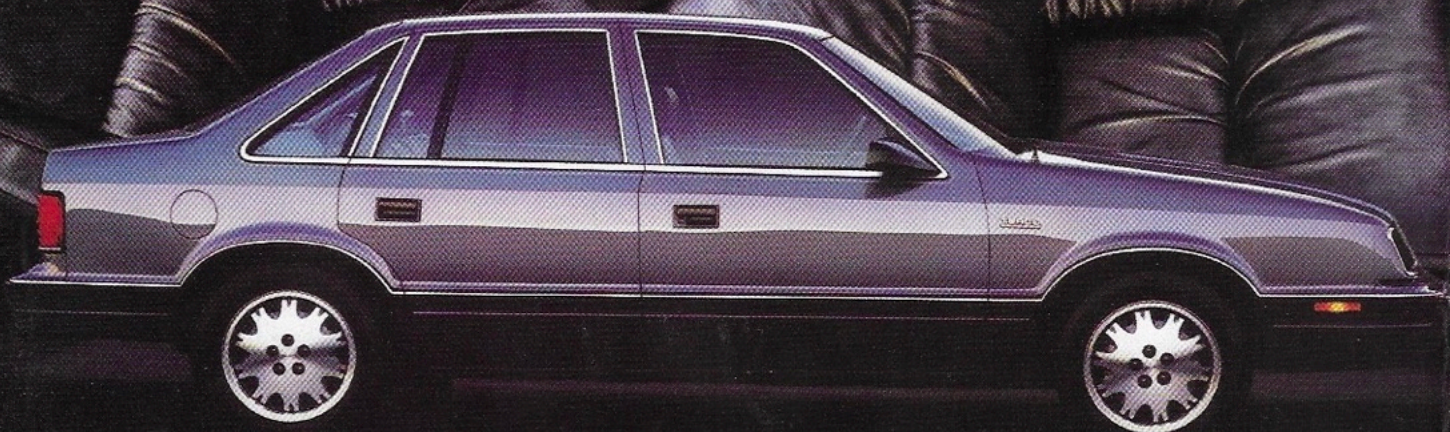


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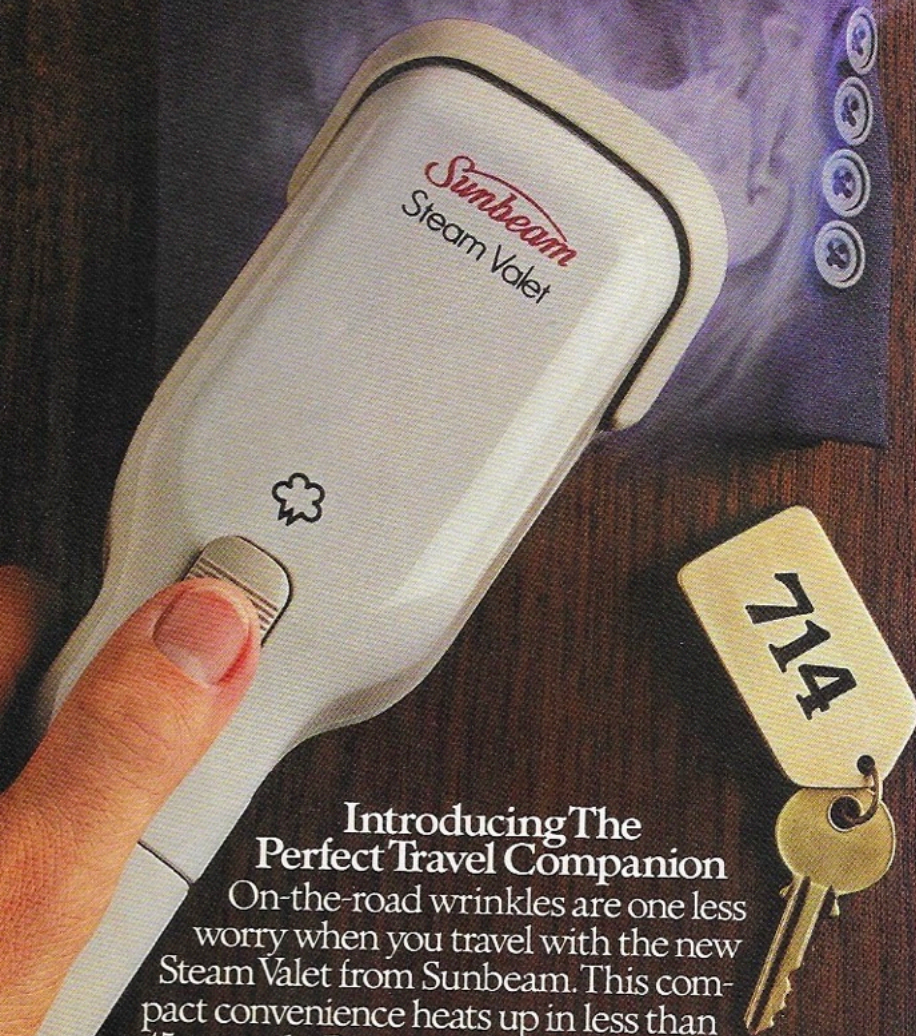
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Cover: A Japanese-style wood block print, by Yoko Takahashi, of the Northwest Airlines symbol, commissioned especially for the airline's 60th anniversary. For more, see page 22.

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WORLDSCOPE



EDITED BY HEDY F. CAMPBELL



A Grecian-style couch from the early 1800s is part of an exhibition of American furniture opening in Washington, D.C. this month.



U.S.A.: The style and viewpoint of any historical period always make themselves known by the era's artifacts—fashions, literary tastes, handicrafts, even furniture. For a look at how this last category helped define the United States as it emerged from a British colony to an independent nation with a distinctive identity, take a look at the newest exhibition coming to Washington, D.C.'s National Gallery of Art, *American Furniture from the Kaufman Collection*. It opens October 12 and remains on view through April 19, 1987.

Approximately 100 dressing tables, couches, chairs, clocks, game tables—anything, in short, that an American craftsman might have turned his hand to—have been chosen to show how furniture styles from Europe, particularly William and Mary, Queen Anne, Chippendale, and Neoclassical, were interpreted by artisans working on the East Coast from the period between 1690 and 1840. The objects have all been drawn from the collection of Mr. and Mrs. George M. Kaufman, who began acquiring American furniture 25 years ago.

The National Gallery of Art is on Fourth St. at Constitution Ave. N.W., telephone 202-737-4215. Hours are Monday through Saturday from 10 A.M. until 5 P.M., Sunday from noon till 9 P.M.



MEXICO: Most of us are probably aware, at least in principle, of the fact that Mexican food consists of a lot more than tacos, burritos, and enchiladas. But to really understand the range and sophistication of Mexican food, you need an expert—someone like Patricia Quintana, whose new book, *The Taste of Mexico* (Stewart, Tabori & Chang, \$35) is the most thorough volume on its subject in many a moon.

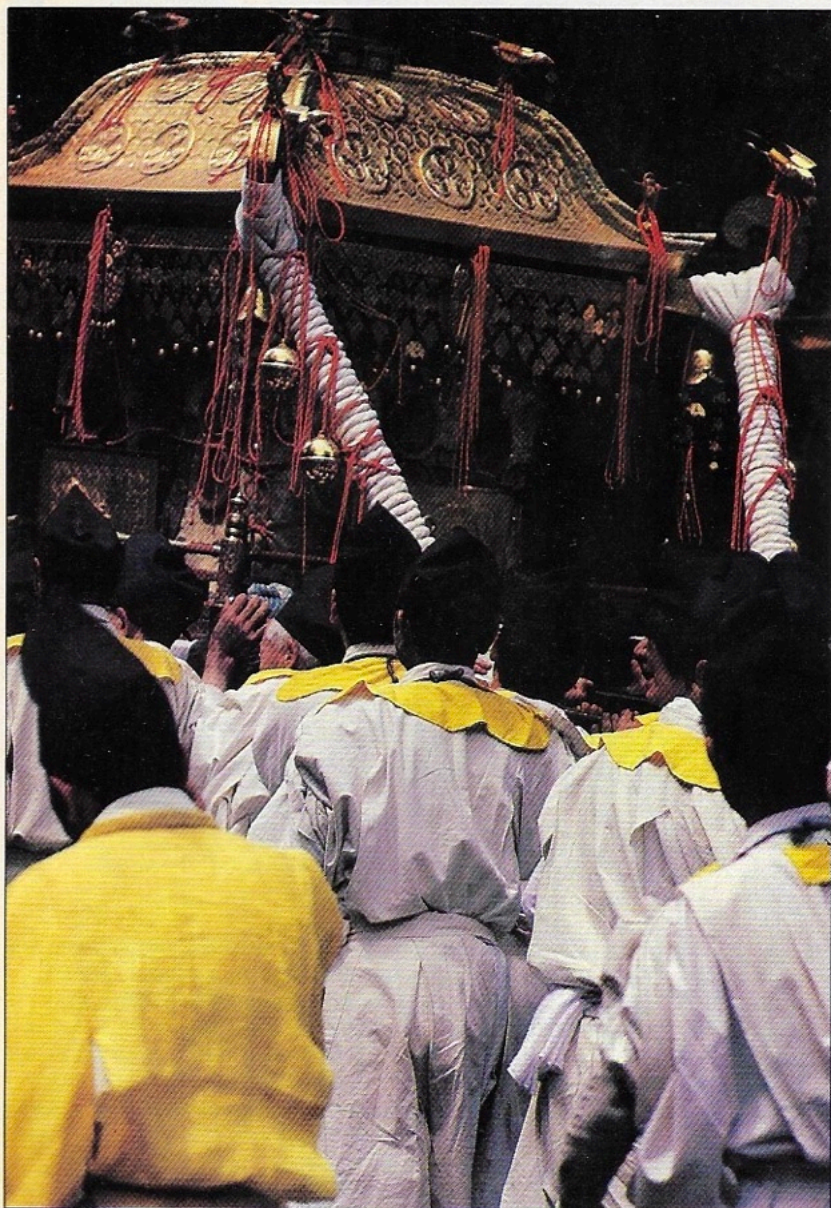
It is a 200-recipe collection of dishes from the country's eight culinary regions. Author Quintana displays an encyclopedic knowledge of her subject matter, from the crab legs boiled in sea water and served with tomato sauce and chili and bitter orange sauce—a favorite in Quintana Roo—to the plums and guavas poached in cinnamon-flavored brown sugar syrup, a recipe of

the Yucatán. Quintana also provides a helpful appendix of basic cooking techniques—cleaning chilis, making tortillas, and so on—and a glossary of terms and ingredients. There are also 250 lovely photographs of Mexico's markets, ruins, crafts, and (of course) food. →

The varied cuisines of Mexico are documented in an impressive new cookbook.



IGNACIO URQUIZA



Nikko's Autumn Grand Festival includes 1,000 marchers in historical costumes.

 **JAPAN:** October is, in a sense, Japan's informal National History Month. Within a few days of each other, two festivities celebrate different age-old, but profoundly important, aspects of Japan's past.

October 17 is the day of Nikko's Autumn Grand Festival. A religious hub of Japan since the 8th century, Nikko was shogun Tokugawa Ieyasu's chosen place of burial. When he died in 1616, Ieyasu's grandson complied with the shogun's wishes by building the Toshogu Shrine just for that purpose. The installment of Ieyasu's remains in 1617 is commemorated with the festival, of which the high point is *sennin gyoretsu*, an elaborate march of

1,000 costumed samurai, soldiers, priests, musicians, and dancers who leave Toshogu promptly at 11 A.M. carrying portable shrines; their path is along Omotesando to Otobisho, a temporary resting place at which traditional dances are performed and offerings to the shogun's spirit are made before the procession returns to the shrine.

