

The Treasures of
Tutankhamun

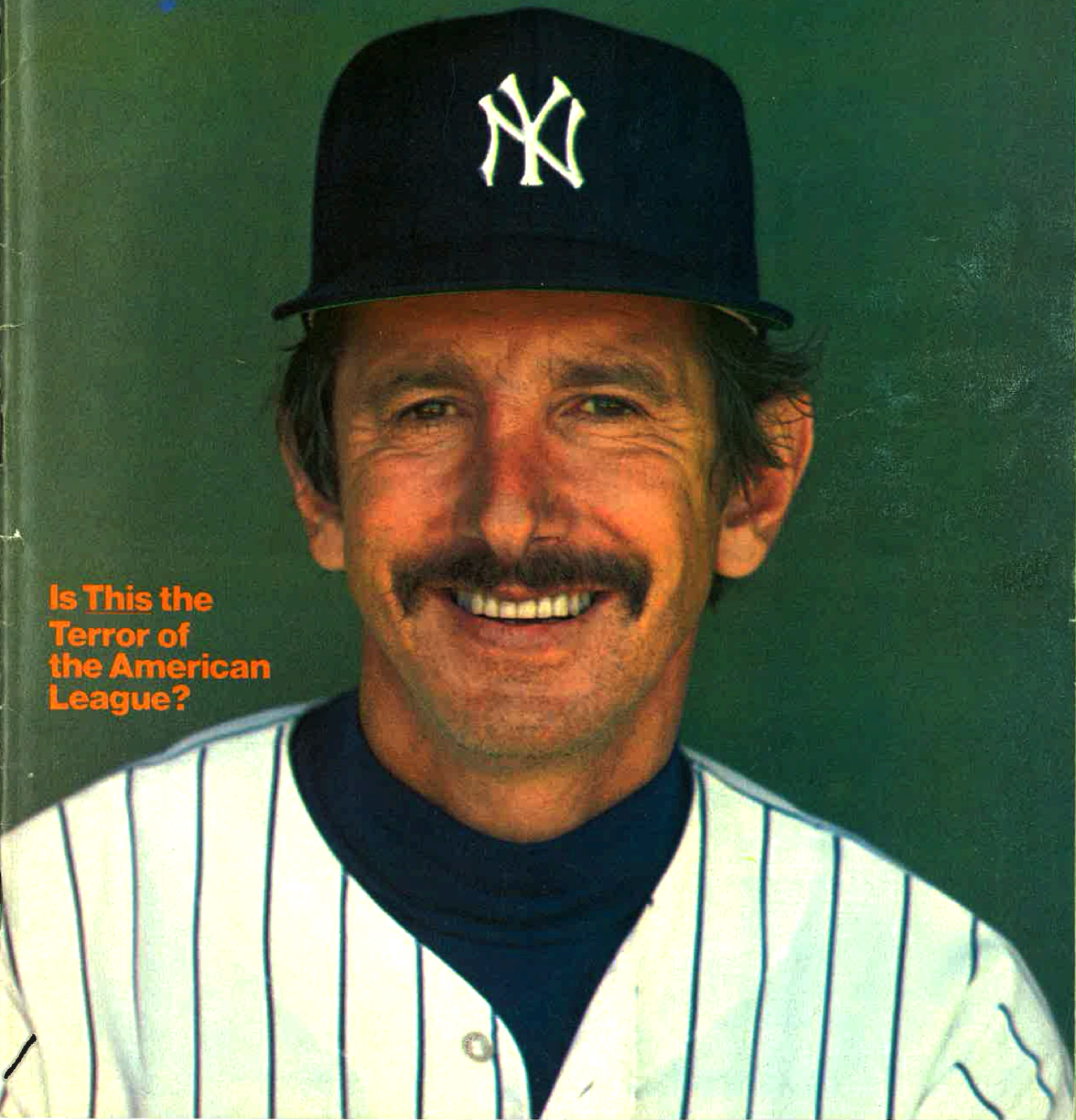
New York's Roosevelt Island:
Experiment in Urban Living

Ten Ways to
Manage With Style

PASSAGES

The Magazine of Northwest Orient Airlines / May, 1977

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Terror of
the American
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PASSAGES

The Magazine of Northwest Orient Airlines / May, 1977 / Volume 8 No. 2



Cover:
New York Yankee
Manager Billy Martin,
photographed by Art
Seitz. See story page 18.

14

New York's Roosevelt Island

By Deborah McRoy
It's not nirvana, but 2,000 families are liking life a lot better in this urban experiment on Manhattan's other island.

18

What Makes Billy Martin the Way He Is?

By Maury Allen
Friends, former team owners, managers and associates of the New York Yankees' provocative manager tell what makes Billy run.

22

Back Problems: America's No. 1 Headache

By Maxine Abrams
For 7 million Americans, unhappiness is a pain in the back. And that's nothing to sneeze at.

24

Treasures of Tutankhamun

Glittering golden treasures from the tomb of Egypt's boy-king Tutankhamun are dazzling Americans.

27

10 Ways to Manage With Style

By Henry O. Golightly
You've gotta have style to be a successful manager. What manner of manager are you? Is your boss?

DEPARTMENTS

9

Book Passages

10

Passage Points

32

Northwest Audio Program

34

Northwest Route Map and Flight Notes

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Product Liability at the crossroads. It's time for cool heads, not heated arguments.

As everyone who reads the newspapers knows, the insurance market for product liability coverage is in bad shape. In many cases, a business cannot obtain enough coverage; for some classes of risks, coverage is almost totally unavailable. And in a classic example of supply-and-demand economics, premiums are soaring. Sadly, this is as much a reflection

of the capacity shortage as of any technically sound assessment of loss potential.

The problem is widespread, affecting industry, the legal profession, insurers, legislators—and ultimately, the public. All have different, often conflicting, viewpoints which have been stated repeatedly, frequently with great passion and dire predictions.

However, we feel that the time has come for more than talk.

Too much heat, not enough light.

Our feeling is that a central forum is needed where opinions

can be heard, ideas collected and opposing viewpoints reconciled.

Because we judge the need so urgent, we have formed the Marsh & McLennan Product Liability Council. This group is composed of senior Marsh & McLennan professionals selected on the basis of broad insurance experience, extensive client contact and a reputation for open-mindedness.

There will be no easy solutions. Product liability is largely a social issue. Its roots are in our tort system of justice—which in this case is intolerably slow, capricious and cost-inefficient. Tort reform is essential but it is a long way off, dependent as it is on legislative action and public acceptance.

Meanwhile, what can be done?

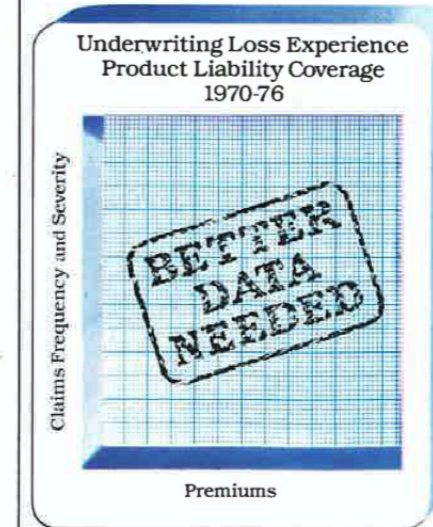
A great deal.

- Means can be sought to attract new capital into the insurance underwriting markets which would do much to ease the upward pressure on premium rates. (One unexpected source might be the extra capacity made available by more careful scrutiny of tax laws and regulatory provisions that seemingly encourage purchase of insurance solely for accounting and administrative considerations.)

- Greater stress should be placed on loss prevention, leading to fewer claims, with good effect on future rates. Specifically: tighter controls over all aspects of product design, manufacturing, marketing and distribution to

insure compliance with warranties, given or implied.

- Much remains to be done in the effort to improve the es-



sential structure of liability insurance programs. Policy language, methods of rating and exposure data information—each of these areas often fail to respond satisfactorily to the needs of both insurer and insured.

All the while, of course, the Council will bear in mind that long-term legislative and public education goals are absolutely essential if the current crisis is to be resolved and repetition avoided.

What's an insurance broker doing in all this?

Marsh & McLennan didn't get to be the world's leading insurance broker by sitting quietly on the sidelines.

We have always felt a deep-seated responsibility to tackle tough issues that lie within our areas of insurance and risk management skills.

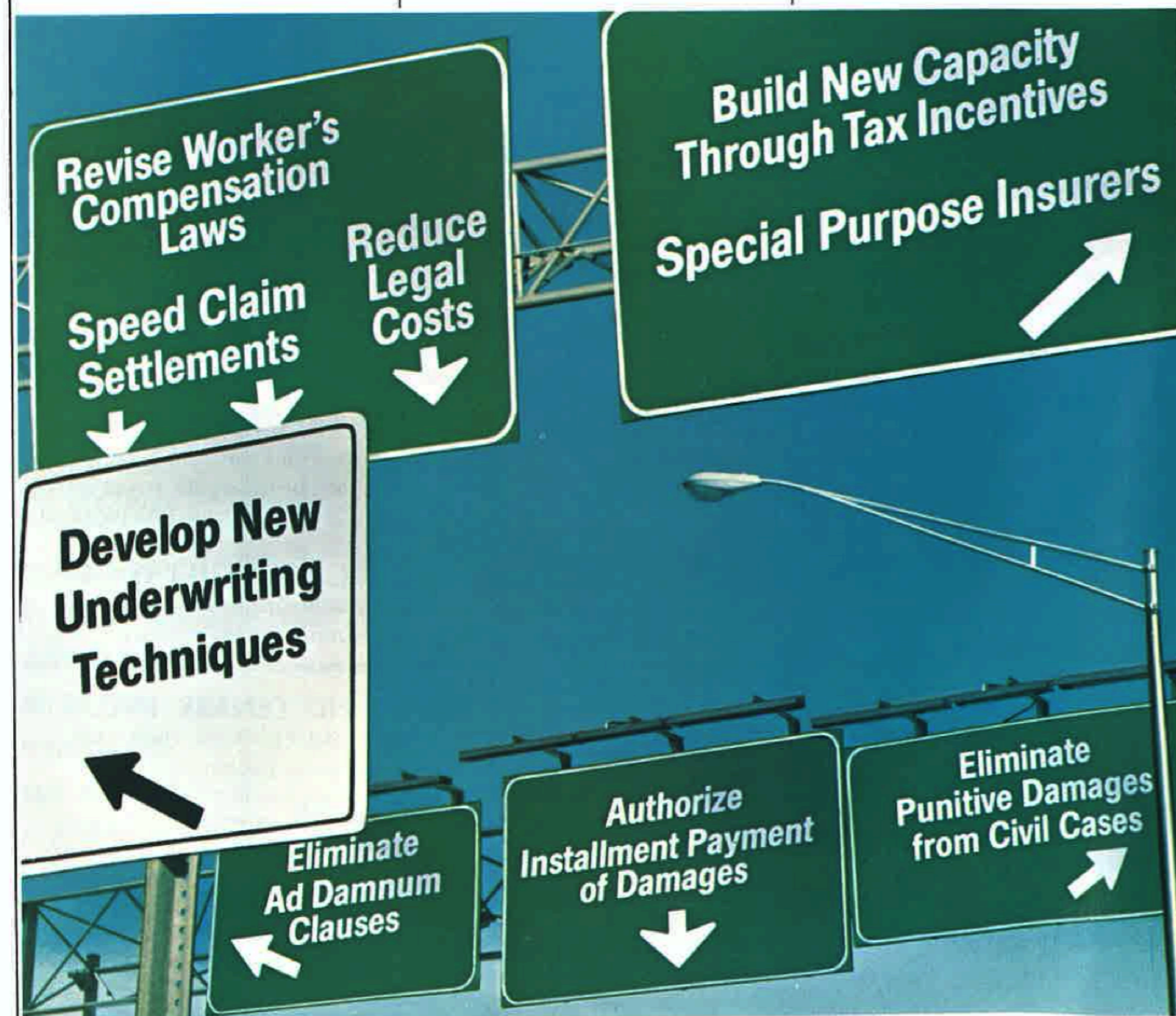
This is just such a case. We feel our special talent and depth of professional experience places us in a unique position where we can become part of the solution.

If you'd like to know more—or have suggestions to offer—write to the Product Liability Council, Dept. 200-P, Marsh & McLennan, Incorporated, 1221 Avenue of the Americas, New York, N.Y. 10020. We'll send you reprints of several articles on the subject.

Members of the Product Liability Council, San Francisco, February, 1977.



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BOOK PASSAGES

By John Barkham

HITLER REVISITED

Hitler's War, by David Irving (Viking Press, \$17.50)

The revisionist phase in the historical view of Adolf Hitler and the world war he precipitated has begun with a vengeance. John Toland's recent biography concentrated on a youthful Hitler and the influences that shaped his views, picturing him as normal until he acquired total power over the German people. David Irving, a British historian, goes much further. His Hitler is seen as more sinned against than sinning.

Irving makes a virtue out of his refusal to rely on published accounts, preferring instead World War II sources, almost all of them German. His study of those documents has disclosed, he says, a Hitler "that nobody till now had suspected," a "powerful and relentless military commander" but during the war years a "lax and indecisive" political leader who allowed affairs of state to rot. In fact, asserts Irving, Hitler "was probably the weakest leader Germany has known in this century."

"Brutal and insensitive, he lacked the ability to be ruthless when it mattered most," Irving says, citing as a prime example Hitler's too-late decision to bomb London in the late summer of 1940.

What of the concentration camps and the extermination of Europe's Jews? Irving argues that the killing was "partly of an ad hoc nature . . . the way out of an awkward dilemma," and that Hitler was not always aware of what his subordinates were doing to the Jews.

Irving also charges German historians with having a "blind spot" on the subject of Hitler.

