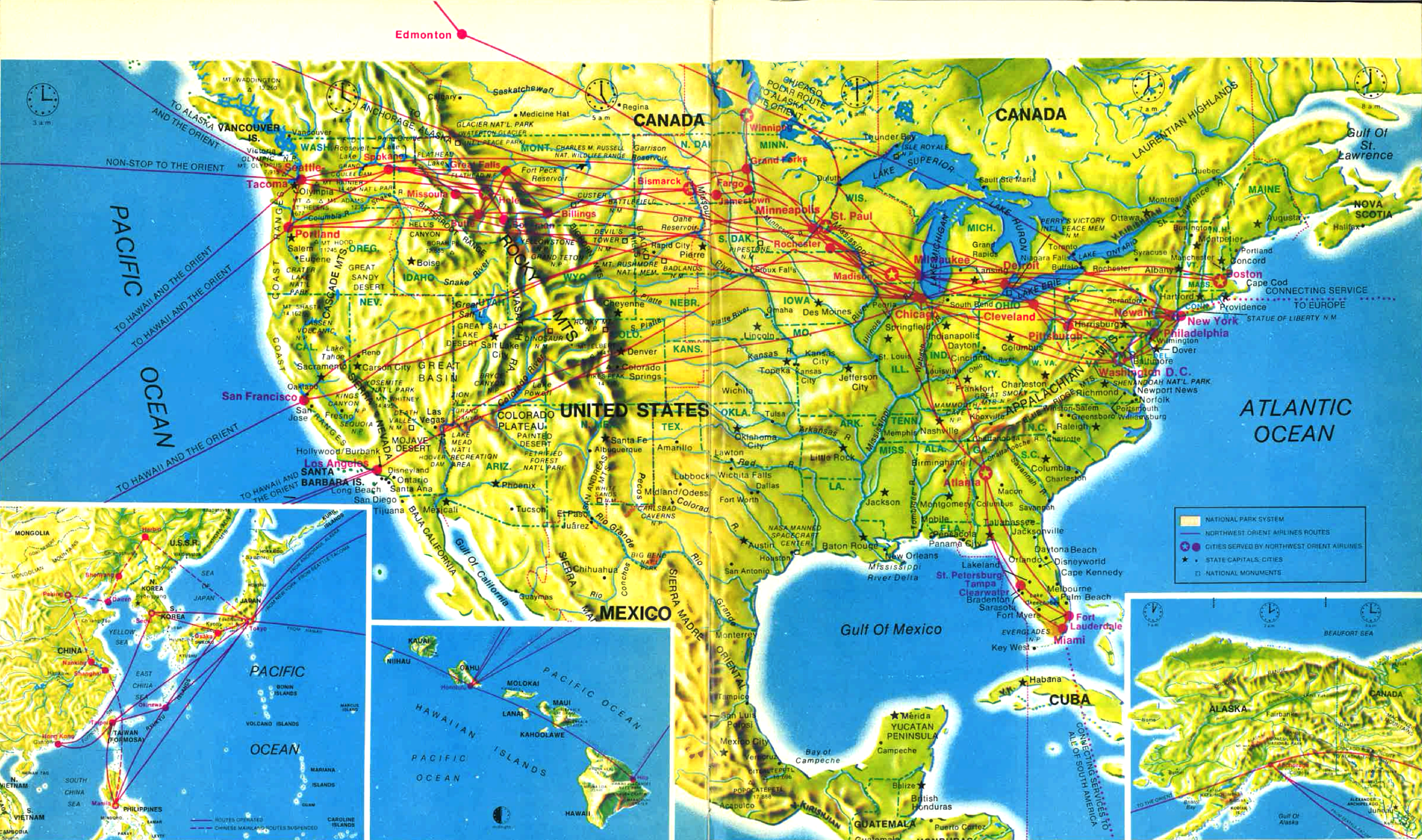
If he needs help, put his pitch on slides and tape. Just have him introduce and close his section, live.