Five days later in Kyoto, it's time for Jidai Matsuri (Procession of the Eras), a festival the city has celebrated since 1895. That was the year the Heian Shrine, a five-eighths-scale model of the emperor Kammu's palace, was completed in

honor of Kammu's decision in 794 to make Kyoto Japan's capital. Noon marks the beginning of a colorful costume parade from the shrine to the Imperial Palace and back again. On display are all the traditional uniforms and other kinds of formal dress worn in Kyoto over Japan's numerous historical periods.

Details on both festivities are available from the Japan National Tourist Organization office in Tokyo or Kyoto.



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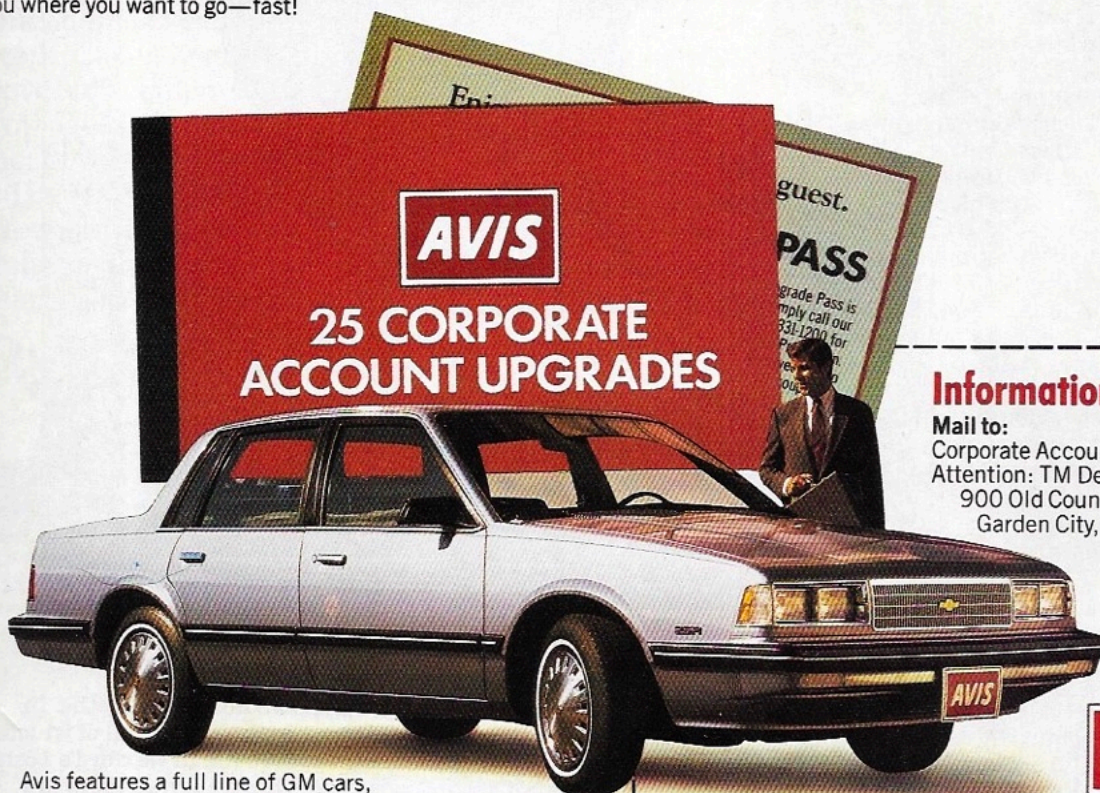
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U.S.A.: The late Philippe Halsman's reputation as a master portrait photographer was originally based on his skill at capturing his subjects in traditional, composed positions. But he really preferred to immortalize them in loftier postures, as we see in *Philippe Halsman's Jump Book* (Harry N. Abrams, Inc., \$12.95), first published in 1959 and reissued this month.

The book came about as a result of a peculiar obsession of Halsman's. Whenever a photo session would be winding down, he would ask his subjects—Marilyn Monroe, Salvador Dali, and John Steinbeck, to name a few—if they'd allow him to take one final photograph of them, in mid-air. (The Duchess of Windsor was particularly amused by the idea.) The result formed the foundation of Halsman's theories of jumpology, the science he founded upon the observation that "in a jump, the subject . . . cannot simultaneously control his expressions, his facial and limb muscles. The mask falls. The real self becomes visible."

In the *Jump Book*, he provides a discourse on what various jumping styles indicate about the subjects; for instance, jumpers such as M. Lincoln Schuster and Richard Rodgers, both of whom leap with their arms up over their heads, are expressing an "unspecified ambitiousness, an urge to forge ahead, an aspiration to better and elevate oneself." Marilyn Monroe's

bent knees are, Halsman adds, a sign of her youthful disposition.

Whether you believe Halsman's theories or not is essentially immaterial to the enjoyment to be had from the book. Looking at 191 different people, all with completely individual jumping styles, is . . . well, uplifting.

Engelbert Humperdinck, caricatured here by Enrico Caruso, is one of three composers whose work is featured at this year's Wexford Festival Opera



Eva Marie Saint takes the leap in Philippe Halsman's Jump Book.

© YVONNE HALSMAN

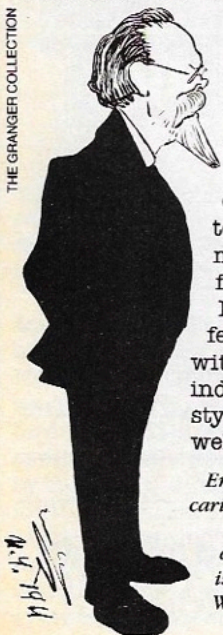


IRELAND: Of all the opera capitals in Europe, Wexford is probably the unlikely. Yet the Wexford Festival Opera, now in its 35th year, is developing an ever greater reputation among critics and opera fans for its first-rate productions of rarely staged works. And this year's 12-day season, which begins October 22, will run true to form.

The three works on the 1986 bill are Engelbert Humperdinck's *Koenigskinder* (October 22, 25, 28, 31), a Wagnerian tale of two lovers thwarted by a wicked witch; *Tancredi* (October 23, 26, 29, November 1), the opera that launched Gioacchino Rossini's career; and *Mignon* (October 24, 27, 30, November 2), a comedy by Ambroise Thomas based on Wilhelm Meister, a central char-

acter in two novels by Goethe. In addition to the operas, all of which begin at 8:30 P.M. in Wexford's 18th-century Theatre Royal, there are afternoon recitals of quartets, songs by Strauss, Schubert, and Bach, orchestral works by Sibelius, and selections from the operas; midnight recitals will feature piano music selections from the compositions of Victor Herbert, and a one-woman show that brings to life the character of Peg Woffington, an 18th-century star of the stage.

Tickets range in price from £6 to £25 (\$8-\$34) and can be arranged by calling the theater (010-053-22240). Also, various tour operators in Britain offer package deals that include transportation, tickets, and accommodations. Inquire at the Irish Tourist Board for listings. □



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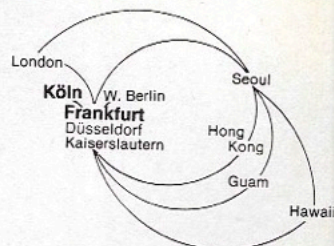
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THE LIMITS OF STYLE

How much is too much?

BY G. BRUCE BOYER

In dressing for business, where does one draw the line between cultivating one's personal style and merely attracting attention?

At what point does flair become just flash? Defining one's terms is usually a good way to begin getting answers, but defining style is not easy, even though we seem to know it when we see it. Style has something to do with uniqueness, but uniqueness taken a step too far becomes eccentricity. When does the one slip into the other?

Style also has something to do with—but should not be confused with—fashion. To be fashionable, a person only has to buy the latest thing. Style cannot be achieved simply by spending money. And obviously, fashion's life cycle is typically short, while style tends to have decided

longevity—a distinction that old photographs, sometimes glaringly and embarrassingly, display. So, we decided to ask two experts on men's clothing what their criteria are for determining what makes up distinctive good taste, and what crosses over into show.

According to William Fioravanti, long considered this country's finest custom tailor and premier advocate of the "power look" for business executives, which emphasizes clean lines and an uncluttered silhouette, "We believe in quiet good taste and quality. I don't think

for business a man should wear loud clothes, or anything overt. To

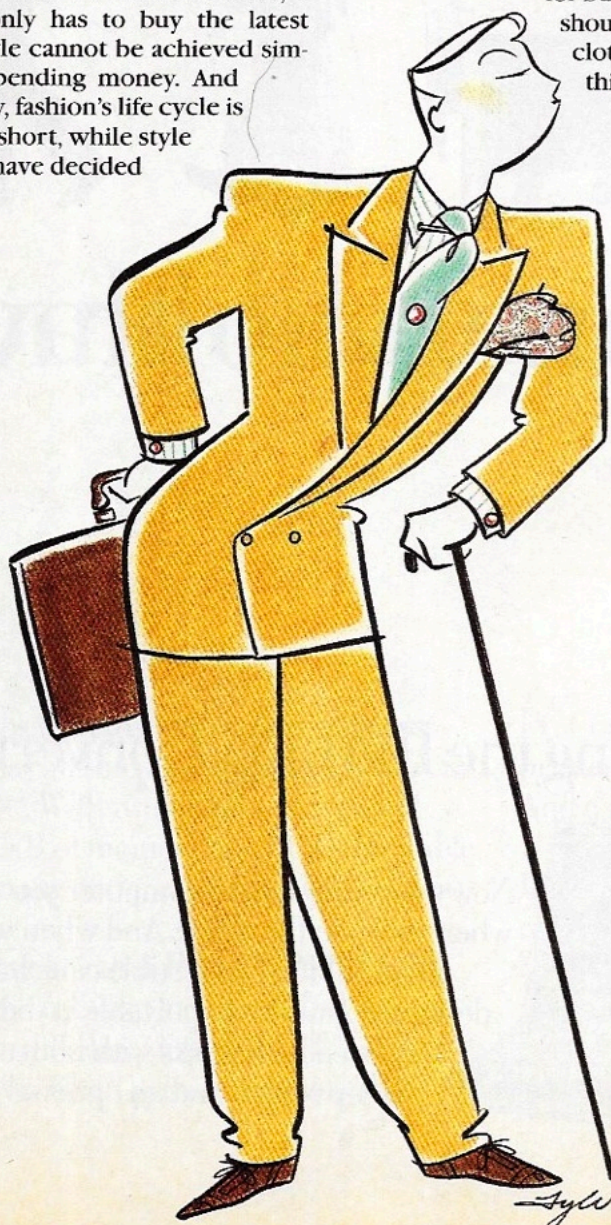
make the appropriate statement, the basic suit should be important enough to express a man's sense of style. If the suit has simplicity of line, a perfectly individual fit, and is made of good fabric, a man's style comes through in a quiet way. After all, it must be the man who wears the clothes, not the other way around—if there's any style there."

Keeping the basics of the wardrobe relatively simple and finding one's individuality in accessories is another approach to the dilemma. But how to accomplish this is the question we put to Robert Stock, the stylish young menswear designer who this year captured the prestigious Cutty Sark Award for best designer. "Well, there are any number of accessories that strike me as being dangerous, things that can easily spill over into flamboyance. For example, a silk pocket square, if it's too brightly colored and not set in the chest pocket discreetly, can be off-putting."

What about jewelry on men?

"That's another area where discretion is the better part of style. Too much jewelry or too large jewelry is too showy on men. Cuff links, tie bars, rings, should all be on the small side. It seems to me the unwritten rule here is that these individual items should complement the outfit, but not call too much attention to themselves. Like all those vividly patterned jacket linings that were so popular a while back—they really detracted from the rest of the outfit rather than adding to it. Style obviously goes beyond utility, but it shouldn't go too much beyond."