Irving goes into enormous detail on the campaigns of World War II as seen "through Hitler's eyes from behind his desk," and his book is useful for its translation of hitherto unpublished German documents. But as a study of Hitler it is too far-fetched to be taken seriously. To accept it is to believe that everyone else is out of step.

John Barkham, New York book critic for over 25 years, is a former contributing editor of Time and Saturday Review.



JUST SAY IT ISN'T SO

Illusions: The Adventures of a Reluctant Messiah, by Richard Bach (Delacorte Press/Eleanor Friede, \$5.95)

Jonathan Livingston Seagull, by Richard Bach, was that curious blend of mysticism and personal philosophy which captivated millions of readers.

Illusions takes Bach's mystic concepts a stage further by centering on a messiah in human rather than feathered form. To Bach, a lifelong airplane pilot, the idea of a messiah is a Master Mechanic. Hedgehopping the countryside as Bach does, alone in an uncluttered sky and dependent on a single engine that doesn't cut out, his idea of a Siddhartha or a Jesus takes the form of a mechanic piloting a big biplane that flies without gas and can land in a small meadow without hurting an ant.

Since the overwhelming majority of Bach's readers are not themselves pilots, they may find his messiah somewhat improbable. Yet they accepted his seagull, didn't they?

Bach meets his messiah when both are flying country folk for \$3 a ride, and from him imbibes a child-like philosophy of happiness based on the assumption that everything is an illusion and that we can win happiness once we grasp that principle. "If you want freedom and joy so much," says the Master, who goes by the name Don Shimoda, "say you have it, and you can have it." Just like that.

Bach proves to be an apt pupil and Shimoda is able to teach him to perform miracles like materializing the green feather you see on the book's jacket, and to walk on water—merely by wishing it.

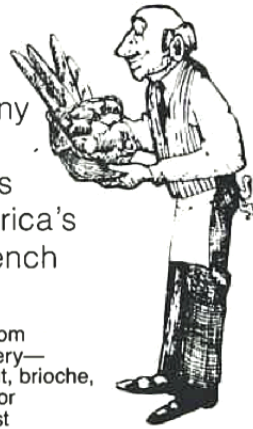
Interspersed throughout the novel are brief flying episodes. Once Bach gets behind the controls, he is in his true element—all action and no illusions.

But for all its handsome presentation, this is an elaborate variation of *Jonathan* with humans instead of seagulls. I found it portentous rather than persuasive.

(Continued on page 30)

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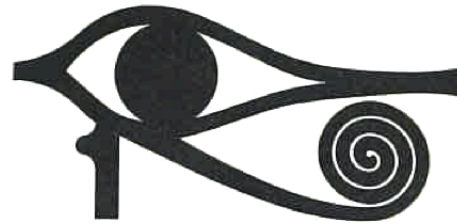


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PASSAGE POINTS

CALENDAR OF EVENTS

- May**
- 1-31..... PHILIPPINES Maytime Festival, Santacruz
 - 5..... KOREA Tano Festival Day, Seoul
 - 6-20..... JAPAN International Festival, Osaka
 - 10..... TAIWAN Birthday of Matsu, Sea Goddess
 - 14-21..... FLORIDA Int'l Folk Festival, Miami
 - 14-22..... GEORGIA Art Festival, Atlanta
 - 15-18..... HAWAII Fiesta Filipina, Honolulu
 - 19..... PENNSYLVANIA Rittenhouse Square Flower Mart, Philadelphia
 - 21-22..... WASHINGTON University District Street Fair, Seattle
 - 21-23..... OREGON Pacific NW Championship All-Indian Rodeo, Tygh Valley
 - 27-29..... MINNESOTA Snoose Boulevard Festival, Minneapolis
 - 27-30..... WASHINGTON NW Regional Folklife Festival, Seattle
 - 27-June 12... NEW YORK Washington Square Outdoor Art Show, New York City
- June**
- 1-31..... FLORIDA Festival Month, Cypress Gardens
 - 2-4..... MINNESOTA Edina Art Fair
 - 3-12..... OREGON Rose Festival, Portland
 - 4-5..... CALIFORNIA Art & Wine Festival, Sunnyvale
 - 4-5..... ILLINOIS 57th Street Art Fair, Chicago
 - 6-11..... NORTH DAKOTA Festival of Nations, Bismarck
 - 8-12..... ALASKA King Crab Festival, Kodiak
 - 10..... KOREA Farmer's Day (Nationwide)
 - 11..... HAWAII King Kamehameha Celebration, Honolulu
 - 14..... JAPAN Rice Planting Festival, Osaka
 - 14-18..... MONTANA NIRA Rodeo Finals, Bozeman
 - 17..... MASSACHUSETTS Re-enactment of Battle of Bunker Hill, Charleston
 - 17-18..... GEORGIA Jazz Festival, Atlanta
 - 17-19..... WASHINGTON Edmonds Art Festival, Seattle
 - 18-19..... CALIFORNIA Upper Grant Avenue Street Fair, San Francisco



Tut, Tut . . . Be Patient

If you're planning to visit the exhibition of relics from the tomb of King Tutankhamun while it's in a city near you, may we suggest you bring a folding chair and a picnic lunch.

Over 750,000 people—including President Jimmy Carter—visited the boy-king's treasures while the display was in Washington, D.C., at the National Gallery of Art. The average wait in line to see the exhibit was about six hours (Presidents excluded), with the lines often stretching for nearly a mile.

The wait was well worth it, judging from the reactions of the visitors. "It was unbelievable," said the President. "Almost makes you want to visit Egypt."

Your presence at the free exhibit could make the spirit of King Tut happy, too. Money from the sale of 450 items—books, posters, slides and reproductions of jewelry, statues, etc.—accompanying the exhibit will be used to renovate the Cairo museum that houses the king's treasures. Seems the museum is in a state of disrepair and King Tutankhamun's massive gold coffin rests in a dusty showcase in a badly lighted, cluttered room.

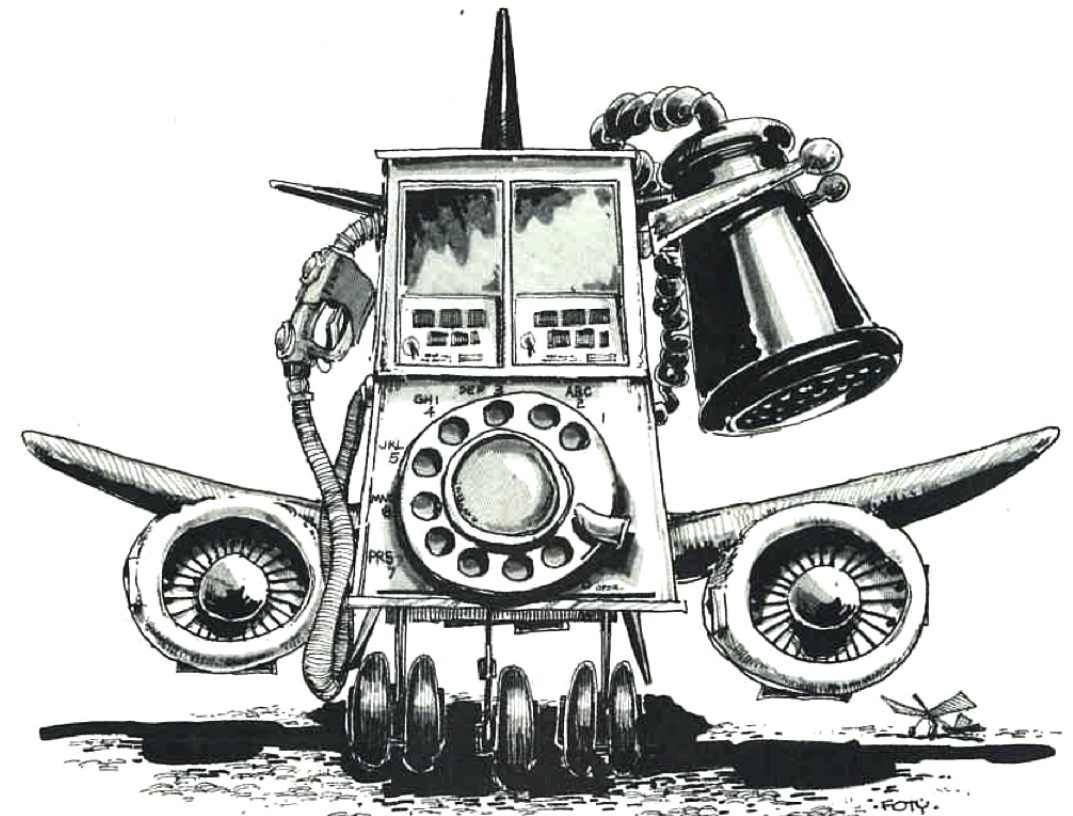
The exhibit is in Chicago until August 15 at the Field Museum of Natural History (co-sponsored by the University of Chicago). Then it's on to the New Orleans Museum of Art, from September 18, 1977, to January 15, 1978; Los Angeles County Museum of Art, February 15, 1978, to June 15, 1978; Seattle Art Museum, July 15, 1978, to November 15, 1978, and New York's Metropolitan Museum of Art, December 15, 1978, to April 15, 1979.

Pittsburgh Panache

Philadelphia reigned supreme during the 1976 Bicentennial, but now it's Pittsburgh's turn. May 27 through June 5 the city hosts the Three Rivers Arts Festival at Gateway Center in the heart of downtown Pittsburgh. Artists compete for more than \$3,000 in prizes, and more than 200,000 people are expected to attend the 10-day celebration.

(Continued)

What do NWA, Bell and Amoco have in common?

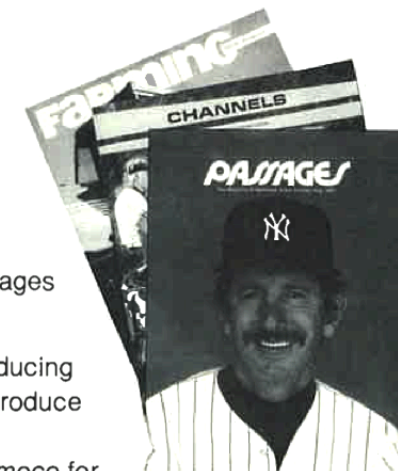


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PASSAGE POINTS

Happy Tales to You

American West trivia and everything else you wanted to know about the American Cowboy in Fact and Fiction has been gathered for an exhibit by that name at the Kodak Gallery, 1122 Avenue of the Americas, in New York City.

Included in the show are saddles, spurs, guns, lariats and other tools of the cowboy's trade, 175 photos and the sculpture "Bronc Buster" by Frederic Remington. The exhibit runs through June 4—so, go East, young man, go East.

Git Along, Little Goat

Whoa up! We knew Hawaii was west, but a part of the *Old West*?

May 21 on Anna's Ranch in Kamuela, Hawaii, more than 100 riders and horses will re-create Hawaii's past, including the arrival of the missionaries. Dressed in vivid ponchos, Hawaiian cowboys will ride as colorful Mexican forerunners of the Hawaiian "Paniolo." Ladies will wear costumes dating back to the days of Princess Kaiulani: ostrich-plumed hats, holokus and the traditional riding habit of seamless, draped and tucked material held together by six kukui nuts.

If that isn't enough to convince you this is the West, over 200 participants will compete May 28 and May 29 in the Honokaa Rodeo on the Big Island of Hawaii. Contests include wahine goat tying. Wahine goat tying? That's rodeo, Hawaiian style.

Slugout at Yankee Stadium

Will Bellissimo Billy (see cover story on page 18) avenge his World Series wipeout and emerge triumphant at the All Star Baseball Game?

Find out July 19 when Manager Billy Martin and his American League team of heroes slug it out with Sparky Anderson of the Cincinnati Reds and the National League stars in Yankee Stadium, where the game will be played for the first time since 1960. For ticket information, write Ticket Manager, Yankee Stadium, Bronx, NY 10451.

Whoops! Pardon Our Bloop

Northwest Orient Airlines will begin flying non-stop between Chicago and New Orleans June 8. In our April issue we inadvertently gave you the wrong date. Sorry if that caused you any inconvenience.

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by Ted Nicholas



You may have considered incorporating. Accomplish this in the most economical way. You may already be in business and are looking for ways to save tax dollars or limit personal liability.

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Find out why lawyers charge huge fees for incorporating services even when often times they prefer not to. There is a fallacy in that most people feel it is necessary to have a lawyer to incorporate.

Sub Chapter S Corporations. What they are. How to set one up. How to operate a business as a corporation, yet be taxed on individual tax rates if more advantageous.

What a Registered Agent is. How assistance is provided to individuals who incorporate.

COMMENTS FROM READERS

Insurance Executive—"I want to buy several copies for my clients."

Salesman—"If I'd known about this I would have incorporated years ago."

Lawyer—"This report is a handy reference for me."

Judge—"The author is experienced in the corporate world, giving him the qualifications to write this book."

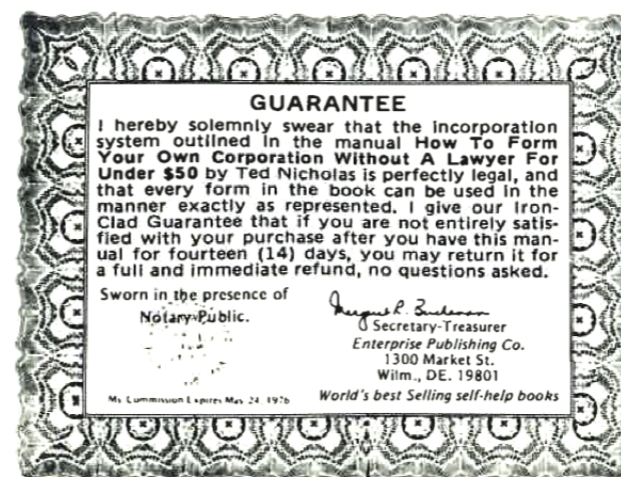
Lawyer—"Fantastic! Do you want a partner?"