Agenda. Keep things moving and lively, and keep the audience surprised. Monotony and boredom are not conducive to learning. Make sure that the reason the salesman came all that way – the meeting itself – is remembered as the "high point." □

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Illustration by Michael Pardo



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CREATED BY KEN HINE, PUZZLES BY BARRY TOWNSEND



ANSWERS: 1. 1. THE CANNON BALLS FORM A TRIANGLE. CAN YOU MAKE THE TRIANGLE POINT IN THE OPPOSITE DIRECTION BY MOVING ONLY 3 BALLS? 2. IF IT TAKES SIX SECONDS TO STRIKE 6, HOW MANY SECONDS WILL IT TAKE TO STRIKE 12? 3. THE CANNON BALLS FORM A TRIANGLE. CAN YOU MAKE THE TRIANGLE POINT IN THE OPPOSITE DIRECTION BY MOVING ONLY 3 BALLS? 4. IF IT TAKES SIX SECONDS TO STRIKE 6, HOW MANY SECONDS WILL IT TAKE TO STRIKE 12? 5. REARRANGE THE NUMBER "163" SO THAT IT CAN BE EVENLY DIVIDED BY 7.

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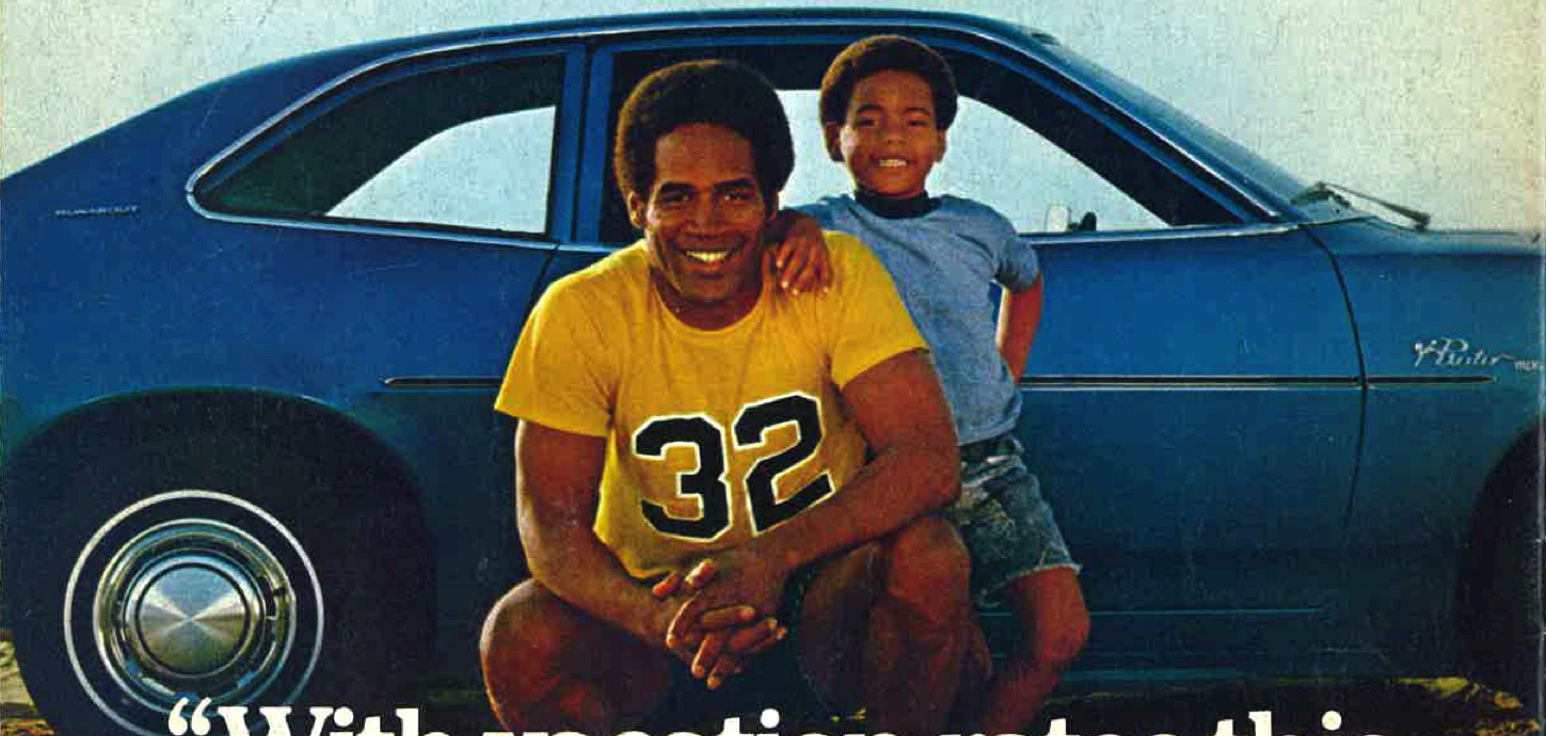
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