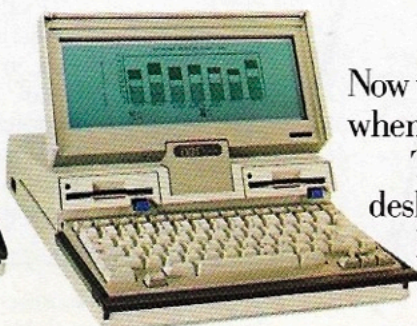
Exactly. Style is usually to be found in the simplicity of the silhouette, in quality, and in the fineness of detail. Not that it's not all right for people to remember what tie you were wearing, or shoes, or cuff links. But it's more important that they remember you. □



G. Bruce Boyer is the author of *Elegance: A Guide to Quality in Menswear* (W.W. Norton & Co., Inc.).



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THE INSIDE STORY

The Japanese are turning cars into self-contained environments filled with ingenious gizmos. They're even about to do away with steering wheels.

BY JIM WISBOROUGH

When Japanese automotive engineers talk about the car of the future, they're careful to make a distinction between how that car will run and how it will work. It will probably still run on gasoline, they say, but it will really work—catering to you, keeping you safe and comfortable and informed—on microchips.

As the people at Nissan and Toyota and Japan's other major carmakers find it increasingly difficult to refine the engines and aerodynamics of their products any more than they have already, they are turning a great deal of their attention to the cars' features. And they're changing those features with the help of microelectronics. The chip is rapidly transforming the Japanese car into a self-contained environment festooned with toys of every sort, some useful, some just for fun. Think of these automobiles of the future as electronic cocoons.

Take instrument panels, for example. Microelectronics already makes some dashboards look like Mission Control, but the next generation of Japanese cars—such as Nissan's experimental CUE-X four-door sedan—will put even more gadgetry at your fingertips. The CUE-X features something called the Flexible Multi-Function Display, which comes in two parts: a cathode ray screen on the driver's left (the wheel is on the right in Japan) and a liquid crystal instrument panel on the dashboard, over the steering column. When you put the instrument panel in "Sport" mode, the digital readouts (speed, fuel, engine temperature, and so on) disappear, replaced with high-tech analog displays—including one that graphs the distance between you and the car ahead of you, indicated on your laser radar system. It's time to pull on your perforated leather gloves and start feeling like Luke Skywalker.

Not high-tech enough? Also under

development at Nissan is an addition to the instrument panel known as a Head-Up Display. You may already have seen a similar gizmo, if you happen to be a fighter pilot or an astronaut. It uses a lens and mirror to project information from the luminous dashboard display onto the windshield. The windshield, because it contains a very narrow-band light filter, acts as a holographic combiner; other light passes through freely, but the information from the dashboard seems to float in mid-air. The image is focused about six feet ahead in the normal line of sight, forward over the hood of the car, so that you don't have to take your eyes off the road to read it. A similar system is planned

for Toyota's experimental four-seater, the FXV.

Toyota's top-of-the-line luxury car for its domestic market—the market in which the company introduces most technological innovations—is the Soarer. In the Soarer 3.0 GT Limited, the Japanese driver can satisfy his urge for gadgetry with what the company terms the Electro Multi-Vision Display. This system has a six-inch color console that in one of its modes functions as a television; the system's receiver has four antennae, two embedded into each rear-quarter window, and an automatic tuner that locks onto the strongest available signal. The television picks up 12 VHF and 50 UHF channels—but only,

Honda's futuristic Epsilon was presented at last year's Tsukuba science exposition, but it's not likely to be on the road for a good long while.



PHOTO COURTESY OF HONDA

for safety reasons, when the vehicle is parked.

The console is also connected to a cassette deck, which can play straight sound, of course, but which also has an additional head for reading computer tape. Toyota supplies a special tape with the system, with one side a library of route maps and

the other a set of audiovisual instructions from the owner's manual. Change the display's mode, and the console can tell you whether the air suspension is hard or soft, how much fuel you're using moment by moment, how long you've got before it's time to change oil, tires, or filters, or how you've set the cruise control.

The Electro Multi-Vision Display also has a diagnostic function that overrides whatever else might be on the display screen to warn you when your car is overheating or having any sort of electronic problem. It also can become a control panel for the radio, tape deck, and heater/air conditioner. Instead of buttons or switches, you use touch-sensitive displays on the screen itself to control these systems.

The most recent version of the display was unveiled when the Soarer model changed in January of this year, but Toyota is already thinking ahead to the next generation. The company's FXV concept car has a bigger (10-inch) console and a built-in 8-mm video deck. Moreover, if you push the right button, the screen becomes a touch sensor you can use to dial calls on the mobile phone—which you never have to touch, as the microphone is in the steering wheel and the receiver in the driver's headrest.

Nissan's CUE-X cathode ray screen has most of the same functions: heater/air conditioner controls, chassis information, and touch-sensor controls for the radio and compact disc player. It also has an onboard computer, which contains a telephone directory and can even, in "Secretary" mode, display your schedule for the day. Perhaps more important, the computer will also tell you how to get where you're going—and here is where we literally leave the bonds of Earth. Never again will you pull into a gas station for misdirections: the CUE-X display boasts what is called a Satellite Drive Information and Global Positioning System, which links the car to a network of 18 navigation satellites in six different orbits. Inside the computer is a quartz clock that compares its time with time signals coming from atomic clocks on four of the navigation satellites. The computer knows the speed of electrical broadcast waves, and from that can calculate the car's speed and direction. As a result, it can pinpoint its own loca-

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Jim Wisborough is a free-lance sports-writer based in Hong Kong.

tion anywhere on the globe at any given moment. The computer also picks up information about current traffic conditions over its phone, which is hooked up to a modem. Say you're at point A and wish to go to point B. Which is the shortest way? The least congested at the moment? The prettiest? Register your request, and a sequence of maps appears on the screen as you drive along, highlighting the correct turns at every intersection.

When will all this be generally available? "It's up to NASA," says a Nissan spokesman. Six of the satellites in the network are already in orbit; there are 12 more to go. The system should be in front of the general public by 1990.

Meanwhile, Toyota has developed an interactive system of its own called Comprehensive Automobile Traffic Control (CATC). You give

your destination to the inboard computer when you start. A transceiver in the vehicle picks up radio signals from transmitters installed at major intersections, getting directions and traffic information as you drive along. Your car and others, in turn, send information to roadside units which collect it and feed it to a control center. In the most sophisticated scenario, this control center adjusts the timing of traffic signals to changes in the flow of traffic. Like Nissan's Global Positioning System, the Toyota CATC could make driving vastly smoother and more fuel-efficient. The system requires nothing new in the way of technology; its introduction depends solely on when the market is ready to make it worth the cost of installation.

Then there's music. The automobile is already a near-perfect acoustical chamber; in the

electronic cocoon, it gets even better. Japanese automakers are being cautious about digital compacts, waiting for the music market and its myriad incompatible formats to declare itself, but compact disc systems are clearly the coming thing. The Toyota FXV, for example, comes with a compact video/audio disc player in the console. And Alpine, a major supplier of automotive electronics, has developed a CD player system with a stacking tray that can hold up to 15 discs at one time. The whole system fits in the trunk of the car, with the automatic changer linked to controls in the dashboard by fiber optic cable. The player has an optional remote control unit, making it possible for you to load the tray at home, program a day's worth of music—taking selections from any disc, in any order—and transfer the program to the dashboard controls when you take

(ADVERTISEMENT)

Small Firm's New Golf Ball Draws Hole-in-One Letters from All Over U.S.

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64 Times More Accurate

By Mike Henson

NORWALK, CT — A small company in Connecticut is selling what might be the most hook-free, slice-free ball in golf. Unsolicited hole-in-one letters from men and women all over the U.S. suggest it is 64 times more accurate than a well-known distance ball. Some report holes-in-one the first time they use it!

The ball is called Guidestar and its unusual accuracy comes from a new, oversized core that helps control it like a gyroscope. Because the core maintains near-perfect balance, it reduces the chance of an abnormal spin caused by an imperfect stroke. Abnormal spins are what cause a ball to hook or slice.

The company has conducted many tests on the ball, but the best proof of its accuracy comes from a file-full of letters like these: "Shot my first hole-in-one the first time I used Guidestar on my home course. Great Balls! ..." "After 26 years of golf during my first round with Guidestar I made a hole-in-one!"

There is even a letter from New Zealand where a minister scored a hole-in-one with the ball.

The ball is extremely lively and high compression. Bounce it on a concrete floor and it comes back at you like a rifle shot.

According to a spokesman, "The Guidestar will equal any pro-line ball on distance, but on accuracy they are no

match for it, and accuracy is what counts. It's not fun hacking through bushes looking for a ball that suddenly went left or right. These hole-in-one letters are the best proof we could have that Guidestar's unique, gyro-core helps keep shots down the middle."

In light of tests and that file-full of hole-in-one letters, the company guarantees Guidestar will cut a golfer's score dramatically. If it doesn't they will take back the balls within 30 days used, and refund their price promptly.

They also guarantee Guidestar's rugged construction will save a golfer money. If he ever cuts one, he can get *three new ones free*, if he returns the damaged ball with 50¢ for postage.

If you want to save money on lost and damaged balls, cut strokes and (who knows?) watch breathlessly on a par 3 as Guidestar's new, gyro-core carries your tee-shot toward the cup! — then try this new ball. You can't lose. A refund is guaranteed if you don't cut strokes.

To order Guidestar send your name and address to the National Golf Center (Dept. G-334), 500 S. Broad St., Meriden, CT 06450; (or call 203-238-2712). Include \$21.95 (plus \$1.75 shipping) for one dozen; \$19 each for two dozen or more. Six dozen cost only \$99. *Free shipping on two or more dozen.* You can split your order between white and Hi-Vision yellow on a dozen basis.

To charge it include your card's name, account number and expiration date. No P.O. Boxes, please; all shipments are UPS. CT and NY must add sales tax.

Guidestar conforms to U.S.G.A. Rules and can be used in tournament play.

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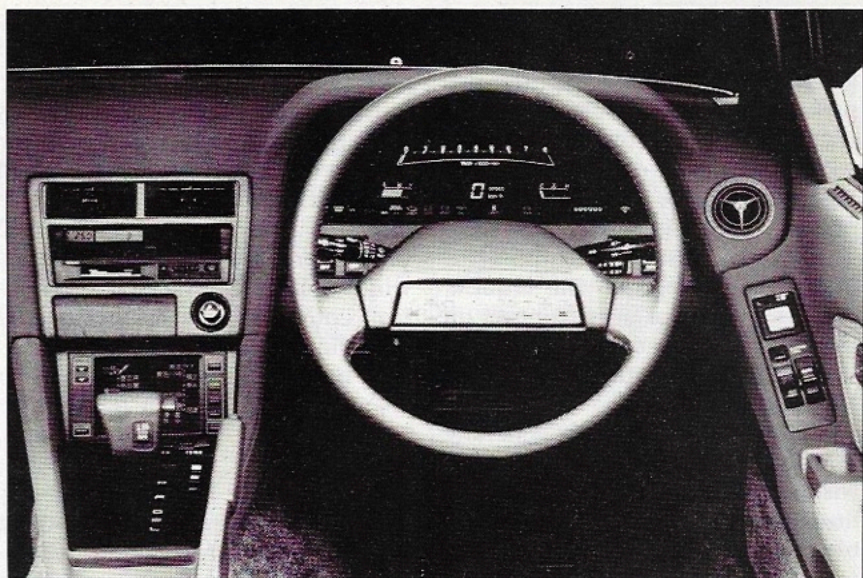


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TOMORROW



The dashboard of Toyota's Soarer boasts a six-inch console that picks up 62 channels and a cassette deck that can "read" a program of route maps.

off. Presto: you've got an instant mobile concert hall.

AM/FM radio? Hard to improve upon, but Hitachi makes a system for Toyota, not yet available in the export market, that automatically adjusts the sound level to the level of ambient noise around you. A similar system has been standard equipment in the Nissan Leopard and Laurel models since 1980.