Artist—"Good idea. Brings the concept of being incorporated within the reach of anyone."

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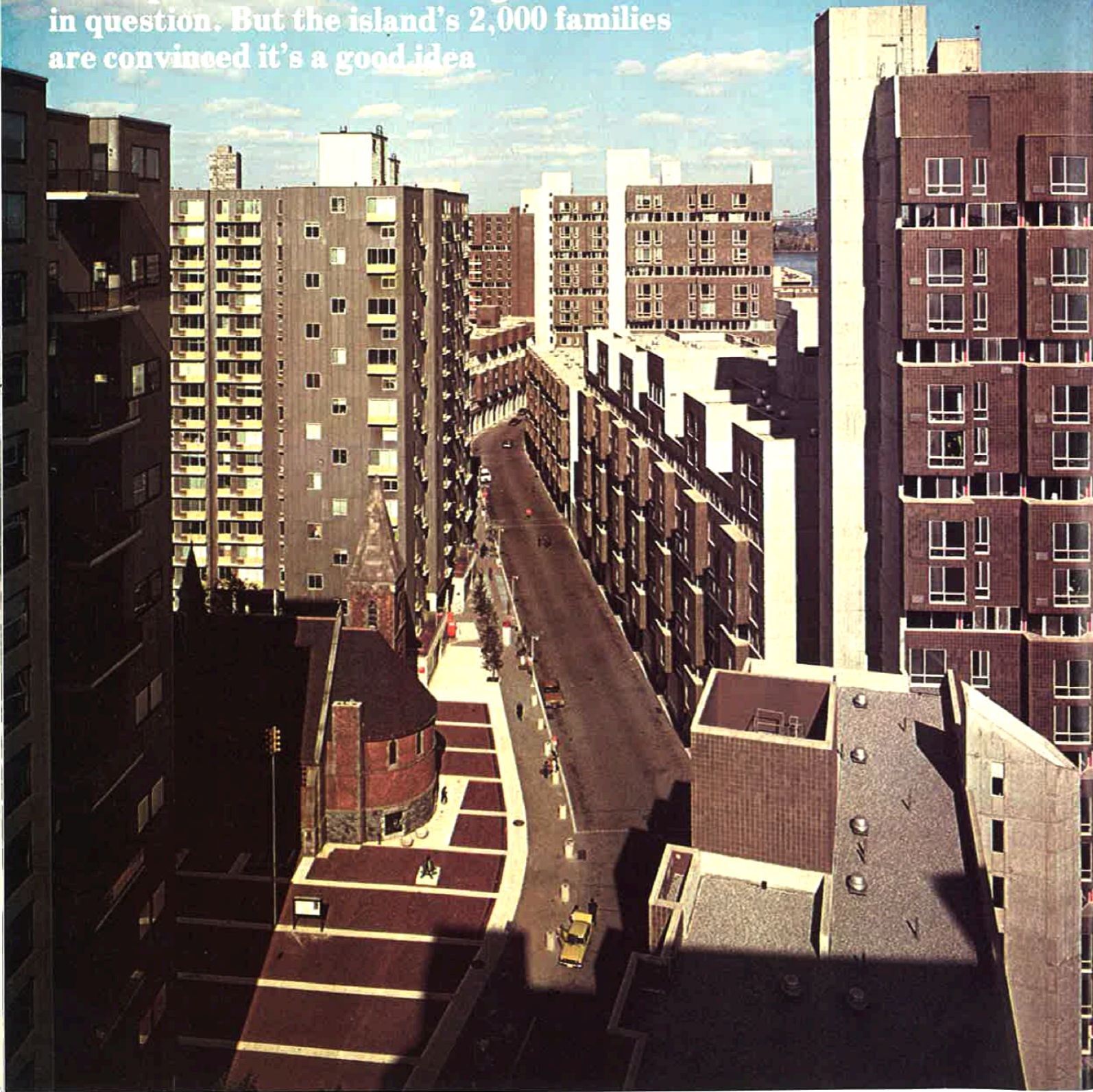
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NEW YORK'S ROOSEVELT ISLAND: Suburb with a Moat

By Deborah McRoy

After two years, the financial success of this experiment in urban living is still in question. But the island's 2,000 families are convinced it's a good idea



It's only a three-minute trip on the bright red aerial tram, halfway across the East River from Manhattan, but to its residents Roosevelt Island is a different world. It's hard to believe, in fact, that this is New York City.

Safe streets, clean buildings, fabulous views, open waterfronts, good schools, tennis courts, swimming pools, gardens, parks and greenery everywhere, plus no dogs, graffiti or honking cabs—that's Roosevelt Island. New Yorkers never had it so good.

An experimental undertaking of the New York State Urban Development Corporation (UDC), this new mixed-income, racially integrated community of "Manhattan's Other Island" is a suburb within the city, a small town with big-city convenience, a haven for families who want to stay in the city. It's a place where children can play freely, where residents can walk by the river at midnight, grow vegetables next door to their apartment house, send their children downstairs to school, and enjoy a clean, safe environment.

Roosevelt Islanders are thrilled with their new community. Sharon Keilin, former UDC director of civic development and one of the pioneers in Island House, the first building to open (April 1975), describes the place as "everything I really hoped it would be. The West Side (of Manhattan) is no place to raise kids. Here, it's like a small town—I've got the city, and my daughter has her small town."

Except where noted, photos courtesy of The Roosevelt Island Corporation

"It's a different world when you get off that tram," says Don Panzer, CBS director of personnel policy and an Island House resident for 18 months. "After several years in Manhattan, we didn't know anybody. Here, we met people the first week."

To Monique Trebot, a nurse in Manhattan, and her husband, Jean-Pierre, manager of the Friars Club, it's the quiet and the view that make Roosevelt Island special. "Sometimes we just sit by the window and watch all the boats," says Monique. "We would have to pay the same amount of money in the city, but we get more for it here, and we have something more than another building to look at. We have a feeling of privacy—we don't even need drapes!"

The ability to live so close to the heart of the city, yet without the problems of noise, litter, traffic and high crime rates, is a powerful draw in a metropolis where good housing is at a premium. About 50 per cent of the island's residents come from Manhattan, another 25 per cent from other parts of New York City. The income

and racial mix of the community appeals to many New Yorkers, to whom such a mix is part of everyday life.

Two years after the first tenants moved in, the development is only half-finished. Original plans called for two sections, Northtown and Southtown, with an open area in between. So far, only the four Northtown buildings have been completed, but they are 80-per-cent occupied, housing more than 2,000 families.

Northtown's Rivercross is a luxury co-operative (initial costs: \$10,061 for a studio to \$27,005 for a four-bedroom apartment, with monthly maintenance charges, including utilities, of from \$391 to \$1,049). Island House and Westview are regular apartment buildings, whose rents would be about average for Man-

Chuck Trantum



Opposite page: Main Street, designed for buses and pedestrians, wends through Northtown past (from left, clockwise) co-op house Rivercross, the chapel, Island House, Westview and Eastwood. Below: On a clear day you can see the Manhattan skyline from Meditation Steps. Right: It's a five-minute trip to the Island by aerial tram, the nation's first.



hattan (\$279 for a studio to \$805 for a four-bedroom duplex). Eastwood (\$191 studio, to \$421 four-bedroom) is federally subsidized to meet needs of moderate-income families and includes special facilities for senior citizens and the handicapped. All rental charges include utilities.

The ground floor of each building is given over to community needs—stores, a restaurant, schools, day-care centers, swim clubs and even a branch library. Courtyards, parks and a wending Main Street bring greenery and open space to the development, and because Rivercross, the tallest building, is only 19 stories, there isn't the feeling of a canyon of buildings.

At the center of the village is the Chapel of the Good Shepherd, an historic landmark dating to 1889 that has been restored as a community social center. Worship services for different faiths are also conducted there regularly.

All these amenities are fine, but it is the East River that gives special appeal to the community. Because the island is only 800 feet wide, the river dominates the landscape from every focal point. It provides security, for the only way on or off the island is via the tram or the bridge to Queens, where a guard regulates traffic. And it lends a certain romance that fosters community spirit and a sense of getting away from it all.

In school, children learn the parts of speech by thinking of adjectives, adverbs,

etc., for the river. And on a sizzling New York summer day, watching the wild-running river has soothed many a frazzled spirit.

One resident does admit feeling a little cut off at times. "Every once in a while, we'd like to go out and have a choice of five restaurants on our block." But she says this disadvantage is balanced by the "relaxation of coming over on the tram at night—the pace slows you down."

Most of all, the insular nature of the community provides a safe, exciting place for kids, a place where they can play freely in the many parks and playgrounds. "In Manhattan, kids have to be cooped up all day in the apartment," observes one resident, "but here . . . it's fantastic."

The community was planned as a place for families, explains Diane Porter, chief planner. "We wanted a small amount of housing in a park-like setting where the quality of the environment is the major consideration."

In the first planning meetings, Porter adds, "We sat around and asked ourselves what we hated most about the city." Dogs, garbage trucks, traffic and noise were major complaints. Out of these sessions came some of the more innovative aspects of the development: electric minibuses for intra-island transportation, the aerial tram, a pneumatic garbage disposal system like that used at Disney World, Z-block paving on Main Street for easy street maintenance, kitchen windows in

most apartments, a mini-school system where children learn at their own pace, cable TV, and a ban on dogs.

Roosevelt Island was the brainchild of Edward Logue, UDC president and chief executive officer from its founding (under then-Governor Nelson Rockefeller) until 1975. Before joining UDC, Logue planned urban renewal projects in Boston and New Haven.

From his apartment overlooking the East River, Logue could see Roosevelt Island and dreamed of its redevelopment possibilities. Then called Welfare Island, it was a hodgepodge of institutions, including two state hospitals (still in operation) and the jail, which from time to time has hosted notable guests, including Boss Tweed and Mae West.

In 1969, UDC signed a lease with the city, changed the island's name, and began planning in earnest. Through UDC, New York State committed around \$200 million in long-term bonds, and groundbreaking was set for 1971. "We didn't plan it to death," recounts Porter. "We knew we wouldn't have any better answers if we waited one more year."

As the first building was being readied for occupancy, New York City was hit by the financial crisis of 1974 and 1975, when the bottom fell out of the bond market. The Federal Reserve clamped restrictions on the supply of money to the tax-exempt-bond market, and only higher-rated municipal issues were favored. Since UDC's bonds were not in this category, its money supply was cut short, and the pinch was felt by Roosevelt Island.

In February 1975, UDC defaulted on some of its bonds and had to pay premium rates to get back into the money market. With short-term, higher-interest loans of \$280 million from a state fund and commercial banks, UDC was able to complete housing units already under construction throughout the state—including those in Northtown. But Northtown builders cut corners, and sports facilities were delayed. Plans for Southtown were tabled indefinitely.

Over the past year, UDC was able to stabilize its financial position—and Roosevelt Island's—by converting its debt into long-term, lower-interest-rate loans. But without access to the bond market at preferred rates, no new construction—including Southtown—could be started.

Operational and administrative costs of Roosevelt Island are funded each year by the state (last year around \$1.3 million)

(Continued on page 38)

Deborah McRoy is a New York freelance writer and former book editor of *Passages*.

Left: Rivercross, as seen from the steps of The Chapel of the Good Shepherd, has 376 deluxe cooperative apartments and a mini-school. Below: Westview resident Dr. Satiros Papadopoulos harvests his own vegetables near his apartment, a luxury most Manhattanites never experience.



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He's cocky, combative, profane and feisty. And his grandmother calls him **BELLISSIMO**

What Makes Billy Martin The Way He Is?

By Maury Allen

Brash, brawling, big-nosed Billy Martin leaned back in his office chair, his feet hanging over the edge of his desk, his eyes fixed across the room on a picture of Casey Stengel. He sat in his sweat-filled Yankee uniform, the large number "1" facing out to reporters determined to engage him in a post-game grilling. The Yankees had just lost a tough game and the umpires had excused him early for some savage arguing.

A reporter tread lightly by suggesting softly that Martin had not made many friends among the umpires that day. Billy's feet hit the floor hard. He stared at the innocent questioner, his face taut, his jaw firm, his dark eyes peering through the reporter's hide.

"I'm not out there to make friends," he snapped, "I'm out there to win."

Billy Martin, the manager of the American League champion New York Yankees, is a strong, combative man with a quick, facile mind; single-minded, sometimes cruel, always energetic, never dull. He is

loud, profane, flamboyant, but can also be generous, soft, warm and emotional.

Martin has won everywhere he has been in baseball. And his baseball résumé reads like a road map: New York, Kansas City, Detroit, Cleveland, Cincinnati, Milwaukee and Minnesota as second baseman, and Minnesota, Detroit, Texas and New York as manager.

The cost has often been a trail of broken bodies as his emotional intensity spilled over into fist fights with assorted teammates and opponents, including a knockout over Boston pitcher Gene Conley (despite spotting him nearly a foot and 60 pounds); a one-punch knockout over pitcher Jim Brewer (that cost \$15,000 in a lost lawsuit), and an off-the-wall K.O. over his own pitcher Dave Boswell outside a Detroit bar. That cost him his Minnesota job.

"Billy's problem is that he's got this big ego," says Calvin Griffith, owner of the Minnesota Twins and the man who first gave Martin a managerial position. "When he played with the Yankees he was always overshadowed by those big stars, Mickey Mantle, Whitey Ford and Yogi Berra, and Casey (Stengel), too. He never had any attention there. He's always trying to prove something. The other thing is his stature. He's not a big guy. Nobody would look at him twice. He has to be noticed."

Martin, 49 on May 16, envisions no problems as he begins his second full season as manager of the Yankees ("this time we'll beat Cincinnati—if they're lucky enough to win again"), though outsiders predict problems for him because his team is filled with high-salaried stars. His roster includes millionaires Reggie Jackson, Don Gullett, Catfish Hunter, Most Valuable Player Thurman Munson and Ken Holtzman. Martin himself is starting the first year of a new three-year, \$400,000 contract.

"On the field there is only one No. 1," says Martin, "and that's me."

Martin has never had much trouble on the field. It's off the field that controversy swirls around him like a bee around honey.

"The things they criticize him the most for are the things that make him a winner," says Yankee President Gabe Paul. "He has a burning desire to win. He can inspire players. He builds confidence. He is a gambler, and he isn't afraid."

Paul, a low-key individual, has been in the game more than half a century. He says he has no difficulty working with Martin.

"Sure, we disagree on some things. If two people in any business always agree, one of them is unnecessary."

Paul has great respect for Martin's managerial skills and calls him a combination of the best managers in baseball.

"He's a cross between Leo Durocher and Charlie Dressen," says Paul. "Like Durocher, he can get the most out of every player, build confidence, inspire him to his maximum heights. Like Dressen, he's a great tactician."

Because he has a big ego, confidence in his own judgment and is unafraid of criticism, Martin can gamble. His teams always play aggressive, dramatic baseball.

"If you run, you put pressure on a defense," he says. "I'm not afraid to make a mistake."

Probably his favorite play—and a thrilling sight for fans—is the suicide squeeze play, a gamble that sends the runner racing home from third base in hopes the batter will catch the sign and lay down an indefensible bunt.

One day last season, owner George Steinbrenner had actor Cary Grant as a guest in his mezzanine box. Steinbrenner likes to impress his guests with quick calls to the dugout. On one occasion when he had called the dugout, coach Yogi Berra answered and Steinbrenner asked for Martin, who told Yogi, "Tell him I'm not in." On this occasion, Martin answered the phone and ended the conversation quickly by saying, "I'm putting on the squeeze play."

Steinbrenner raced to his guests to announce, "The squeeze play is coming." When Graig Nettles bunted on the next pitch, Cary Grant was duly impressed with the Yankee owner's control of his manager.

Another time, Steinbrenner—the team's greatest fan as well as the principal partner—disagreed with Martin's failure to call for a bunt late in a close game. When the batter hit into a game-ending double play, Steinbrenner stood up in his seat and, in full view of the fans, derisively waived at Martin.

"That didn't bother me," Martin said later. "George is a fan. I always ignore fans."

Martin has the kind of fearless swagger that few managers in baseball ever achieve. It is a profession of insecure men, constantly afraid that a firing will soon end their soft life. Martin knows he is a

good manager. He knows that if the Yankees fire him, he will be hired by another club. "Old managers never die," says Billy, "they just get new teams."

"He brings the game home," says Gretchen Martin, his wife of 17 years, and mother of their son, Billy Joe, 12. "Anybody who doesn't is a terrific actor or doesn't care. Did you see the movie *Patton*? I saw it, and I said, 'That's Billy.'"

Martin has been a swaggering, cocky guy since his earliest days as a kid growing up in the working-class section of Berkeley, California. He was born Alfred Manuel Pesano of an Italian mother and an Italian-Portuguese father who soon disappeared. His mother remarried a man named Martin, and he has carried that name ever since. Alfred became "Billy" when his Italian grandmother described him as *bellis*, short for *bellissimo*, the Italian word for "most beautiful."

A standout at Berkeley High as the cleanup hitter and shortstop, Martin was signed in 1946 by the independent Oakland Oaks for \$200 a month and a \$300 bonus. He was the regular shortstop in 1948. Stengel was the Oakland manager.

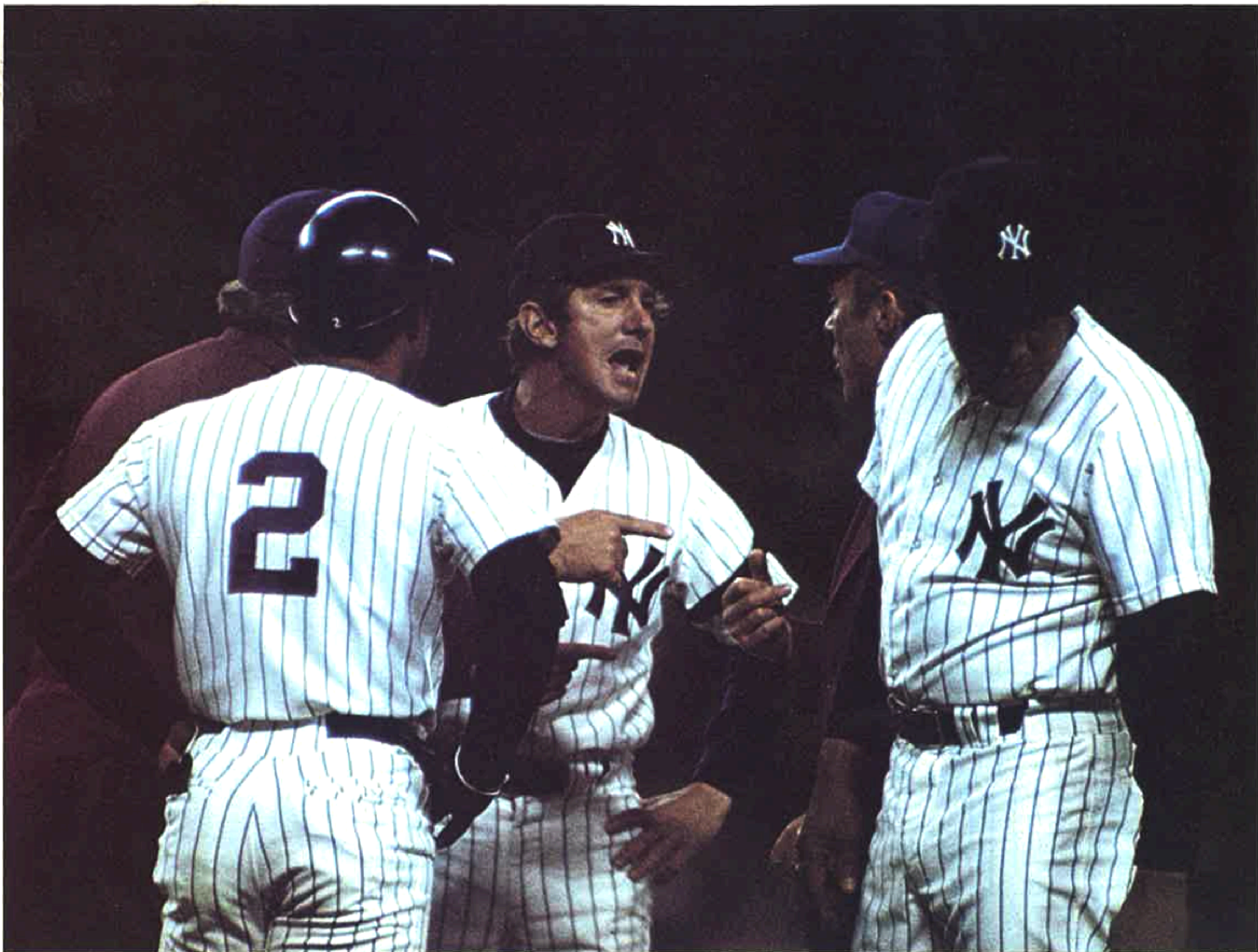
"He'd hit me grounders for hours," says Martin. "One day I heard him say, 'That big-nose kid is not the smoothest fielder I ever saw, but he never gets tired.'" Martin, who never knew his real father, and Stengel, who never had any children, became like father and son.

Stengel—the most influential man in Billy's life—made him into a ballplayer at Oakland, and protected and bragged about him in New York. Martin wept openly at Stengel's funeral in 1975, and he wore a black armband in Stengel's honor on his Yankee uniform throughout the 1976 championship season. "All I wish," he said the day champagne was being spilled around him in Yankee Stadium in celebration of the stirring championship, "was that the Old Man was here."

Martin joined the Yankees and Stengel in New York in 1950. "The first day I was there," says Martin, "the great Joe DiMaggio asked me to join him for dinner. I guess he knew I was an Italian kid from the Bay Area like him."

Martin always has had a thing for stars. He gloried in his relationship with DiMaggio, and his best friend today is Mickey Mantle. Martin tried to imitate DiMaggio in dress, mannerisms, style. He couldn't bring it off.

"Joe used to come in the clubhouse," said veteran clubhouse attendant Pete Sheehy, "pull off his pants and ask me for half a cup of coffee. One day Martin came



Louis Requena

Billy Martin in action. He didn't write the best-seller, Winning Through Intimidation, but players, fans and ump's agree he could have.

in, pulled off his pants and yelled, 'Hey, Pete, half a cup of coffee.' The players laughed at Martin's emulation of the Big Guy."

"Joe would greet the other players by saying, 'Hi, kid,' and the guys would say, 'Hi, Joe,'" Martin says. "One day I came into the clubhouse, a 21-year-old rookie, and greeted the players, 'Hi, kid; hi, kid,' and then I walked up to Joe and said, 'Hi, kid.' He laughed and said, 'Hi, Dago,' the name of affection they always used for him."

Martin was an average player, an aggressive infielder, a tough hitter with limitations of speed and size. He did star in four of the five World Series he played in, made a memorable catch of a wind-blown popfly hit by Jackie Robinson in 1952, and batted .500 as the hitting star of the 1953 victory over Brooklyn.

In 1957 his Yankee career ended when general manager George Weiss traded him away—over Casey's objections—after Martin's birthday party at New York's Copacabana ended in a fight. Weiss, ever the pragmatist, had talented Bobby Richardson waiting to take over second base.

Billy and his million-dollar outfielder Reggie Jackson at the Yanks' Florida training camp. Billy himself has a three-year, \$400,000 contract.



Art Seitz

Martin drifted to six other clubs, before ending his career as a player in 1962 with a lifetime .257 batting average.

Minnesota hired him as a scout and then appointed him a coach. He went to their Denver farm as manager and came back to manage the Twins to a pennant in the Western Division of the American League in 1969. His team lost the playoffs to Baltimore and he was fired.

"He got involved in front-office problems, things that weren't his business," says Griffith. "I guess the payoff was when he beat up my pitcher Boswell in front of the Lindell Athletic Club in Detroit. What's a manager doing in a bar with players anyway?"

Martin says the accidental meeting with Boswell actually saved the pitcher more serious trouble. Martin had led the pitcher outside when he saw trouble brewing inside with others.

"Calvin fired me because the traveling secretary (Howard Fox) never liked me. He always undermined me, and he had Calvin's ear. Calvin insisted I go up to the office and report to him. I went up once and he was taking a nap. I never went up again. Fox made a big thing of that," Billy says.

"Billy just doesn't know how to keep his mouth shut," says Griffith.

After a year out of baseball selling radio advertising time, Martin went to work for Detroit and built the team into a winner in two years. He was fired in the third.

"He got involved in the farm department, in office decisions, and the players started complaining about him," said Detroit's general manager, Jim Campbell. "I had to let him go."

Then Martin went to Texas, built a poor club into a contender in two seasons, made a lot of money for his owners (something he does everywhere), and was fired in July of 1975.

"History repeats itself with Billy," said Texas GM Dan O'Brien. "He does an outstanding job on the field, and then there's an erosion of confidence in him by the players. He gets too big for the job, and the team's *esprit de corps* is destroyed."

Martin was off hunting in Colorado when Yankee owner Steinbrenner fired Bill Virdon as the team's manager. He told Paul, "I want the best manager in baseball. Get Billy Martin."

Paul, uncertain he could work with Martin, tried to dissuade his boss. Steinbrenner was determined, and Martin was signed August 1, 1975. "I didn't come here to lose," he told the New York press.

The following spring he reshaped the team in his own image, made great use of

all of his players, added great speed in Mickey Rivers and Willie Randolph—to go with Roy White—and deftly maneuvered a fragmented pitching staff.

"He is simply the best manager in baseball," says veteran Yankee outfielder Lou Piniella. "The way he intimidates the umpires is worth five games a year for us."

"Minnesota Twins' Gene Mauch and Billy Martin are the two best strategists in baseball," says Los Angeles Dodgers GM Al Campanis. "They're both like Prussian generals."

Martin's exceptional intelligence, his ability to understand and relate to all players—black, white and Spanish-speaking—and to deal with them impartially, have a lot to do with his managerial skills. He is a benevolent dictator, to put it simply.

"I treat them all like men. If they want a drink in the hotel bar, they can have it. If they need an extra hour for curfew, they'll be treated like men," he says matter-of-factly.

Martin has his enemies in the game, usually players who have failed to play well for him or very well against him. Elliott Maddox, who played for Martin in Texas, says, "Billy is a liar. I couldn't play for him." When Martin joined the Yankees, Maddox had a knee in traction. He was unable to play well in 1976 and he was traded to Baltimore.

Martin had trouble with a handsome pitcher named Ken Brett. Martin thought Brett wasn't tough enough. Without using him, he traded him early in 1976. He later called Brett gutless. In the American League playoff he screamed at Kansas City third baseman George Brett, the AL batting champion and younger brother of Ken, "Your brother is a no-talent bum." George responded with a grand-slam homer to tie the final playoff game. But the Yankees won on a dramatic, last-of-the-ninth homer by Chris Chambliss.

"I was trying to get Brett mad at me. I was trying to make him lose his concentration," said Martin later. "I did, didn't I?"

Brett had homered but Martin's team had won. Like it did for Napoleon, Vince Lombardi and Stengel, winning makes everything all right for Billy Martin. □

Maury Allen is a veteran sportswriter for The New York Post, who has covered Major League baseball for more than 15 years. He's the author of 11 books, the latest being, Where Have You Gone, Joe DiMaggio?

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BACK PROBLEMS: America's No. 1 Headache

An estimated 7 million people in this country are currently undergoing treatment for pain in the back—just like you are

By Maxine Abrams

The sound of Adam rising up off all fours echoed through the Garden of Eden. "Ouch!" cried Adam. "Oh, my aching back!"