Whether the sound is coming from radio or CD, the mobile concert hall, of course, cannot only make sweet music. It must also be comfortable. That's one reason the leather driver's seat in the Toyota Soarer 3.0 GT Limited is electronically adjustable to eight positions. It has independent movable side and lumbar supports, and it feels like the best seat in the house. But that's not the extent of the Soarer's comfort features. The steering wheel automatically tilts all the way up when you remove the ignition key, so it's less of a bother to get in and out. Reinsert the key, and the wheel goes back to its preset position. In the FXV, the access is even easier: doors open at the touch of a switch, the driver's seat slides back, the side support on the outside of the seat cushion drops down, and the steering wheel and the roof panels over the front seats tilt up—the car virtually dilates for you.

Over at the competition, the driver's seat in the Nissan CUE-X has an electronically controlled suspension system that can adjust to match road conditions. In addition, the height of the seat adjusts automatically to the driver's weight.

Japanese carmakers have even found a way to control lighting. The glass panel roof of the CUE-X is composed of two color layers (Prussian blue and tungsten bronze) with electronic elements that can be controlled by a switch to reduce the light allowed inside from 30 percent down to 5 percent. Vary the current, and you vary the mood of your cocoon. The company is now working on independently adjustable roof panels that will admit different levels of light for the driver and passenger.

The CUE-X also has a hydraulic rear-wheel steering system, providing up to seven degrees of independent movement between the front and back axles. All the major automakers are working on this innovation, which would allow you, at low speeds, to turn the front and rear wheels in opposite directions for maneuvering in tight spaces. Just think of it—one-try parallel parking for even the klutziest driver.

While Nissan and Toyota continue to fill the cockpit with gizmos that

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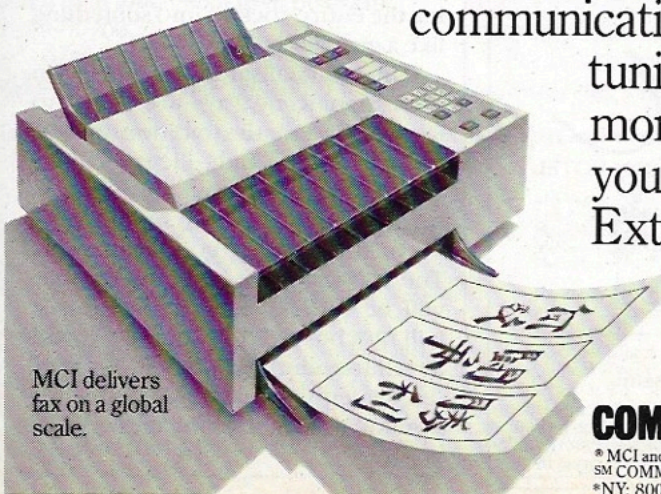
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wink and blink and hold your hand, the Honda concept of the electronic cocoon is radically different. "Honda," notes a company spokesman, "thinks in terms of the European car, with its classically simple interior." Typical of this approach to

styling is the Legend, designed to invoke and compete with the heavier luxury models of BMW and Mercedes-Benz. The Legend came on the market in the United States in March—at a sticker price of more than \$20,000—and sales have been

brisk. "We put more of our effort into innovations in engine and suspension technology," says the spokesman, "so we don't have a lot of new electronics under development. This leaves a lot of buyers dissatisfied even in Japan, but our philosophy is to do away with the unnecessary." Perhaps the most sophisticated creature comfort in the company's upscale Accord 2.0Si, for example, is a small hand-held electronic pulser, much like a television remote control, that locks and unlocks the car; you don't have to fumble for the keyhole if it's raining or you're loaded down with packages.

In a sense, however, Honda's vision of the far future is more radical than any of its rivals'. Witness the company's Epsilon dream car, presented at last year's Tsukuba EXPO '85 science and technology exposition. It's a wing-shaped two-seater with futuristic, flowing lines. Sensors in its "bionic skin" monitor the outside temperature, noise level, and other conditions, using the information to adjust the interior for maximum comfort. You steer with a tiller bar rather than a wheel. A single color console in the middle of the dashboard provides all the display and selection controls; otherwise, the interior is a virtually featureless padded chamber. What really makes the Epsilon a cocoon in the fullest sense, though, is its most notable safety feature—in an emergency, the seats automatically wrap snugly around you and your passenger, turning the entire cockpit into something like a giant air bag.

The minimalism of the Epsilon in some significant ways lies closer to Japanese aesthetic tradition, where real comfort and elegance are equated with simplicity. Perhaps sadly, we aren't likely to see the Epsilon on the road for a good long while. The cocoon of the immediate future will be no less comfortable, but it will be a busy sort of comfort. It will be a little cluttered; it will be very self-evidently high-tech. And it should be a whole lot of fun. □

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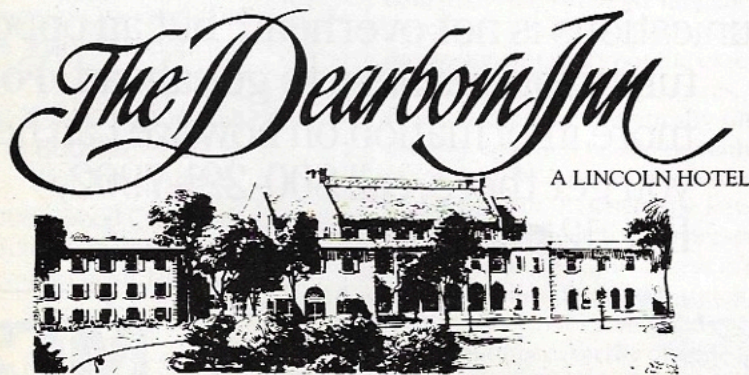
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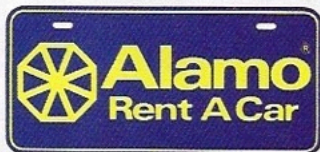
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[†]Manufacturer's suggested retail on similarly equipped cars.

Celebration!

60 YEARS

On October 1, 1926, a new company entered the fledgling business of passenger flight. This month, Northwest looks back at some of the most gratifying moments in the story of its success.

Steven G. Rothmeier,
Chairman and Chief Executive,
Northwest Airlines



It was 60 years ago this month that Northwest got its start, flying airmail between Minneapolis-Saint Paul and Chicago. Through these six decades, times have changed, particularly in the airline industry, and Northwest has changed right along with them.

When Northwest started out, it was a "hometown" airline with a handful of airplanes. Today, Northwest operates more than 310 aircraft, one of the largest commercial fleets in the world. Our route system stretches across North America and beyond, to Europe and Asia. No other U.S. air carrier can claim such an extensive array of destinations on these three continents.

Our progress through the years has been marked by many milestones: the first transpacific service between the U.S. and Asia, which began in 1947; the introduction of jet aircraft to the Northwest fleet in 1960; becoming one of the earliest operators of the Boeing 747 jumbo jet; and the beginning of service to Europe, in 1979.

But not all of our achievements have specific dates attached to them. Many of the practices pioneered by Northwest Airlines continue to be used today to insure that you, our passengers, enjoy safe, comfortable, and convenient flights.

For instance, Northwest has been an industry leader in the detection and study of wind shear, a potentially dangerous weather phenomenon. With our Turbulence Plot Program, Northwest has been forecasting wind shear conditions since 1962; through the same program, we are able to identify and avoid areas of en route turbulence,

*Northwest Airways' original 1929 route map
(background).*

IN THE AIR

giving you the smoothest flights possible.

We have also been recognized for our efforts in noise abatement. Northwest pilots follow stringent operating procedures to minimize aircraft noise in areas near airports. In addition, the airline is investing hundreds of millions of dollars in new, quieter aircraft such as the Boeing 757.

Although the history of Northwest contains many technological and commercial achievements, the single most important ingredient in Northwest's success over the past 60 years is people. Passengers choose to fly time and again with Northwest as the result of the service they receive from our personnel—reservation agents, transportation agents, flight attendants. I also know that the vital roles of Northwest's other employees—those people behind the scenes whose functions are equally as important but not necessarily as visible—help make the experience of flying Northwest a positive one.

Because people are such an integral part of the airline's past, present, and future, it is appropriate that they be featured as we celebrate Northwest's 60th birthday. We do so on the following pages of this magazine by listening to those who have worked for the airline and who have found flying Northwest more than just sitting in a seat on their way from point A to point B.

As we continue to build on our 60-year tradition, we maintain our pledge to keep our success on a human scale. I invite you to sit back, turn the page, and celebrate with us.

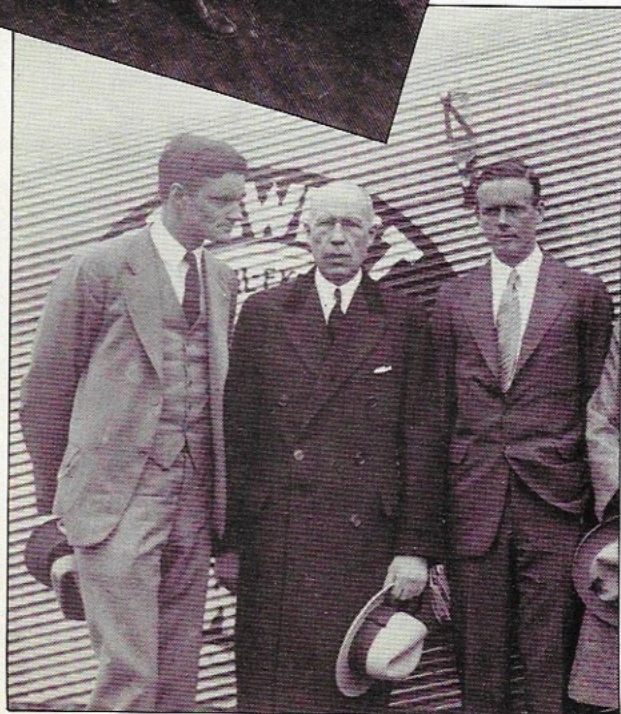
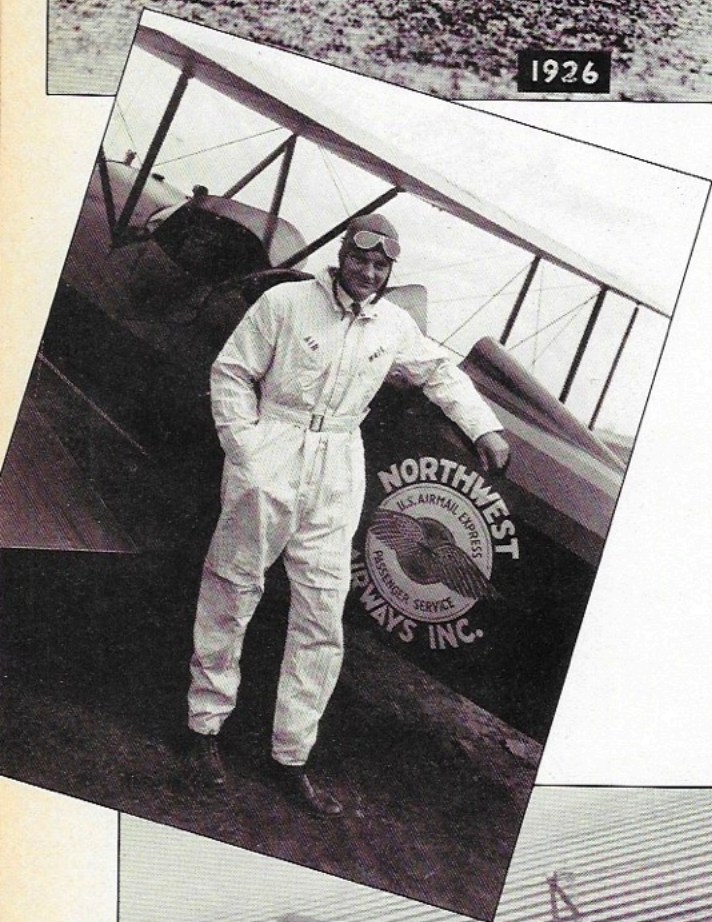
—STEVEN G. ROTHMEIER

Logos from the airline's early years: (right, top to bottom) 1926, 1939, 1946, and 1963.