Eve, on the other foot, felt fine. She couldn't understand Adam's plight. "If he says one more thing about his back, I'll stuff this apple in his mouth," exclaimed she.

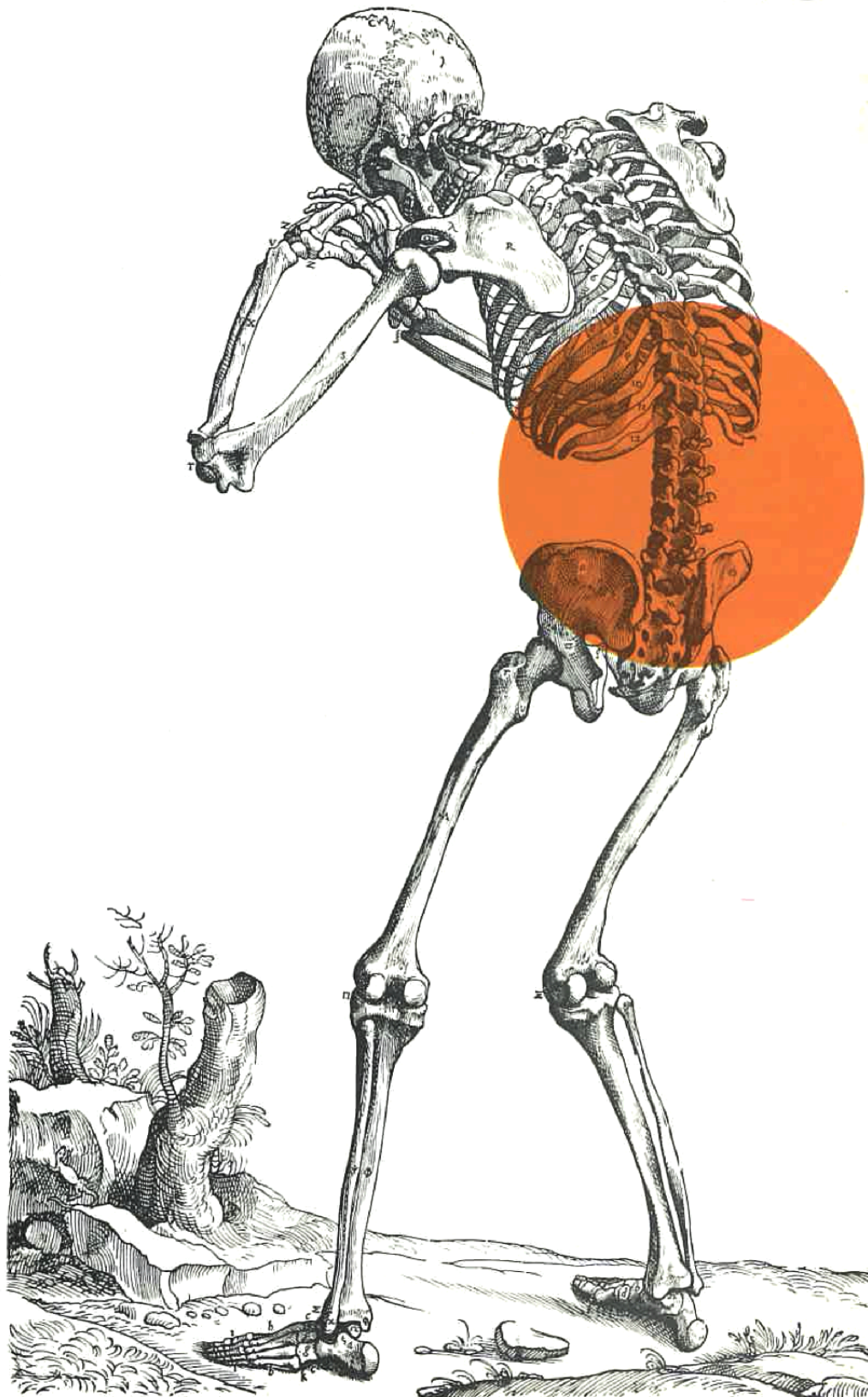
And so it has gone throughout the ages: seemingly half the world having back problems—which they insist on describing, *ad nauseum*; the other half with no affliction except that of having to listen to the complainers.

Well, back-achers, do not be disheartened. An estimated seven million Americans are currently undergoing treatment for pain in the back, just like you. And according to Public Health Service statistics, another 60 million have been affected at some point in their lives.

"We are talking about what has become the worst plague of the 20th century," observes neurosurgeon Bernard E. Finneson in his book, *Dr. Finneson on Low Back Pain*. "Back problems are replacing the common cold as our most frequent malady."

Although rarely fatal, back trouble is painful, frustrating and extremely difficult to shed on a permanent basis. If you've had it once, you'll probably have it

Maxine Abrams is an editor at The Medical College of Pennsylvania and writes extensively on the world of medicine.



again. The problem has become so chronic and so prevalent, it's been called the world's greatest contraceptive.

To the chagrin of backache complainers and listeners, many new treatments that have been tried have also been discarded. Acupuncture, the great hope of the early 1970s, has held up poorly in American trials.

Electrical stimulation, in which a small electronic gadget is used to block pain impulses from the back to the brain, is losing its appeal.

And the most recent hope of all, injections of a cartilage-dissolving enzyme (chemonucleolysis) has been banned by the Food and Drug Administration.

Back surgery, the most radical of all treatments, has become the court of last resort.

"You must understand how difficult it is to evaluate new treatment," insists Dr. Finneson, a leading authority on back problems and director of the Low Back Pain Clinic of the Crozer-Chester Medical Center in Chester, Pennsylvania. "Because back trouble occurs in cycles, many patients get better on their own. It is difficult to determine if it is the treatment that did the job."

So America's collective backache persists, and the big question, of course, is why? Why is the American back so vulnerable, and why do we have more disk operations than the English, Canadians and Scandinavians?

The answers to these questions require an understanding of (1) how the back works, and (2) our American lifestyle and expectations.

The human back is composed of more moving parts than a typewriter: the bony spinal column, 1,500 supporting muscles and ligaments, and 31 pairs of nerves. The spine itself consists of 33 bones called vertebrae, running from the neck to the tailbone, and separated by special shock absorbers known as disks.

Surprisingly to those who think back problems come mysteriously during the night, the most common back problems arise due to injury, hereditary defects and arthritis—although tumor, infection or even hormonal changes resulting in softened bones may be to blame. Some back pain may originate in other parts of the body. Kidney trouble, early pneumonia, a swollen prostate or a tipped uterus may all cause an ache in the back—known as *referred pain*.

The dreaded slipped disk, actually a misnomer, occurs when too much pressure causes the disk to bulge or protrude beyond its normal location. The bulging disk may press on a root leading to the

sciatic nerve, which runs down the back of each leg, causing pain, numbness and severe muscle spasm. Fortunately, disk trouble accounts for only a small number of back cases.

So much for anatomy. Now for America's special problems. It has long been recognized that our hectic lifestyle, severe tensions and stresses—along with sporadic exercise patterns—all contribute to our back problems. Point of reference: the busy executive who sits in his office all week long and then heads for a four-hour tennis workout.

In addition, Dr. Finneson believes, "Our surgeons are more aggressive, and our people have higher expectations." Americans are no longer willing to accept the chronic invalidism of old Aunt Sally who suffered long and loud with her lumbago. People today insist on being fit. "Sometimes it's deliverable," says Dr. Finneson, "and sometimes not."

Ironically, just as back-sufferers clamor for miracle cures, doctors are becoming more conservative. The laminectomy to remove ruptured disks has fallen in disrepute. Most doctors today will recommend surgery only if the patient's life is threatened or if he is unable to live with the pain.

Modern medicine, instead, is reverting to many of the old standbys: aspirin, bed rest, heat—with muscle relaxants and stronger medications if necessary. The more desperate sufferers turn to some of the more esoteric methods: biofeedback, self-hypnosis and even Earth Shoes. Other sufferers seek relief through chiropractic medicine. But doctors stress that there's no one treatment that works for everybody, and careful diagnosis is essential for successful results.

Besides the terrible pain, probably the most frustrating symptom of the backaches is the psychological aspect: after a certain grace period of understanding, friends, relatives, even spouses, begin to doubt that the complainant has a sore back at all.

To combat both these symptoms, chronic-pain clinics are springing up all over the country. These clinics combine the talents of many different specialists, including neurologists, orthopedists, psychiatrists and nurses.

Recognizing that many of the chronic sufferers become irritable and unhappy, and thereby aggravate their physical problems, doctors now offer psychological relief via tranquilizers and mood medicines. Many times when emotional stress is eased, so is the physical discomfort, and many a patient has found life more bear-

able through this approach. But some find it disheartening to have to resort to pills to ease discomfort, and eventually refuse to take them.

So doctors and specialists turn again and again, like nagging mothers, to the rules of good living to end back problems: we must modify our daily habits, avoid stress, keep our weight under control, sit up straight, maintain good posture at all times. For if evolution started it all, bad posture has perpetuated our problems.

Most people simply do not hold their backs properly or develop muscles strong enough to support their spine and body trunk. Round shoulders, swayback, slouching and other postural no-no's change the natural curvature of the spine and place abnormal stress and strain on our muscles and ligaments.

Basically, good posture means tightening the stomach muscles and tucking in the hips. In this way, you straighten your spine and avoid swayback. Sleeping posture is also important. A good, firm mattress is essential, and the most comfortable positions are either on your back with two or three pillows under your knees, or on your side with one or both knees bent. Sleeping on your stomach is out because this increases curvature of the spine.

And then there is exercise. If you have faulty posture or weak back muscles, exercise may be your best hope—not random exercising, but a specific, regular program tailored to your own individual needs.

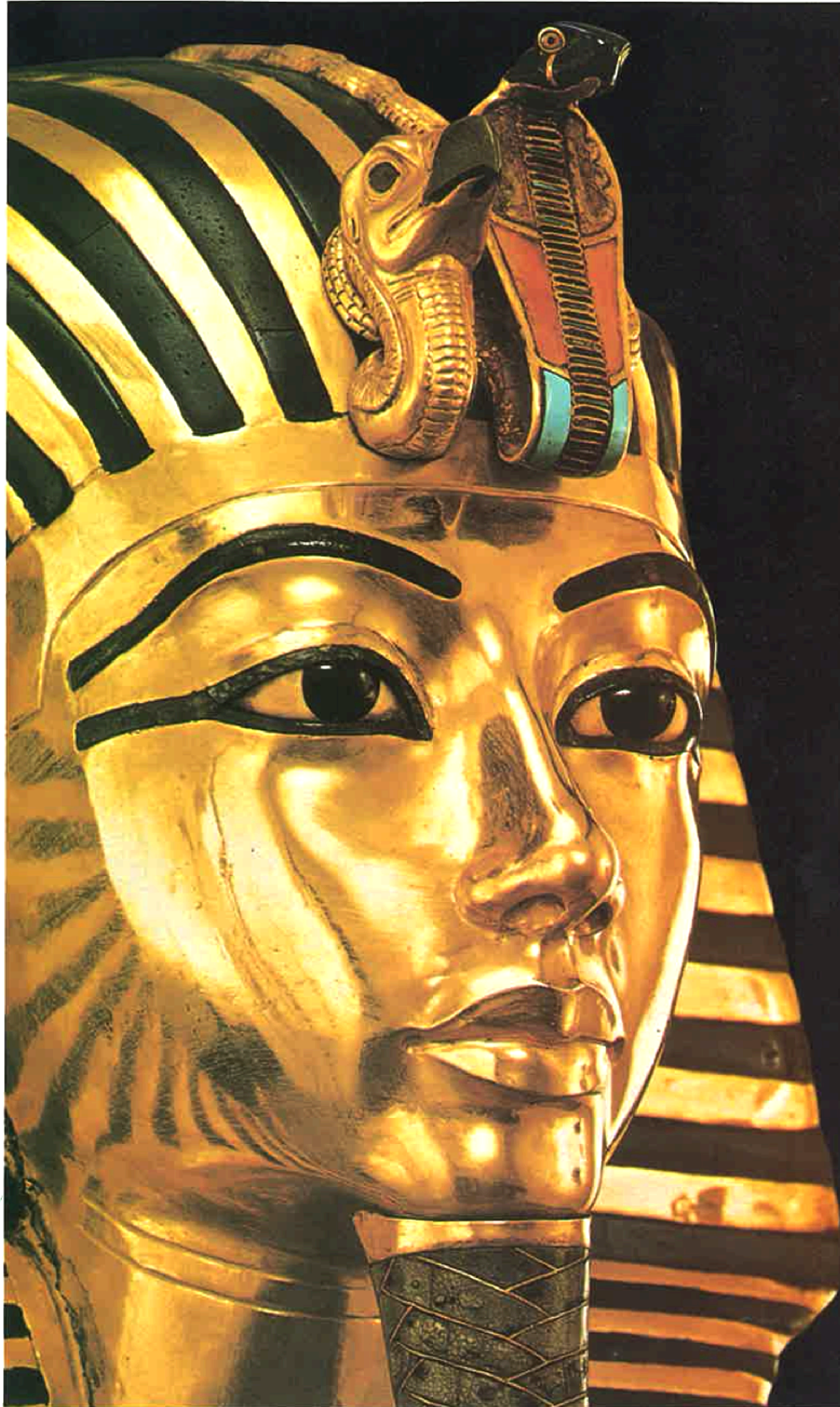
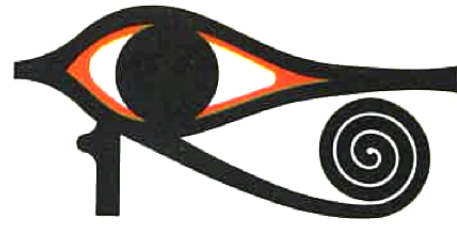
Orthopedic surgeon Leon Root, a strong advocate of therapeutic exercise, dedicated his book *Oh, My Aching Back* to "the superiority of exercise over all other forms of treatment or therapy in providing you with permanent relief from your back pain."

Dr. Root notes: "Therapeutic exercise is the least appreciated but the most important part of treatment for chronic and recurring back pain . . . Most people hate to exercise, and this is why its benefits are so poorly valued. But exercise may often make the difference between leading an active, pain-free life and being contorted and disabled."

So there you have it. The battle of backs is far from won, but neither is it a losing war. Nags Dr. Finneson, "Approximately 85 per cent of all backaches may improve with a few simple measures: rest, heat, gentle massage, mild pain-killers (such as aspirin or Bufferin) and temporary modification of daily activity."

And if all that fails, don't despair, alter your suits or dresses, or return to all fours: progress crawls at a snail's pace. □

THE TREASURES OF TUTANKHAMUN



He was just 18 when he died. Of what, no one knows. His parentage, too, was uncertain, but he bore the marks of years of regal inbreeding: elongated skull, slight figure, protruding stomach.

He was no ordinary being, lying there inside three nested, golden coffins. He was Tutankhamun, boy-king of Egypt, who ascended to the throne at age 9, uniting his kingdom after religious upheaval, restoring traditional gods and ruling in peace from 1334 to 1325 B.C.

Tutankhamun was buried hurriedly (probably because he died so young) in a small tomb; his body was mummified, his intestines and heart removed and buried in their own small casket alongside his. Because of the haste, the chemicals used to preserve Tutankhamun's body were too strong and instead destroyed it.

Burial might have been in haste, but the tomb was filled with the most spectacular treasures ever discovered in an Egyptian tomb: a 24-pound solid gold mummy mask, a wooden statuette of the goddess Selket overlaid in gold, exquisite jewelry and other treasures.

For more than 3,000 years, Tutankhamun and his glittering possessions lay buried, undisturbed, in the Valley of the Kings, the ancient burial ground of the pharaohs. Then in 1922, his tomb, covered over by 200,000 tons of sand and rubble, was discovered by British archaeologist Howard Carter.

"Strange animals, statues, and gold—everywhere the glint of gold" greeted Carter as he peered into the tomb. "For the moment—an eternity it must have seemed to the others standing by—I was struck dumb with amazement . . ."

For years, only those lucky enough to travel to Egypt have been able to peer at those same treasures. Now, 55 of the glittering, golden objects and possessions—meant to accompany Tutankhamun on his travels through eternity—are on display in the United States (see Passage Points, page 10), a Bicentennial gesture from the government of Egypt.

Tutankhamun's 24-pound gold funerary mask, which was placed over his bandaged face.

Thousands of Americans—first in Washington, now in Chicago—have visited the exhibit of treasures from the tomb of King Tutankhamun, and many more are expected, making it one of the most popular exhibits of the century—an ironic tribute to the heirless boy-king, who lay hidden and all but forgotten for 30 long centuries. Because of British archaeologist Howard Carter's discovery of the tomb in 1922 and the current exhibit, the name of the once-obscure King Tutankhamun will live *dt n nhh* — "eternally forever."



This is one of four miniature coffins of beaten gold that contained Tutankhamun's internal organs. It is inlaid with glass and carnelian.

The scarab beetle was the symbol of the sun god because—preposterous as it may seem to us today—the sight of it rolling a ball of dung on the ground represented to the early Egyptians the invisible power that rolled the sun daily across the sky. This scarab bracelet is made of gold and encrusted with lapis lazuli.

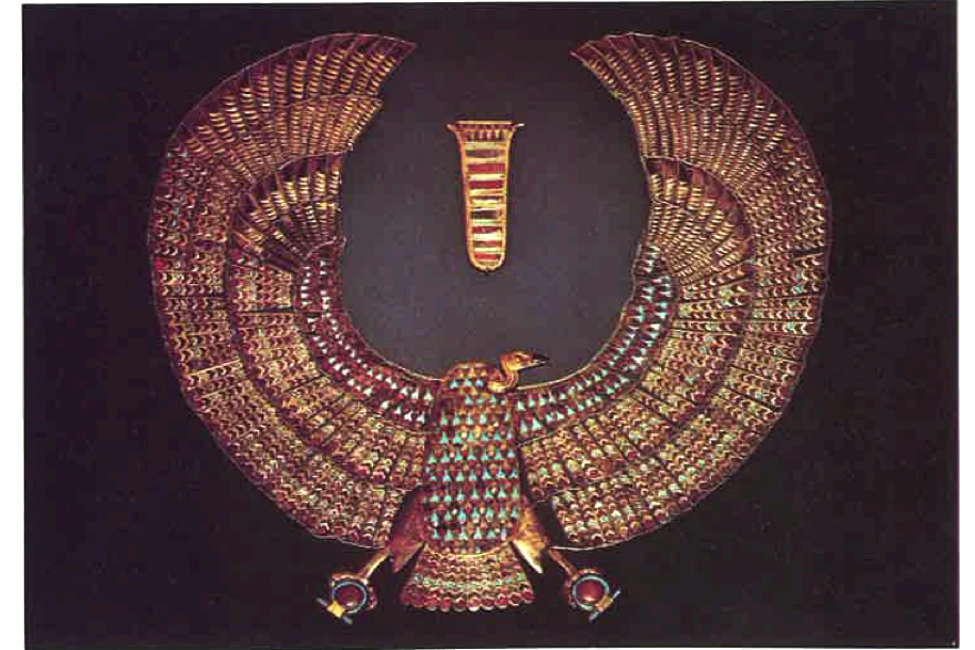


Pierced earrings over 3,000 years old. King Tutankhamun's are in the form of hybrid birds, with the wings and bodies of falcons and the heads of ducks. The wings are inlaid with quartz, calcite, colored faience and glass; the heads are blue glass.

Carved in wood, this portrait head of Tutankhamun depicts him as the infant sun god at the moment of birth, emerging from the blue lotus. It was kept in his tomb to enable him to be magically reborn as the sun god every day.

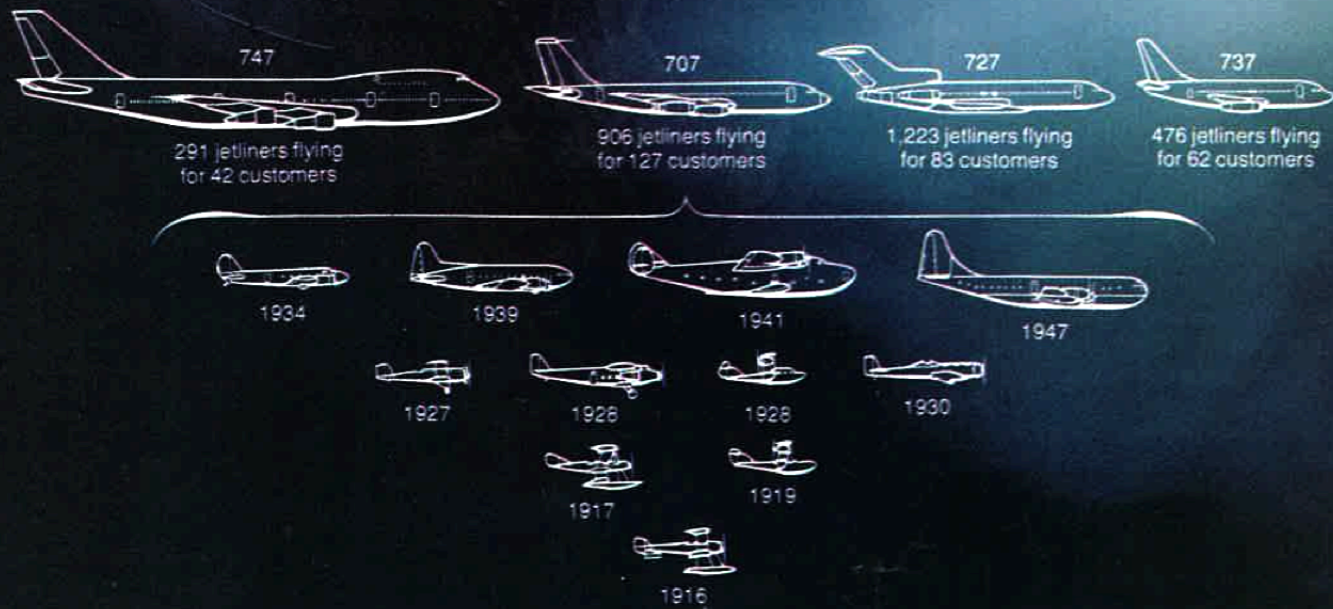


To provide magical protection, the chest of Tutankhamun's mummy was covered with this gold collar in the shape of the vulture goddess Nekhbet of Upper Egypt. The curved wings are inlaid with "feathers" of colored glass.



Photos by Lee Boltin, courtesy of the Metropolitan Museum of Art.

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10 WAYS TO MANAGE WITH STYLE

By Henry O. Golightly

In thousands of companies today, managers are in trouble. Their jobs and their careers are slipping away; things are going wrong, and they don't know what to do about it.

They're not stupid. Some of them can be found among the brightest executives in leadership positions today. Their backgrounds and track records are impeccable. They're not unprepared for responsibility, and they're not overly hampered by restrictions. They have every chance to succeed—but they are sinking.

You see it happen all the time. A manager with outstanding credentials moves into a demanding job. He seems to be trying to do all the right things, but the things he does don't pan out well. He—and the people who placed him in the job—grow increasingly frustrated and impatient because they can't figure out why this manager should be failing.

In a great many cases the root of the problem does not lie in lack of experience, energy, intelligence, or dedication. It stems from a factor often overlooked in analyzing the performance of executives: it's not enough to be prepared for your job and to work hard at it—*your style has to be right.*

There is a wide variety of management styles. Most have some good points and some bad points. There is no "pure" style. Each executive brings to the job his own particular blend of management traits, which add up to his style. Some of the traits in his style will coincide with those in other styles, even some that are on the whole quite different. But each approach usually has one dominant characteristic that places it at one point along the style spectrum and distinguishes it from the others. This dominant trait gives flavor to the way the manager works and the ways in which others react to him.

On the basis of such dominant traits, we can identify 10 prevalent management styles:



It's not enough to work hard at your job, says this expert. Your style has to be right, too

1 Management by Inaction

The inactive style has a number of interesting variations. The extreme form is characterized by inertia.

The inactive style grows out of fear and uncertainty. It may also grow out of boredom. In general, the inactive manager is the kind of congenital optimist who figures that if you ignore a problem, it will go away, or at least get better.

The inactive style can work pretty well for a while in some spots, usually areas of the business where there is a set routine and things run themselves fairly well. Marketing, however, where things are constantly changing, is definitely not such a spot. It's the worst possible place for an executive to practice the inactive approach.

2 Management by Detail

This is the methodical style of management. The exponent of the methodical style cannot be hurried. He wants to make sure, and his way of making sure is to see that he has available to him every conceivable fact that may bear—even remotely—on the situation.

Management by detail has its strong points. It is a way of imposing order on complex situations. The methodical manager rarely overlooks any really important factor. By making an orderly, infinitely detailed analysis of a situation, he assures himself of being in touch with all its

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facets. His decisions are the products of agonized labor.

Nevertheless, there are problems with this style. The overly methodical manager is apt to act too late. And even when he does not act too late, his action may be timid and inappropriate.

3 Management by Invisibility

The invisible manager does not just avoid activity; he stays out of sight. Getting access to him is an adventure. And, when a determined subordinate does manage to win through and confront the boss, the boss might just as well be invisible.

There are reasons for a manager's adoption of the invisible style. It may even serve to protect him from his own faults.

A tendency toward extreme bluntness is one reason for donning the cloak of managerial invisibility. Another is shyness; some executives feel a lot more comfortable with numbers than with people.

Still another factor can be intense preoccupation with priorities and the value of one's time. When you are visible, people stop to talk with you. If you think conversation is a time-waster, you can avoid it by maintaining invisibility.

The invisible style can work. It has its advantages. When the boss remains off-stage, there is more limelight for his subordinates. Those who are highly motivated by recognition feel that they can get their full share of it.

If, for any reason, a manager elects to run things by staying out of sight, he must be absolutely sure he has the people to make it work.

4 Management by Consensus

Consensus can be very important, particularly in assuring the harmonious execution of decisions.

The consensus style grows in importance as subordinates acquire independence and power. But consensus management is not so useful when it grows out of the decision-maker's fear of taking action by himself. Some executives collect agreement as a kind of security blanket.

Consensus is extremely important in setting policy, but it should not be a factor in making decisions within a policy.

Henry O. Golightly is chairman of Golightly & Company International Inc., New York, one of the country's leading management consulting firms. He has written extensively on management subjects.

5 Management by Manipulation

All good managers are, to some degree, manipulators. In some circles it has become fashionable to look upon manipulation as something awful, to be avoided at all costs. But there are many kinds of manipulation—fair and unfair, effective and ineffective, legitimate and illegitimate.

Manipulation turns sour when it is done for its own sake rather than to achieve corporate goals, by a manager who just enjoys pulling the strings. When a puppet does not respond the way he thinks it ought to, that puppet is discarded.

People are not puppets—at any rate, good people are not. Independent and creative managers resent the feeling that they are merely subjects of the boss's will and they soon move elsewhere. The man-

Illustration by Gary Kelley, Heilman Design Associates



ager who uses positive manipulation might be called a "master builder."

The master-builder style requires that the manager use manipulation as a means to an end. He structures organization and procedure to foster maximum creativity and effort. He does not run his business as if manipulation were the only club in the bag.

6 Management by Rejection

Some managers operate with a thoroughly negative style. Their tendency is to say no rather than yes, to reject rather than accept.