Celebration!

BY KENNETH D. RUBLE



The mayor of Saint Paul chickened out at the last minute, so the urgent question of the day on that hot, sultry July noon was: who in the assembled band of well-wishers would replace the missing mayor as the first ticketed passenger of Northwest Airways on its nine-month-old air mail run to Chicago?

The date was July 5, 1927—only 23½ years since the Wright brothers first achieved man's age-old dream to fly, and just a few weeks after Charles Lindbergh had electrified the world by soloing the Atlantic. The place was Speedway (later Wold Chamberlain) Field, an old automobile raceway-turned-airport off the southern outskirts of Minneapolis and Saint Paul.

Perspiration stood out on the forehead of Colonel Lewis H. Brittin, "father" of the infant air service that is known today as Northwest Airlines.

His tall, scholarly appearance—heightedened by a pair of rimless granny glasses and a gray homburg perched squarely atop his head—concealed a restless inner dynamo that had driven him to surmount one obstacle after another in order to put Minnesota's Twin Cities on the slowly growing United States air map.

Suddenly Colonel Brittin spotted Byron G. Webster, a dapper young Saint Paul businessman, in the small crowd that had gathered to cheer the beginning of Northwest's passenger service.

"Come on, Byron," urged the colonel in his well-modulated voice, "let me write you the number one ticket on Northwest Airways."

Webster didn't wait to be asked twice. He marched forward and eagerly shook hands with the man whose spirited leadership he had followed just a few months earlier in an all-out drive that pushed through a \$295,000 bond issue to build an airport near downtown Saint Paul.

In a matter of minutes, Brittin wrote the ticket and lanky Charles Holman, at 28 a living legend known to an adoring public as "Speed" (but to his closest friends as Charlie), boosted Webster into a black-bodied biplane known as the Stinson Detroider. Northwest thus became the first airline to operate a closed cockpit plane for passenger service. Holman hoisted his own 6-foot, 5½-inch frame in after Webster and settled into the pilot's seat of the tiny three-passenger aircraft.

Andy Hufford, chief engine mechanic and widely re-

Northwest operated its first passenger flight in 1927 aboard a Stinson Detroider (top left). Charles "Speed" Holman (middle left) piloted the 12½-hour flight from the Twin Cities to Chicago. He also shows up in a 1928 photo (bottom left, from left to right) with Lewis H. Brittin, the founder of Northwest, and Charles Lindbergh, who advised the airline during its development.

NUMBER ONE

garded as a genius of the tool bench, slouched forward out of the crowd and gave the propeller a preliminary spin.

Then Holman turned the switch on, yelled, "Contact!" and Andy twisted her tail again.

The roaring engine drowned out encouraging yells of the small audience as Holman taxied to the sod runway, revved up, and vaulted into the steamy Minnesota atmosphere at 2 P.M. on the dot.

Closed cabin or not, Holman wore the same helmet and goggles that were his trademark whether he was flying the mail, winning major races in an open cockpit plane against the nation's leading aviators, or drawing oohs and ahs with his famous stunt flying exhibitions. He first won national prominence as a 24-year-old when he defeated the country's best in a stunt flying contest at the Pulitzer races in Saint Louis.

These aerial gymnastics both thrilled and chilled Colonel Brittin. He appreciated the publicity Speed's exploits gave his fledgling airline, but worried like a fond parent about his number one pilot, who also doubled in brass as operations manager—all for a munificent \$75 a week.

As they gained altitude, Holman tapped Webster on the shoulder and pointed down at the Mississippi River, snaking its way through the Twin Cities. Webster nodded, since the Detroit's clattering pistons made conversation all but impossible.

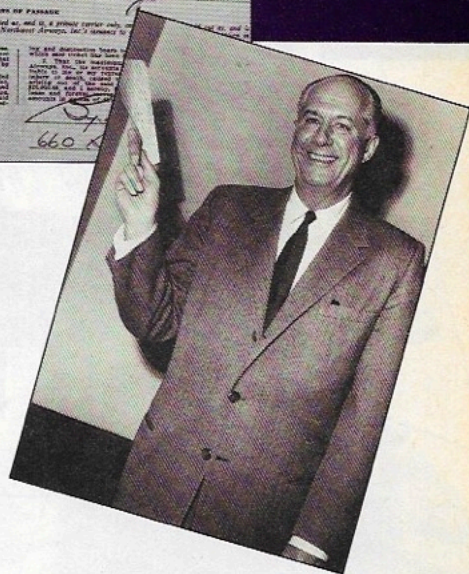
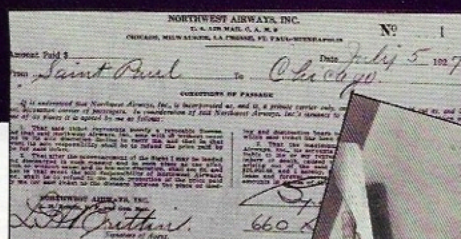
"We followed down the Mississippi," Webster recalled later, "and at its junction with the Saint Croix river near the Wisconsin state line, the engine suddenly went dead—deader than a smelt."

Unruffled as always, the square-jawed Holman calmly looked over the countryside with his keen blue eyes, then expertly floated the silent plane into a small field for a perfect three-point landing.

"He gave me that sleepy grin of his," Webster recalled later, "hauled out a tool kit, and started working on the engine. Pretty soon he was satisfied he had found the problem, but the field was too small to get out of unless the load could be lightened."

continued on page 30

The first Northwest passenger ticket (top) was issued on July 5, 1927 to Byron G. Webster (top right), a local businessman who filled in for a mayor with cold feet. A lovely lady of the 1920s christens Northwest's first Ford Trimotor, purchased to inaugurate airmail express service in 1928. The aircraft (also known as the "tin goose") stands, in a 1930 picture, outside Northwest's second home at what is now Holman Field in Saint Paul.



Celebration!

BY GWIN JOH CHIN

広がる翼。フロリダへ

毎日/東京発 4:35pm → ロサンゼルス発 9:55am → フロリダ(タンパ)発 9:05pm



新しい物語が、始まるそうです。

毎日/東京発 4:35pm → ロサンゼルス発 9:55am → フロリダ(タンパ)発 9:05pm

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People who know

Northwest Orient



Ask a group of immigrants, "What was your first impression of Americans?" and the responses will be as varied as there are spots on the globe. But what you will discover is that what shapes immigrants' feelings about their adopted countries and peoples is often the journey they have taken to reach new shores.

On a recent visit to my birthplace, South Korea, I recalled my first impression of Americans. It was 1949 when my brother, Insoo, and I left Seoul. My brother was 9 years old, I was 12. My parents were already living in Michigan, and through an uncle's friendship with the American governor-general we were able to obtain a six-month visa to visit our parents. We knew hardly a word of English, and we were going to be the first children to fly on the first commercial airline from Korea to the United States, Northwest Airlines.

For several weeks before our departure, relatives busied themselves preparing us for the historic trip. Amid much debate about the phonetic spelling of my name in English ("Queenie" was rejected as too show-biz), the family proceeded to turn me into an American. I was taken to one of the two beauty salons in Seoul, and it was decided that I should have a permanent. The family rationale was that "all American women have curly hair." Then, off to a department store to buy suits and coats. "It will be very cold up in the sky, and you will have to wear two suits on the plane, and carry a coat and extra warm socks," I was told.

Early on the morning of March 28, 1949, hours before flight time, we began our long drive to Kimpo Airport, passing rows and rows of rice fields along a two-lane highway lined with United States Army jeeps. Entering the terminal, we were quickly greeted by a committee of well-wishers from the airline and from the governor-general's office, all bowing and shaking hands with us as flashbulbs popped. More posing and bowing, and then out to the airfield, where we boarded Flight 802.

Insoo and I were shaking with fear. Suddenly, two faces from a picture book appeared at the entrance to the plane. They were an extraordinary sight. I remember both of them as brunettes, their skin white as milk, trim in their blue uniforms, wearing the warm smiles of universal greeting. We gaped. Of course, we had seen American men, military types, but we had not yet met an American woman, although we had seen photographs of them in

Northwest's presence today is international, as evidenced by its Japanese and West German print advertisements (top and middle left), as well as by a splashy display on one of Hong Kong's trolleys (bottom left).

IN THE AIR / NORTHWEST IN ASIA

IMPRESSIONS

magazines and books. We were very curious indeed about these brunettes. I think we smiled back.

We had been taught to say in English, "Yes, sir," "No, sir," "Yes, ma'am," "No, ma'am." We were so nervous we could not even speak to each other. There were about 20 other passengers on the plane; half of them were Koreans, all strangers. "Don't talk to strangers," we had also been instructed, and we obeyed.

Soon after the flight attendants had gotten us settled, comfortably seated, and buckled up, the plane's propellers started whirling and the aircraft began to ascend. Numbness set in instantly; the dread of actually flying and of going to a strange land gripped me, scaring me nearly senseless. Friends and relatives had fussed and worried about Insoo, who was frail and small for his age, but no one had expected his big sister to have any problems. But between my anxieties and the roughness of propeller plane travel (thank heavens for modern-day jets), I found that within an hour of departure I was suffering from a rather severe case of motion sickness.

Meanwhile, my "sickly" brother was having a grand time; the flight attendants showered him with attention and let him visit the cockpit. Toward me they were solicitous, and I could tell by the concerned tones of their voices—the words were unintelligible—that they were truly worried about me. Occasionally, Korean passengers would stop by, but they too were nervous about their first airplane ride to America, and so, mainly, they stayed in their seats. The crew's vigil, their care, was most reassuring to a terrified youngster. They brought me coloring books and candy, but I was unable to respond.

The first stopover was Tokyo, then the Bering Islands, then Anchorage, Alaska. We had been traveling at that point for two days, but the calendar still said March 28. Most of the passengers transferred onto another plane at Anchorage, to head down the West Coast. Now there were only five other people on board—none of them Korean—and one new face, a very mysterious one. There was no one I could ask about this woman. I'm afraid Insoo and I were quite rude to her by staring constantly, but we had never seen anything like her: tall, thin, stylish, with long red fingernails and almost incandescent, gleaming dark skin. She smiled at us a lot, showing perfect rows of white teeth. Obviously she was an American, because she was talking to other people. She was the most exotic creature we had ever seen.

In the middle of the afternoon of March 29, Flight 802
continued on page 32

Today's advertising campaigns have come a long way from a 1957 ad (top right) promoting Northwest's 24 new DC-7Cs and from the airline's first color magazine ad (bottom right), printed in 1952.

newest members of the
GREAT NORTHWEST FLEET

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NORTHWEST AIRLINES

Celebration! 60 YEARS IN THE AIR / NORTHWEST IN EUROPE IN TRANSLATION

BY HARTMUT LOHMÜLLER

When Northwest began its European service in 1979, it quickly became evident that some matters of language needed to be addressed. Not only was the airline gaining passengers from the European countries they served—a list that now includes England, Ireland, Scotland, Norway, Sweden, Denmark, and West Germany—but also was taking on travelers who came from France, Belgium, the Netherlands, Spain, Portugal, and nations in the Middle East. Most of these countries, of course, had their own languages, and the potential for miscommunication was vast.

In response, the airline developed a European interpreter program, so that non-English speaking passengers can communicate with the flight crews. The interpreters, who must be at least passably fluent in four or more languages, read all in-flight announcements in the required languages, help passengers fill out customs, immigration, and other forms, and chat with them during the flight. Currently there are 15 permanent interpreters on staff with Northwest; more than double that number are added during the busy summer season.

One of Northwest's interpreters, a witty and garrulous West German named Hartmut Lohmüller, recently talked with Robert S. Dye about his life as an airborne goodwill ambassador. This is what he had to say:

I joined Northwest in 1984, flying out of London. I'm fluent in English and German, and I speak acceptable Spanish and French. My spoken Dutch is okay, but I can usually understand what other people are saying.

After I got out of school, I was a clerk in an insurance company, but I didn't like it much. The 9-to-5 world was not for me. So then I became a sailor for four years—I always liked to travel. When that was finished, I didn't want to go back to a regular job; I lived in Singapore for a while, then in Thailand. That was about when I started getting interested in airlines.

Finally, I decided to get in touch with Northwest, and they offered me this job. I like the contact with people, people I've never met before. You just look at them and smile, then start a conversation. Often they'll tell you the story of their lives, about where they live and how old their sons and daughters are and that sort of thing. It's so much fun talking with them, but then I think, "Oh, my God, they're so nice and I'll never see them again..." But then you always meet someone else. And sometimes you do get to see them again.

I prefer meeting first-time flyers or people who fly

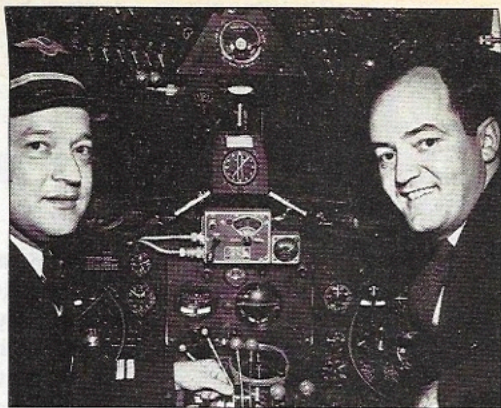
only once a year. There was one little old lady last year. She was a German woman who was visiting the United States for the first time. She had brought along with her a bag filled with typical German sausages and bread. When I told her, "Dear, the customs people won't allow you to bring any food or meat into the country," she said, "Oh, no, what am I going to do with all this?" I said, "Well, we can eat it on the plane." So she opened her bag and made quite a few sausage sandwiches, and we ate them together. I was stuffed, because I'd eaten lunch just before getting on the plane, but it made her feel good to see me eat so well.

Speaking of food, once I was sitting with an American couple who were going to Frankfurt, and they asked me about what German food was good. I told them, "If you really want typical German food, try pork knuckles. They're out of this world." They said, "Pork knuckles? Ugh," and they made these faces. But, as it turned out, they were on another of my flights two weeks later and said, "We had the pork knuckles. They were fantastic!"

There was another wonderful old lady I had on another flight. I enjoyed her so much that when the flight was over, I gave her one of the red roses from first class. She wrote a letter to the president of the airline, just because I gave her the rose. It's always surprising to me when a person does something like that over something so small. But I think that people appreciate it when you just spend a little time with them.

Passengers also like it when you can have some fun. I remember one time. We were about to land in Frankfurt and the airport was very congested, so we were forced to circle for a little bit. All the passengers were a little disturbed about this, and reasonably so, because we had been flying for a long time. But our circling pattern was directly over the most beautiful part of the Rhine, and it was a perfectly clear and lovely day. So when I told the passengers about the delay over the public address system, I also said, "Ladies and gentlemen, while we're delayed, look directly below you. Northwest presents, free of charge, this beautiful sightseeing trip down the Rhine!" And I started pointing out different places. Everyone laughed and clapped.

In this job, you have to change your attitude every five minutes. You have to be a host, a good listener, a good entertainer, a psychologist, a tour guide. I always remember that these people paid a lot of money for their flights, and that this trip is a big one for them. This could be my mother on the flight, or my granny, or my sister. I enjoy the people so much, I think it will be a long time before I leave my job here. □



Hubert Humpfrey, then mayor of Minneapolis, was on hand for the first Northwest flight to Duluth (above), in 1945.

Amelia Earhart (below) shook hands with Saint Paul mayor William Maboney before boarding the 1933 "proof of the pudding" flight that demonstrated the feasibility of a northern east-to-west route from the Twin Cities to Seattle. Every photographer in town wanted a shot of Northwest's first DC-3 (bottom), which arrived in 1939.



There has been, historically, no shortage of milestones at Northwest—or opportunities for a good publicity photo. The silver anniversary class of Northwest flight attendants (top) took to the air in 1951. Well-wishers thronged the tarmac before the first flight to Asia (above), July 15, 1947. Flight attendant Rose Oldbauer presented Seattle's gift of a totem pole (right), to New York City mayor Fiorello LaGuardia in honor of Northwest's first transcontinental flight, on June 1, 1945.



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CELEBRATION

TICKET NUMBER ONE

continued from page 25

Holman walked to a nearby farmhouse, telephoned Colonel Brittin, and the two men waited patiently for a Northwest truck to reach them from Saint Paul, about 35 miles away. While Webster and the mail sacks were being trucked back to the Twin Cities, Holman bounced the plane skyward and flew back to Speedway field. He was waiting when Webster alighted from the truck, and grinned: "Shall we try 'er again?"

"Sure," came Webster's ready answer.

Once again mail sacks were put aboard, and they took off—this time with no audience except a few Northwest employees.

First stop: LaCrosse, Wisconsin, about 120 miles downriver from the Twin Cities. A welcoming committee had been standing by for three hours, through a thunderstorm that drenched the crowd and turned the airfield into a sea of mud and goo. Holman gentled the Detroitter onto the field and the soggy welcomers conducted a brief ceremony to mark the occasion, then fled for cover as the rain picked up again.

Next stop: Madison. It was dark by now, and Wisconsin's capital city delegation, pelted by a heavy downpour from the same weather front that had soaked LaCrosse, was long gone. Holman loaded on another mail sack, phoned ahead from the airport office to check the weather in Milwaukee, then announced casually: "Gotta sit here for a while until things clear up a little. I'll go get some coffee and sandwiches to take along with us."

Soon after the takeoff for Milwaukee, another thunderstorm shook the little plane as if it had been a naughty child. Holman's impromptu lunch tumbled to the floor in a mess as the Detroitter bucked and pitched along, far below its normal 85-mile cruising speed. The pleasant aroma of coffee and the sharp odor of gasoline mingled in their nostrils. Webster didn't feel much like eating anyway, and Charlie Holman was too busy fighting the controls to worry about food.

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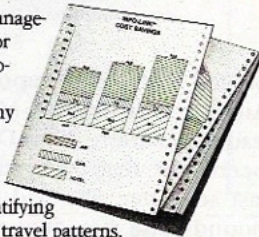
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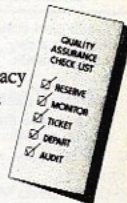
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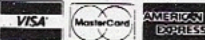
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COMB COMB COMB

CELEBRATION

At the stroke of midnight, Speed settled the Detroit smoothly down on the Milwaukee airport in almost total darkness. ("He must've had cat eyes," reported Webster.) In those days, "lights out" time was seldom later than 9 P.M. because night flights were a rarity.

The mayor and his welcomers had retired to dreamland long before, but a rain-soaked reporter—Robert H. Wills of the *Milwaukee Journal*—was on hand to record the arrival of Northwest's first official passenger. By then, Holman and Webster had developed a comradeship that required few words. They scared up a cup of coffee with the *Journal* reporter's help, and Holman asked:

"You game to try Chicago?"

"Why not?" laughed Webster. "I don't think we could get a date at this hour of the night anyway."

In clearing skies, the two soared out of Milwaukee and the first commercial passenger flight between the Twin Cities and Chicago became history at 2:30 A.M. July 6, 1927. The 370 zigzag miles had taken 12 1/2 hours, plus a lot of faith, courage, and skill. □

Kenneth D. Ruble is the author of Flight to the Top, a history of Northwest Airlines, from which this story is an excerpt.

FIRST IMPRESSIONS

continued from page 27

landed at the Minneapolis-Saint Paul Airport. Our mother, Mary Kim Joh, had flown there from Detroit. It had been more than two years since we'd last seen her. She had gained a few pounds and her face was glowing; she looked somehow American.

We were quickly surrounded by people, mostly important looking men in suits and ties. Two of them were carrying brightly wrapped gifts. They were representatives of Northwest Airlines. As they held out the gifts, flashbulbs again popped all around us and there was more bowing, shaking hands, and smiling. I was so weak from the trip that I don't

continued on page 37

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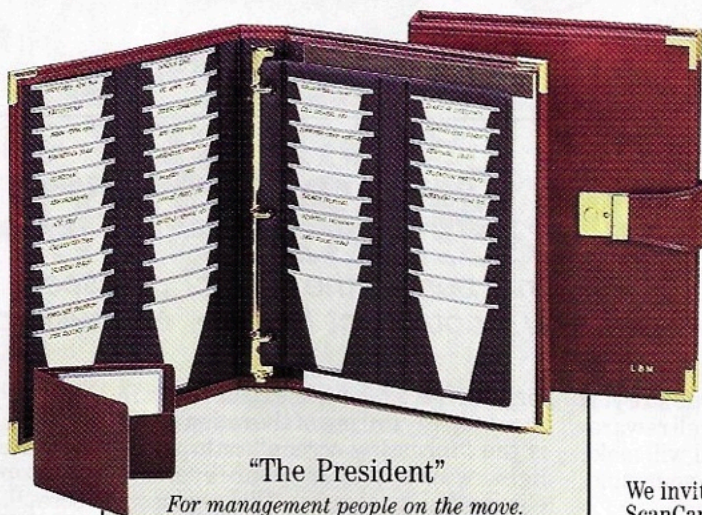
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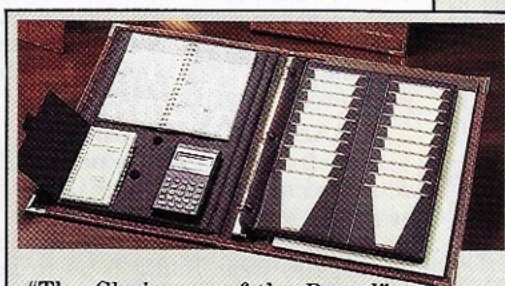
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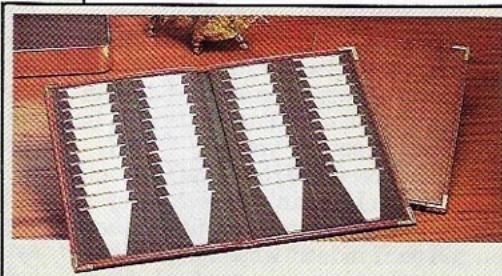
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*See color selections above.

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Please add \$4.75 per item for shipping and handling.

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They look like sunglasses.

Vision Breakthrough

*When I put on the pair of glasses
what I saw I could not believe. Nor will you.*

By Joseph Sugarman

I am about to tell you a true story. If you believe me, you will be well rewarded. If you don't believe me, I will make it worth your while to change your mind. Let me explain.

Len is a friend of mine who has an eye for good products. One day he called excited about a pair of sunglasses he owned. "It's so incredible," he said, "when you first look through a pair, you won't believe it."

"What will I see?" I asked. "What could be so incredible?"

Len continued, "When you put on these glasses, your vision improves. Objects appear sharper, more defined. Everything takes on an enhanced 3-D effect. And it's not my imagination. I just want you to see for yourself."

When I received the sunglasses and put them on I couldn't believe my eyes. I kept taking them off and putting them on to see if indeed what I was seeing through the glasses was indeed actually sharper or if my imagination was playing tricks on me. But my vision improved. It was obvious. I kept putting on my cherished \$100 pair of high-tech sunglasses and comparing them. They didn't compare. I was very impressed. Everything appeared sharper, more defined and indeed had a greater three dimensional look to it. But what did this product do that made my vision so much better? I found out.

DEPRESSING COLOR

The sunglasses (called BluBlockers) filter out the ultraviolet and blue spectrum light waves from the sun. You've often heard the color blue used for expressions of bad moods such as "blue Monday" or "I have the blues." Apparently, the color blue, for centuries, has been considered a rather depressing color.