Sessions with subordinates are one long exercise in batting practice. The manager says, in effect, "Throw your idea over the plate and I'll slam it out of the park!"

Andy Keen is able to make the rejection style work by making himself a very tough customer—but not an absolutely impossible one. He acts as devil's advocate:

Most proposals that are put to Andy Keen are shot down—but not before a lively, fair debate takes place. Keen resorts to every conceivable argument to try to demolish the plan, but he does not hit below the belt. If the proponent of the idea is well prepared and his suggestion is good, he may win approval. This doesn't happen often, so it's stimulating and exciting when it does. Managers don't hesitate to approach Keen with ideas—they consider it a challenge, not a visit to the torture chamber.

7 Management by Survival

Certain executives calculate every move by its value as a technique for survival. Their style is to do whatever is necessary to keep the job.

One extreme of the survival style is that of the jungle fighter:

Charley Venamen had been second in command of a large consumer goods firm. His far-flung grapevine brought him the information that the president was playing around with his secretary. Now this is not such a rarity, but Charley Venamen turned it into a major event. He managed to get the facts to the president's wife, an outspoken woman of considerable character. Lawyers and private detectives were brought into play; the mess got into the papers; the president became an embarrassment to the directors and was eased out.

Charley took over.

Playing a sharp game in company politics is an element of business success. But

the constructive management politician builds instead of destroying. He does not glorify intrigue, nor does he invariably aim his best shots below the belt. A really good politician builds trust. He is not the kind of manager who assures a colleague he is not playing politics and a moment later shafts the colleague to the hilt.

8 Management by Despotism

Some managers feel compelled to call all the shots. The totalitarian style is one in which the executive acts as ringmaster, performs all the acts, takes the tickets, and even sells the popcorn.

The despot can make an organization move, all right. There is certainly not much confusion or clash of opinions. When he wants managers' opinions, he tells them what those opinions are.

But of course, creative and independent people do not remain under such an aegis.

Not all despots are raging tyrants. Some are benevolent. The benevolent despot is usually kind in dealing with the helpless and very tough on people who have something on the ball. He goes all out to knock them down, but then he picks them up and brushes them off. They always "know who's boss."

But, benevolent or not, the despot likes to see people humbled.

9 Management by Creativity

Instinct can be invaluable in running a business so long as it is soundly based on reality. Unfortunately, not every executive who plays his hunches is able to muster the basic soundness that makes the approach work. The most useful instinct is trained instinct.

The work of Picasso looks, to the undiscerning eye, like a jarring *mélange* of distortions. The artist seems to be following an instinct of his own—and so he is.

You will hear a spectator say, "My 8-year-old daughter could draw better than that." She couldn't. The artistic "hunches" of great artists are based on full command of the rules of the game. Picasso's early work shows him to be a master draftsman. He acquired full control of the basics of painting—then followed his instincts.

The good instinctive manager does the same thing. One successful company president remarked, "I have learned management disciplines and I respect them—but I follow my instincts." He makes decisions that sometimes seem to come out of thin air. They do not. They result from powerful creative processes operating freely within a framework of discipline.

10 Management by Leadership

The leader is the executive who manages with wisdom, flair and vision. He listens to his troops, prods them for information and ideas, and then leads them—with banners flying—into the arena of the marketplace.

This manager is sensitive to nuances. He keeps his antennae tuned to the feelings of subordinates, encouraging them to participate in discussions leading to corporate judgments. Even when a subordinate sees a decision go against him, he knows that he has had his chance to influence the course of events.

Leadership need not be the exclusive province of the chief executive. An enlightened CEO will do his best to inspire and cultivate leadership qualities in the key members of his team. He delegates, but he does not abdicate. This CEO sets up sub-leaders, who become leaders in their own departments or divisions.

There is no one correct management style. The genuine leader in management operates in a style that is really a constellation of the most effective elements of a number of styles. However, there are two characteristics of the most successful style. For one thing, it is *sui*ted to the manager who uses it. A manager can modify his style, but if the style he manifests is going to make him an effective leader, it can't be phony.

A second hallmark of the leadership style is that it is *appropriate*. The style must not only suit the manager; it must fit the circumstances within which it operates—the type of business, the backgrounds and personalities of the people in that business, the nature of the industry.

Most successful styles contain elements of instinct and manipulation. The winning manager is sometimes a politician, sometimes a despot, sometimes a seeker of consensus. He listens, he prods for ideas, he plans. He is approachable, but he is not a pushover for a new proposal. He makes his subordinates work hard to sell him a proposition.

Successful managers come in all shapes and sizes and types of personality. Some are outgoing and friendly; others are introverted and taciturn. Some are even practically invisible. The invisible approach is a very hard one to bring off, but there are those who can make it work. But all successful managers have a sense of the importance of style. They have developed their present styles with an eye on the realities. □

BOOK PASSAGES

(Continued from page 9)

ANIMAL ROOTS

The Last Place on Earth, by Harold T. P. Hayes (Stein & Day, \$10)

Of the great animal sanctuaries in East Africa, the most celebrated are those at Serengeti and in the Ngorogoro Crater, where an infinite variety of animal and bird life is always on view. The only shooting permitted is with a camera. Like marine creatures, these animals are divided into predators and prey: it is eat or be eaten.

When Harold Hayes, former editor of *Esquire*, first went to Serengeti in Tanzania in 1969, he had no conception of the uniquely preserved animal world he would discover. Like most visitors, he fell swiftly under the spell of this primordial world, where man is an interloper privileged to see wildlife as it was in the dawn of recorded history.

Hayes centers his book to a great extent on German Dr. Bernhard Grzimek, retired director of the Frankfurt Zoo, who has devoted his life to the preservation of Africa's unique fauna.

Hayes' book is not another tourist report or even a superior account of safaris through East Africa.

While lacking the literary eloquence of Peter Matthiessen's *The Tree Where Man Was Born*, it provides for American readers the first authentic, updated, in-depth account of the fragile basis on which East Africa's game parks now exist, and of their uncertain futures.

LA DOLCE VITA IN AMERICA

O America: When You and I Were Young, by Luigi Barzini (Harper & Row, \$10)

America has always been a puzzle to Continental Europeans. They admire our progress and prosperity, but smile indulgently at our faith in the future and implicit belief in the efficacy of our governmental system.

If any single European can be said to understand us, it is Luigi Barzini, writer, editor, *bon vivant* and former member of the Italian Parliament, who came to the U.S. as an immigrant in 1925 at the age of 16 and returned to Italy after the stock market crash of 1929. Though he went on to a notable literary and political career in his native land, a part of him has always remained American.

In this book, Barzini looks back to the five years he spent in New York (as a student and newspaperman), his cherished dreams of America and the reality he discovered here. The principal charm and chief distinction of his book lies in his reflections, as a cultivated Italian, on the American character, that enigmatic amalgam of contradictions that has always baffled outsiders.

With a mixture of zest and nostalgia Barzini recalls his problems in adjusting to the vastly different manners and mores of a free-and-easy America after the strait-laced traditions of upper-class Milan.

Using 20-20 hindsight, Barzini also confronts a heterogeneous superpower speaking with a million voices. His melancholy conclusion is that Americans have learned the hard way that "it takes more than good men, good intentions and high motives to avoid ruin."

It is salutary to read the older Barzini's ruminations on the twists and turns of our foreign policy during the past 30 years. It explains why we appear so mercurial to Europeans.

Barzini may have started out to recall his American youth, but in the process he has given us a wise and witty portrait of ourselves entering our third century. □

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1 - 4 MOVIE

5 STEREO CLASSICS 1 HOUR

The following selections were programmed by London Records.

Glinka	Overture to Russia and Ludmilla	London CS 6944
Dvorak	Slavonic Dance in E Leopold Stokowski conducting The Berlin Philharmonic	London SPC 21117
Rimsky Korsakov	Scheherazade Zubin Mehta conducting The Los Angeles Philharmonic	London CS 6950
Chopin	Etude (Op. 25) No. 6 in G Sharp Minor Vladimir Ashkenazy	London CS 6844

6 ORIENT EXPRESSLY FOR YOU

STEREO 1 HOUR

Dark Ducks	Kagoshima Ohari—Bushi Donpan—Bushi Taiyo—Bushi	Monitor MFS 458
Singers Of Tokyo	Sakura Sakura Echigo—Jishi	London SW99378
Dark Ducks	Okosa—Bushi Hanagasa Ondo Mamuro—Gawa Ondo	Monitor MFS 458
Singers Of Tokyo	Toryanse Hotaru Matsuri	London SW99378
Dark Ducks	Sado Okesa Kusatsu Yumomi-Uta Kuwana No Tonosama	Monitor MFS 458
Singers Of Tokyo	Kappore Soran—Bushi	London SW99378
Dark Ducks	Kushimoto—Bushi Hietsuki—Bushi Konpiro Fune Fune	Monitor MFS 458
The Leon Symphonette with Hibari Girls Choirs	Twilight In Tokyo Boat To Kompira Desserted Home	London SW99314
Singers Of Tokyo	Kojo No Tsuki Kompira Fune Fune	London SW99378
The Leon Symphonette with Hibari Girls Choirs	Song Of Gion Samorai Song Of Kuro Da Dance Of The Rick Threshers Song Of The River	London SW99314

7 PACIFIC ADVENTURE 1ST HOUR

Don Ho	Hawaiian Theme Song You'll Never Go Home Born Free	Reprise PRO 322
Webley Edwards	Hawaiian Paradise Beyond The Reef	Capitol SM 904
Big Ben Hawaiian Band w/The Mike Sammes Singers	When You Dream About Hawaii Trade Winds Sweet Leilani Harbour Lights	Fiesta FLPS 1763
Frank Chacksfield and His Orch.	On The Beach At Waikiki Bali Ha'i	London SP44087
Charles Mauu His Coconut Uke & Roche's Tahitians	Te Hora Vainui Umete	Critesion SRT 550
Werner Müller & His Orchestra	Pagan Love Song My Little Grass Shack Blue Hawaii	London SP44021
Harry Owens and His Royal Hawaiians	Song Of The Island Maunaloa Cool Head—Main Thing My Tane	Capitol SM333

7 JAZZ 2ND HOUR

The following program was produced by Fred Robbins.

Willie Mitchell	Robbins' Nest	
Stan Getz	Do What You Do	
Quincy Jones	You've Got It Bad Girl	
Chuck Mangione	Listen To The Wind	
Ella Fitzgerald	They Can't Take That Away From Me	
Count Basie	April In Paris	
Oscar Peterson	Girl Talk	
Average White Band	Pick Up The Pieces	
Tony Bennett	As Time Goes By	
Herbie Mann	Never Ending Song Of Love	
Miles Davis	Stella By Starlight	
Stan Getz—Astrid Gilberto	Girl From Ipanema	
Herbie Hancock	Heartbeat	
Peggy Lee	Some Cats Know	
George Shearing	We'll Be Together Again	

AUDIO PROGRAM / 26

8 COMEDY 1ST HOUR

Lily Tomlin	Hey Lady I Always Kiss Buster My Sister Mary Jean Look In The Sky I Dressed Him Up Here's The Empty Lot Guess This Riddle I Can't Go To The Movies Here I Go To Sunday School Here's My House	Polydor PD5023
Jackie Gleason On Radio	And Away We Go The Exterminators	Radiola Comedy Series #21 Release #57
Magic Moments From The Tonight Show	George Carlin Jack Webb Don Rickles The Smothers Brothers	Casablanca SPNG 1296

8 CHILDREN'S ROOM 2ND HOUR

Let A Frown Be Your Umbrella	Let A Frown Be Your Umbrella The Grouch Song The Garden Simple Song I Love Trash	CTW 22061
Let's Pretend Mother Goose and Nursery Songs	Sleeping Beauty Pop! Goes The Weasel Rain, Rain Go Away The Farmer In The Dell Hansel and Gretel The Three Bears	TG 109 Golden Treasury GLP 12
Mills College of Education's Children's Theater Workshop	The Gingerbread Boy	Simon Says M45
Sesame Street	Goin' For A Ride One Of These Things	CTW 22060

9 COUNTRY IN THE AIR 2 HOURS

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

Glen Campbell	Southern Nights	Capitol Mercury
Johnny Rodriguez	Desperado	Asylum RCA
Linda Ronstadt	Crazy	Capitol RCA
Gary Stewart	Your Place Or Mine	Monument
Larry Gatlin	Status Without Hearts	Capitol
Gene Watson	Paper Rosie	MCA ABC
Bill Anderson	Liars One, Believers Zero	ABC
Johnny Carver	Sweet City Woman	RCA
John Denver	Baby, You Look Good To Me Tonight	Columbia
Lynn Anderson	Wrap Your Love Around Your Man	RCA
Elvis Presley	Moody Blue	Warner Bros.
Rex Allen, Jr.	Two Less Lonely People	Capitol
James Talley	Sometimes I Think About Suzanne	Mercury
The Statlers	The Movies	Epic
Charlie Rich	Road Song	Mercury
Jacky Ward	Texas Angel	Playboy
Willie Nelson	Uncloody Day	RCA
Waylon Jennings	Are You Ready For The Country	Ariola
Sammi Smith	Loving Arms	Electra
Jerry Lee Lewis	The Closest Thing To You	RCA
Bobby Borchers	Whispers	ABC
Dave and Sugar	Don't Throw It All Away	Mercury
Mary McGregor	Torn Between Two Lovers	Playboy
Vern Gosdin	Hangin' On	RCA
Ronnie Milsap	Let My Love Be Your Pillow	Electra
Eagles	New Kid In Town	RCA
Lynn Anderson	Sweet Talkin' Man	Asylum
Ray Price	A Mansion On The Hill	Columbia
Joe Stampley	There She Goes Again	ABC Dot
George & Tammy	Near You	Epic
C. W. McCall	Round The World With The Rubber Duck	Epic
Ronnie Sessions	Wiggle Wiggle	Polydor
Marty Robbins	Adios Amigo	MCA
Tom Jones	Say You'll Stay Until Tomorrow	Columbia
Sonny James	You're Free To Go	Epic
Roy Clark	I Have A Dream, I Have A Dream	ABC
Connie Cato	Don't You Ever Get Tired	Capitol
Moe Bandy	She Took More Than Her Share	Columbia
Randy Cornor	Love Doesn't Live Here Anymore	ABC

For your in-flight entertainment, Northwest's 747 international flights and most 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.