For eyesight, blue is not a good color too. There are several reasons. First, the blue rays have the shortest wavelength in the visible spectrum (red is the

longest). As a result, the color blue will focus slightly in front of the retina which is the "focussing screen" onto which light waves fall in your eye. By eliminating the blue from the sunglasses through a special filtration process, and only letting those rays through that indeed focus clearly on the retina, objects appear to be sharper and clearer.

The second reason is even more impressive. It is not good to have ultraviolet rays fall on our eyes. Recognized as bad for skin, uv light is worse for eyes and is believed to play a role in many of today's eye diseases. In addition, people with contact lenses are at greater risk because contacts tend to magnify the light at their edges thus increasing the sun's harmful effects.

Finally, by eliminating the blue and uv light during the day, your night vision improves. The purple pigment in your eye called Rhodopsin is affected by blue light and the eyes take hours to recover from the effects.

SUNGLASS DANGER

But what really surprised me was the danger in conventional sunglasses. Our pupils close in bright light to limit the light entering the eye and open wider at night—just like the aperture in an automatic camera. So when we put on sunglasses, although we reduce the amount of light that enters our eyes, our pupils open wider and we are actually allowing more of the blue and ultraviolet portions of the light spectrum into our eyes.

BluBlockers sunglasses are darker at the top to shield out overhead light. The lens used is the CR-39 which most eye doctors will tell you is one of the finest materials you can use for glasses and is manufactured under license.

The frames are some of the most comfortable I have ever worn. The moulded nose rest will fit any nose. The hinge causes the frames to rest comfortably on your face and can be adjusted for almost

any size face.

We also have a clip-on pair that weighs less than one ounce. Both come with a padded carrying case and an anti-scratch coating.

I urge you to order a pair and experience the improved vision. Then take your old sunglasses and compare them to the BluBlockers. See how much clearer and sharper objects appear with BluBlockers. And see if your night vision doesn't improve as a direct result. If you don't see a dramatic difference in your vision—one so noticeable that you can tell immediately, then send them back anytime within 30 days and I will send you a prompt and courteous refund.

DRAMATIC DIFFERENCE

But from what I've personally witnessed, once you use a pair, there will be no way you'll want to return it.

Astronomers from many famous universities wear BluBlockers to improve their night vision. Pilots, golfers, skiers, athletes—anyone who spends a great deal of time in the sun have found the BluBlockers indispensable.

Our eyes are very important to us. Protect them and at the same time improve your vision with the most incredible breakthrough in sun glasses since they were first introduced. Order a pair or two at no obligation, today.

To order, credit card holders call toll free and ask for product by number shown below or send a check plus \$4 for delivery.

BluBlockers (0020AL) \$59.95

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BluBlockers is a trademark of JS&A Group, Inc.

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(SkyValet shown closed)



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Never wrestle with your bags again. SkyValet stands by itself so you never have to lay your clothing on the floor, or wrestle with a garment bag while ticketing or making phone calls. It even carries your other bags, attache case, etc. SkyValet is simply the most convenient travel system ever developed.

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Free travel test. Order a SkyValet and we will ship it to you to try for 30 days. If, for any reason, you are not completely satisfied, simply return it within this time, and your money will be cheerfully refunded.



(SkyValet shown open, carrying an extra bag)

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2. Pull up telescopic handle (two seconds)



3. Raise top of bag, attach to handle (three seconds)



Activate feet/parcel carrier (three seconds) and go!



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Our lightweight nylon 3-suitcase has three large zippered pockets and is trimmed in durable, leather-like vinyl. In black with black trim; black, tan or navy with tan trim. #SV80 \$179.95 (\$9.50 S&H).

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Stop Taking Vitamins

If you think the vitamins you are now taking are doing you any good, wait until you hear the latest news on why they may not.

By Joseph Sugarman

This may come as a shock. But according to the latest research, those vitamins that you take every day may be doing you absolutely no good. For example.

FACT: Vitamins should be taken after a meal—never before. The body must first have protein, fats, or carbohydrates in the digestive tract to properly break down the vitamins for proper absorption.

FACT: Your body has a need for a natural vitamin balance. Too much of one vitamin may cause another vitamin to be less effective. For example, vitamin A should be taken with Vitamin E but excessive iron should not.

FACT: If you take too much calcium, you may deplete the magnesium in your system. And you need magnesium to convert food into energy.

FACT: Some vitamins are best taken in the morning and others at night. For example, the trace element chromium helps break down the sugar in your food which in turn creates energy—perfect to start the day. But at night you should take Calcium which has a relaxing effect—perfect for the evening.

FACT: Athletes or people who exercise a great deal need vitamins more than people who don't exercise. Vitamins are depleted at a much faster rate during exercise than during any other period of time.

But there was a series of other facts that surprised me too. For example, despite everything I've just mentioned on the care in taking vitamins, there are those people who absolutely need vitamins because of the mental or physical activity that they undergo. People on a diet, under stress, those who smoke, women who take contraceptives and even those who take medication—all rob their bodies of some of the essential vitamins and minerals that they need to help combat the various habits or conditions they are under.

And with proper vitamins in the proper balance and at the proper times, you will have more energy and vitality. Little changes may take place. Your nails may become stronger, your hair may become thicker and your skin may be more elastic which will keep you younger-looking longer.

DOCTORS HAD IDEA

About two years ago a group of doctors had an idea. They realized that many people were taking vitamins and not really noticing any difference in their health. They also realized that, based on the latest nutritional findings, the vitamins people were

Stop taking that innocent looking vitamin pill until you read this report.

taking may not have been doing them any good. So they formed a group of advisors consisting of nutritionists, dieticians, dermatologists, biochemists and physicians, and they worked on the development of a vitamin program that incorporated all of the latest information on vitamins, minerals, nutrition, food processing—even stress research. They realized that vitamins were a two-edged sword. They could either help you or hurt you.

They then took all this information and developed the most effective combination of vitamins and minerals, formulated four tablets—one for the morning and one for the evening—and one for men and one for women and then started a test program that lasted over two years. The results speak for themselves.

It was perfect for weight loss programs and it was perfect for people under stress. It helped many increase their energy levels. Smokers benefited. Some under medication benefited. And before long the company that had developed the program became the fastest growing vitamin company in the United States. And no wonder.

SEVERAL BENEFITS

With the proper vitamin and mineral balance, taken in the right quantity in the right combination and at the right time, several obvious benefits occur. First, you may develop a better mental outlook because you've got the energy and the zest to accomplish more. As a result of the trace elements copper, zinc and manganese, your body is helped to make its natural anti-aging enzymes that keep you fit. Improvements in your vitality translate into everything from better job performance to a more fulfilling sex life.

JS&A has been selected by the vitamin company to introduce their medically formulated vitamin program. Every two months we send you a two month's supply of 120 fitness tablets—one to be taken after breakfast and one after dinner.

During the first two months, you will have ample opportunity to notice the difference in your energy level, your mental attitude and your overall stamina. You should notice little things too, like the strength of your fingernails, your thicker hair. Your complexion may even take on a glow. Some of you may notice all of these changes and others may notice just a few.

But you should notice a change.

If for any reason, you do not notice a change, no problem. Just pick up your phone, and tell us not to send you any more vitamins. And if you ask for a refund, you won't even have to send the empty bottle back. It's yours free for just giving us the opportunity to introduce our vitamins. However, if you indeed do notice a difference (which we are confident you will), you'll automatically receive a two-month's supply every eight weeks.

ONE MORE INCENTIVE

I'm also going to give you one more incentive just to let me prove to you how powerful this program really is. I will send you a bonus gift of a fitness bag with your first order. This beautiful bag will hold all your fitness gear and it's great too for short vacation trips. It's a \$20 value but it's yours free for just trying the vitamins. Even if you decide not to continue, you keep the fitness bag. I am so convinced that you will feel and see a difference when you take these vitamins that I am willing to gamble on it with this unusual offer.

Vitamins indeed are important. And with today's research and new nutrition technology, you have a greater chance to achieve the fitness and health levels that may have eluded you with the typical store vitamins or the poor advice we may get in health food stores or from friends. Here is a safe, risk-free way to get one of the best vitamin programs in the country, formulated by a physician, with the right combination of vitamins, minerals and trace elements, in a convenient program that assures you of delivery every two months. I personally take and highly recommend them. Order your trial quantity, today.

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CELEBRATION

continued from page 32

think I smiled very much for the photographers. My brother received a cowboy outfit with a pistol. My gift was a football. (I probably should have kept "Queenie.")

We were treated to a tour of Minneapolis's sights and a lunch—I had never seen a banana before—and then we started on the last leg of our journey. We boarded Flight 308, bound for Detroit. I was dismayed to discover that there were new flight attendants aboard this plane.

When we landed at Detroit's Willow Run Airport on the night of March 29, more photographers were waiting. It was a wonderful and bewildering reunion. My brother had never seen my father, who had been expelled from Korea by the Japanese occupation government just before Insoo's birth. When my father left, I was two years old. Amid the hugging and crying I searched for the faces of the crew members of Flight 802. I wanted to tell them, through my parents, how much I appreciated their care and compassion during the most momentous and frightening three days of my life. They had helped two children take their first steps in a new world, and I wanted them to know this.

Even today, my mind often slips back to that trip, to the crew and the mysterious American lady. I realize now that my first impression of Americans was formed during those three days. They are warm people, kind people, I told myself then, and over the years that impression has not changed. □

Gwin Job Chin writes and edits for The New York Times.

Copies of *Flight to the Top*, a profusely illustrated (many of the pictures in this anniversary section are from it) and entertaining history of Northwest Airlines' 60 years in aviation, can be obtained in many bookstores or by sending a check or money order for \$17.50 to W.C. Wren, vice-president, public relations, Northwest Airlines, St. Paul, MN 55111.

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PORTRAIT OF
GEORG GISZE,
MERCHANT,
BY HANS HOLBEIN
THE YOUNGER,
1532.

商人ゲオルグ・
ギッセの肖像 ハン
ス・ホルバイン作
1532年以降の作

CLASSIC PROFILES

*A selection of Old Masters portraits
from West Germany's most surprising museum.*

ゲマルデギャラリーの至宝

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ションから選ばれた傑作

When Frederick William (1620-1688), the Great Elector of Brandenburg—and, later, sovereign over Prussia—inherited 42 paintings from a distant relation in the House of Orange, little did he realize that he held the beginnings of what would become one of the finest collections of classical European art in the world. He began acquiring paintings from the masters of the medium, amassing a collection that became the core of West Berlin's Gemäldegalerie, literally "picture gallery," when it opened in 1830.

Throughout the 1800s and early 1900s, the museum's holdings grew under the auspices of subsequent art-loving monarchs. But the collection was dealt severe blows during the two World Wars. Remarkably, although a great many of the museum's 2,000-odd paintings were destroyed, some 650 survived, magnificent works by Dürer, Titian, van Eyck, Rubens, Rembrandt, Watteau, and practically every other major Old Master you can name.

Harry N. Abrams, Inc., the publisher of lavish art books, has just released *Gemäldegale-*

PHOTOGRAPHS COURTESY OF HARRY N. ABRAMS, INC.



PORTRAIT OF GIOVANNI ARNOLFINI
(ABOVE), BY JAN VAN EYCK, c. 1440.

ジョバンニ・アーノルフィーニの肖像(上)
ヴァン・アイク作 1440年

PORTRAIT OF A GIRL IN A RED BARETT
(LEFT), BY ALBRECHT DÜRER, 1507.

赤い髪飾りをつけた少女の肖像(左)
アルブレヒト・デューラー作 1507年





LADY SUNDERLIN,
BY JOSHUA REYNOLDS,
1786.