10 ROCK SOUND 1ST HOUR

Daryl Hall/John Oates	She's Gone	Atlantic SD 7269
Heart	Magic Man	Mushroom MRS 5005
America	Hideaway	Warner BS 2932
Elton John	Sorry Seems To Be The Hardest Word	MCA 2-11004
Stevie Wonder	As	Tamala T13-34062
Firefall	You Are The Woman	Atlantic SD 18174
Captain & Tennille	Muskrat Love	A&M SP 4570
Al Stewart	Year of The Cat	Janus JXS 7022
Bee Gees	Love Me	RSO RS 1-3003
Led Zeppelin	Stairway To Heaven	SwanSong SS2-201
Maria Muldaur	I Can't Stand It	Warner MS 2235
The Stills-Young Band	12/8 Blues	Warner MS 2253
England Dan & John Ford Coley	Nights Are Forever Without You	Bigtree BT 89517

10 POTPOURRI 2ND HOUR

Al Martino	Here's To The Next Time	Capitol ST11302
Cher	Train Of Thought	MCA 2113
Paul Anka	House Upon A Hill	Buddah BDS 5093
Melba Moore	Natural Part Of Everything	Buddah BDS 5629
Wayne Newton	My Love	Chelsea CHL507
Bonnie Bramlett	Since I Met You Baby	Capricorn CP 0148
Neil Sedaka	Solitaire	MCA 463
The Carpenters	I Can Dream Can't I	A&M SP4530
Isaac Hayes	Chocolate Chip	ABCD 874
Roberta Flack	Old Heartbreak Top Ten	Atlantic SD18131
Dean Martin	Raindrops Keep Fallin' On My Head	Reprise 6428
Gloria Gaynor	False Alarm	MGM M3G4982
Bobby G. Rice	Write Me A Letter	GRT 8003
Maureen McGovern	Where Did We Go Wrong	20th Century T439
Tony Orlando	Grandma's Hands	Elektra 7E-1034
Nancy Wayne	The Back Door Of Heaven	20th Century T442

11 DREAMER'S MOOD STEREO 1ST HOUR

Herb Alpert & The TJB	Up Cherry Street	A&M SP3620
The Soulful Strings	Hey Western Union Man	Cadet
	Never Gonna Give You Up	2CA50022
Herb Ohta	Feelings	A&M SP4541
	Gonna Love You More	
Maurice Larcange	What Now My Love	London SP44110
	It Must Be Him	
Burt Bacharach	Wives and Lovers	A&M SP3501
	And People Were With Her	
Bill Black Combo	I Can Help	London SHL 32093
Enoch Light	Sexy	Project 3
	T.S.O.P.	PR5092SD
The September Strings	Homeward Bound	Stanyan
	Mrs. Robinson	10079

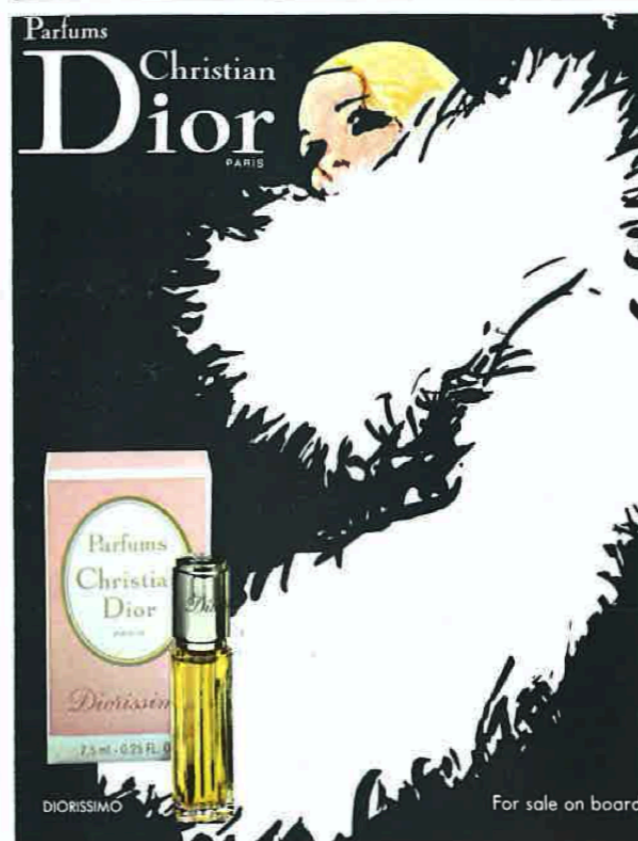
11 MOVIE MELODIES STEREO 2ND HOUR

"The Slipper And The Rose, The Story Of Cinderella"	Main Title	MCA 2097
Richard Chamberlain, Gemma Craven	Why Can't I Be Two People	
Nino Rota	Once I Was Loved	
	The Slipper And The Rose Waltz	
	Secret Kingdom	
	La Dolce Vita	CAM SAG 9053
	La Strada	
"King Kong"	The Opening	Reprise Records
music composed and conducted by John Barry	Sacrifice—Hail To The King	MS 2260
	Climb To Skull Island	
"Obsession"	Main Title	London
music composed and conducted by Bernard Herrmann	Valse Lente	SPC 21160
	Kidnap	
"Swashbuckler"	Swashbuckler Main Theme	MCA 2096
music composed and conducted by John Addison	The Incredible Chase	
	Derring-Do!	
"The Next Man"	Stay With Me	Buddah
music by Michael Kamen	Nicole's Theme	BDS 5685ST
	Sweet Sweet Baby Girl	

Programmed by Inflight Motion Pictures

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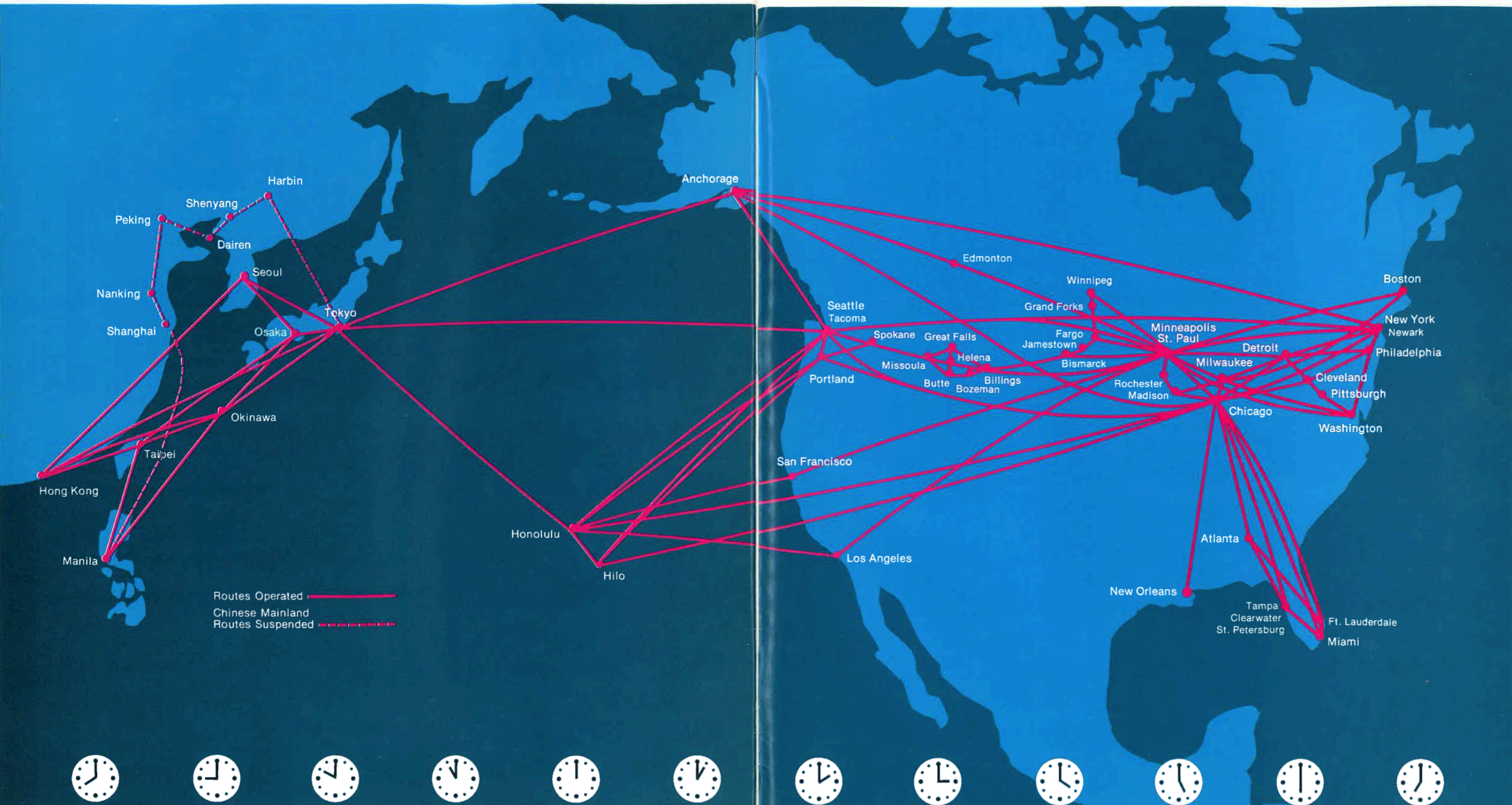
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Roosevelt Island

(Continued from page 16)

and the legislature seems committed to this expenditure. But UDC officials believe construction of Southtown is a must if Roosevelt Island is to be a financial success. Some \$66 million has already been spent to build the infrastructure (roads, sewers, etc.) for the whole project—Northtown and Southtown. Rentals from Northtown alone are not sufficient to offset that financial outlay.

Christine Flynn, Roosevelt Island executive vice-president, is hopeful the development's success so far will lure private capital, a UDC goal, to finish the project: "Our success (in attracting tenants) is contrary to everybody's expectations but UDC's, and will provide assurances to the private market that Roosevelt Island is a viable investment."

The community itself is not free of problems; residents are quick to point out this is no utopia. For one thing, some construction is poor, and in Island House the "elevators are out more than they're in," according to Don Panzer. Heating and air-conditioning systems are inadequate, as is soundproofing, many residents complain.

Then, too, many of the early residents said rental agents led them to believe the island would be private. But it's public land, and when the tram was completed last year, the island was jammed with picnickers lured by the novelty of the aerial ride. Reports Gail Zeitzer, one of the first Island House tenants: "Last summer, we had to take the car into Manhattan, because the tram was so crowded."

Another long-standing problem is Main Street traffic caused by hospital workers commuting to work. Recalls Joanne Carbonetti, an Eastwood tenant and vice-president of the residents association, "We were promised a traffic-free island—UDC was supposed to provide parking. But they (UDC) don't have the money to do the things they want to do."

No inexpensive solution seems likely. "It's partly a case of believing our own literature," comments Porter, "of blind faith that things will somehow work out."

Most residents seem satisfied that problems have been dealt with as well as can be expected. There have been times when residents and UDC officials have locked horns, but other times when they have pulled together. "We're fortunate to be able to meet with the president of the management firm," notes Porter. "You can't do that in other complexes. You don't even know who runs buildings in some other places."

Despite construction problems, rush-hour traffic still flowing down Main Street, and summertime tramway crowds, 80 per cent of the residents stated in a recent survey that Roosevelt Island is as good or better than the last place they lived.

One resident on the 18th floor of Rivercross revels in "getting up in the morning and seeing the sun and being able to know there is a sky up there." Another likes the ban on dogs and the simple pleasure of "walking down the street and not having to watch where you step." Yet another declares, "It's different—it's a good life."

For foreigners and out-of-towners, there's the delight of discovering a place to live that doesn't fit their preconceived, dismal view of New York City. It's UDC's hope that the success of Roosevelt Island in providing attractive living conditions will encourage business to stay in the city.

Porter is convinced that the racially and economically mixed project will work. "We were told in the beginning that people would resist the income mix, but we've managed to show that people aren't concerned about it. There's a lot of socializing back and forth.

"The jury is still out, and will be out for 10 years. But from early indications, people are not staying away from it. There are no hidden surprises. People know at the outset there are X number of low-income apartments, and you see children and wheelchairs all around."

Because what you see is what you get on Roosevelt Island, those not ready for an integrated, mixed-income community simply are not moving there. As Gail Zeitzer points out, "It takes a different kind of person to want to try this; people are more tolerant here. We moved from a house in Parlan, New Jersey, where we could go a year without seeing our neighbors. Here, everyone is friendly. It's the way things should be, but aren't, usually. It's like a little UN, but I'm afraid not really representative of the real world. It's people at their best."

Watching the kids play in Blackwell Park—kids from so many different cultures and backgrounds learning to understand one another—it's hard not to believe that this may indeed be the New Frontier. Not a physical space to conquer, but the challenge of a full spectrum of a people living harmoniously.

Gazing over at Manhattan, it's hard not to be just a little chauvinistic. Like the resident who was asked by a Manhattanite, "What's the weather like over there?" and resisted the temptation to reply, "Seventy degrees—all year long." □

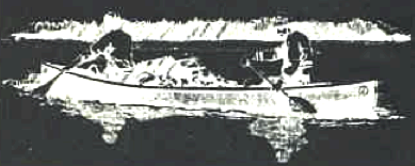
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