サンダデルリン婦人
ジョシュア・レイノルズ作
1786年

PORTFOLIO

ポートフォリオ

rie, Berlin: A History of the Collection and Selected Masterworks, which collects the treasures of the museum for the first time between hard covers. Until you make your way to a bookstore, enjoy our small selection of favorites from the Gemäldegalerie's venerable collection. □

ブランデンブルグの大選挙侯であり、後にプロシアをも統治したフリードリヒ・ウィルヘルム公（1620～1688）は、遠縁に当たるオレンジ家から42点の絵画を譲り受けた。しかしそれらの絵画が、後にヨーロッパの古典絵画の最もすばらしいコレクションの一つになるうとは、公自身思ってもみなかった。公は、その後もあらゆる手段を使って絵画を集めていった。そのコレクションが、後に1830年ベルリンに設立された『ゲマルデギャラリエ』の中核となったものである。『ゲマルデギャラリエ』とは、画廊の意味である。

『ゲマルデギャラリエ』は、今世紀兩次世界大戦で大きな打撃を受け、2000点余りの集蔵絵画の大半が破損を蒙った。しかしティッペイアーノ、ヴァン・アイク、ルーベンス、レンブラント、ワトーその他の偉大な画家の作品、650余点が戦災を免がれ生き残ることができた。

この『ゲマルデギャラリエ』のコレクションを初めて一般に紹介したハード・カバーの豪華美本『ゲマルデギャラリエーベルリン：その集蔵品と傑作の歴史』が最近、美術書専門出版社ハリー・アブラム社から刊行された。

書店でお求めになる前に、ここに紹介する少数であるが、貴重な傑作を御鑑賞いただきたい。 □



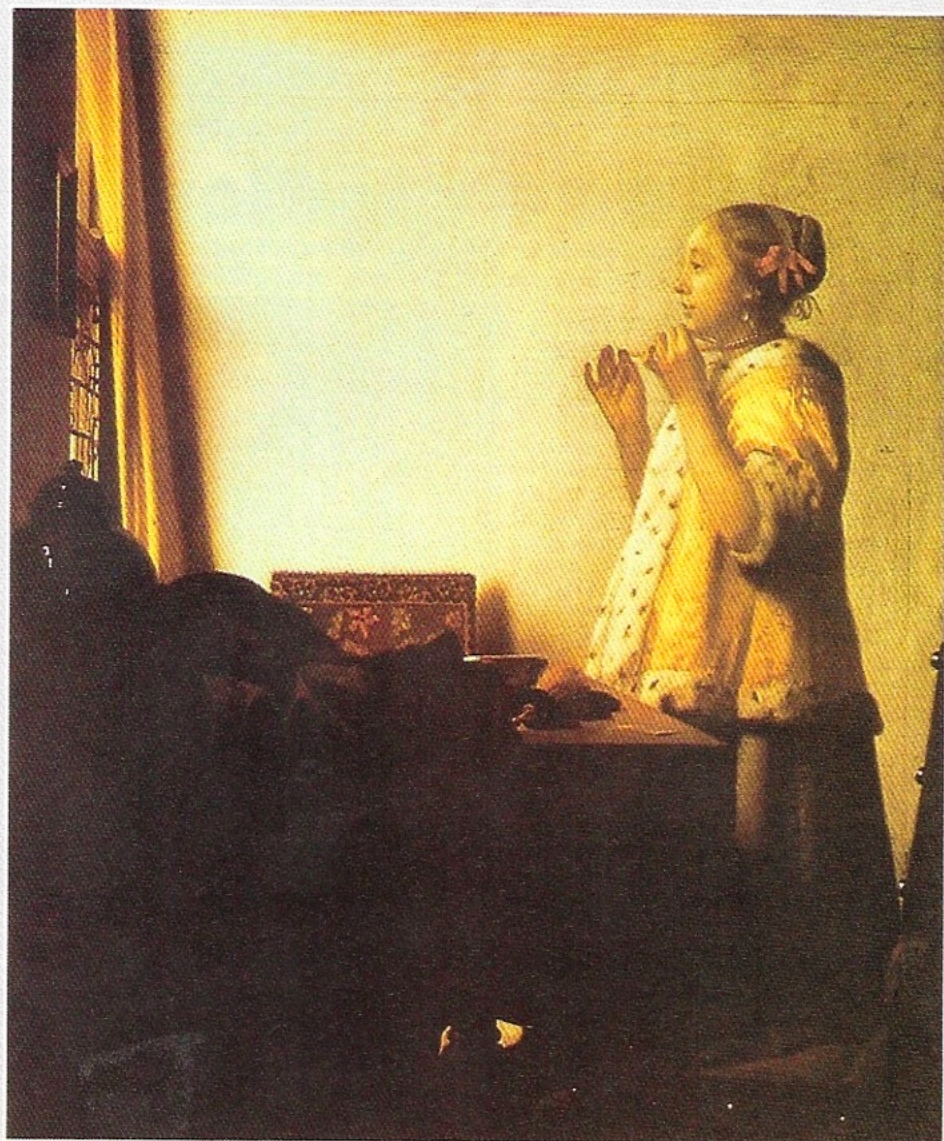
SELF-PORTRAIT WITH
VELVET BARETT
(ABOVE),
BY REMBRANDT VAN RYN,
1634.

ヴェルヴェットの髪飾りを
つけた自画像(上)
レンブラント作 1634年



CATHERINA HOOFT
WITH HER NURSEMAID
(TOP RIGHT),
BY FRANS HALS,
c. 1619-1620.

カテリーナ・ホーフと
その乳母(最上右)
フランス・ハルス作
1619~1620年



YOUNG LADY WITH
A PEARL NECKLACE
(RIGHT),
BY JAN VERMEER VAN DELFT,
c. 1660-1665.

真珠のネックレスを
つけた若い婦人(右)
フェルメール作 1660~1665年

Escort Refuses!

Dear Customer,

From: Drew Kaplan

Escort turned down our \$10,000 head to head challenge described below. Escort says that Maxon's Radar Detector is "primitive", "bottom-end" and "an off-shore produced electronics 'gadget' ". I don't know about you, but to me these words conjure up visions of a cheap toy being produced off in the middle of nowhere.

Escort, on the other hand, which is made in the U.S., exudes a high cost, quality image. Don't you just bet that it costs a fortune to build Escort and Passport (the smaller version)?

Well, we are going to challenge Escort AGAIN to a head to head 'duel to the death' on Maxon's electronic merits alone. And, we plan to win. But first there are a few things you should know.

Cincinnati Microwave, the company that makes Escort & Passport, is a public company. And being public, they have to file financial information with the SEC.

The public information they have published appears to show that in the year that ended Dec. 1985, Cincinnati Microwave with "substantially all of its revenues and profits derived from the sale of radar warning receivers" made an operating profit of about \$45,810,000 on sales of about \$112,605,000. Wow!

The \$45 million profit is after all engineering, selling and General & Administrative expenses, but before taxes.

Their cost of sales (goods) was only about \$40,027,000. So, if you divide \$40,027,000 by \$112,605,000 it doesn't take a genius to figure out that cost of goods represents an average of only about 35.5% of selling price. Wow!

I only bring up their profit to illustrate that a high retail price doesn't always

mean a high manufacturing cost.

There's no question in my mind that Maxon can manufacture cheaper off-shore, but if you pay \$245 for Escort or \$295 for Passport, it should be based on a head to head test with Maxon, not on perceived retail price points.

FORGET PRICE COMPLETELY

So, forget that Escort costs \$245, Passport \$295, and Maxon \$99⁹⁰. Let's judge them on their own merits. And, let's look at just what Escort itself has to say about our challenge. (Please read DAK's and Escort's letters to the right.)

Escort says that, "Regardless of the results, such an event lends credibility to the challenger." Well, they are absolutely correct. That's why I put up the \$10,000 in the first place. Fair is fair.

Plus, there are several radar detectors that claim to have won this or that ranking in "Independent Magazine Reviews." So, I'm ignoring any reviews and asking for a one on one, head to head test.

But look at what Escort says in their letter: "Range is the easiest detector quality to measure, but by no means the only important quality." Wow, I thought range was really important?? Escort refers to "goodness" being determined by things not so easily measured.

Well frankly, I don't know how to measure "goodness". Escort, in my opinion,

is a top notch company. They make a superb product I'd be proud to sell. And, they have great customer service.

DAK has great toll free technical and regular customer service. But, I'd be the first to admit that with over \$45 million in profits, Escort can probably run circles around us in advertising, and maybe even in service. But, I don't think they can beat Maxon's Radar Detector.

HOW GOOD IS GOOD?

When Escort was introduced, it was revolutionary. But, you can only go so far. And in my opinion (someone else might object), radar detecting has gone about as far as it can go. So, while Escort has made improvements, it's Maxon who has moved mountains to catch up.

DAK UPS THE ANTE TO \$20,000

Now I realize that next to \$45 million dollars, \$20,000 isn't much, but it's a lot to DAK. And, I'll even go one step farther. I'll print the exact results of the test, win, lose, draw, or no-show in the first catalog I publish after January 1, 1987.

Escort, the ball is now in your court. Below is the "NEW" version of my challenge with the time and amount changed.

I don't know what else DAK or Maxon can do to prove that the RD-1 Superheterodyne Detector should be judged on its head to head performance against Escort, not on its selling price!

WAS \$10,000

A \$20,000 Challenge To Escort

Let's cut through the Radar Detector Glut. We challenge Escort to a one on one Distance and Falsing 'duel to the death' on the highway of their choice. If they win, the \$20,000 (was \$10,000) check pictured below is theirs.

By Drew Kaplan

We've put up our \$20,000 (was 10). We challenge Escort to take on Maxon's new Dual Superheterodyne RD-1 \$99⁹⁰ radar detector on the road of their choice in a one on one conflict.

Even Escort says that everyone compares themselves to Escort, and they're right. They were the first in 1978 to use superheterodyne circuits and they've got a virtual stranglehold on the magazine test reports.

But, the real question today is: 1) How many feet of sensing difference, if any, is there between this top of the line Maxon Detector and Escort's? And 2) Which unit is more accurate at interpreting real radar versus false signals?

So Escort, you pick the road (continental U.S. please). You pick the equipment to create the false signals. And finally, you pick the radar gun.

Maxon and DAK will come to your highway with engineers and equipment to verify the results. And oh yes, we'll have the \$20,000 check (pictured) to hand over if you beat us by more than 10 feet in either X or K band detection.

BOB SAYS MAXON IS BETTER

Here's how it started. Maxon is a mammoth electronics prime manufacturer. They actually make all types of sophisticated electronic products for some of the biggest U.S. Electronics Companies. (No, they don't make Escort's).



Bob Thetford, the president of Maxon Systems Inc., and a friend of mine, was explaining their new RD-1 anti-falsing Dual Superheterodyne Radar detector to me. I said "You know Bob, I think Escort really has the market locked up." He said, "Our new design can beat theirs".

So, since I've never been one to be in second place, I said, "Would you bet

\$20,000 (10) that you can beat Escort?" And, as they say, the rest is history.

By the way, Bob is about 6'9" tall, so if we can't beat Escort, we can sure scare the you know what out of them. But, Bob and his engineers are deadly serious about this 'duel'. And you can bet that our \$20,000 (was \$10,000) is serious.

...Next Page Please

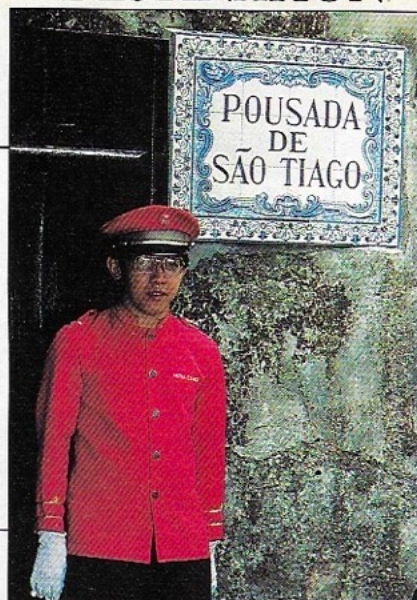
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*Old Parr De Luxe
Scotch Whisky*



DESTINATION



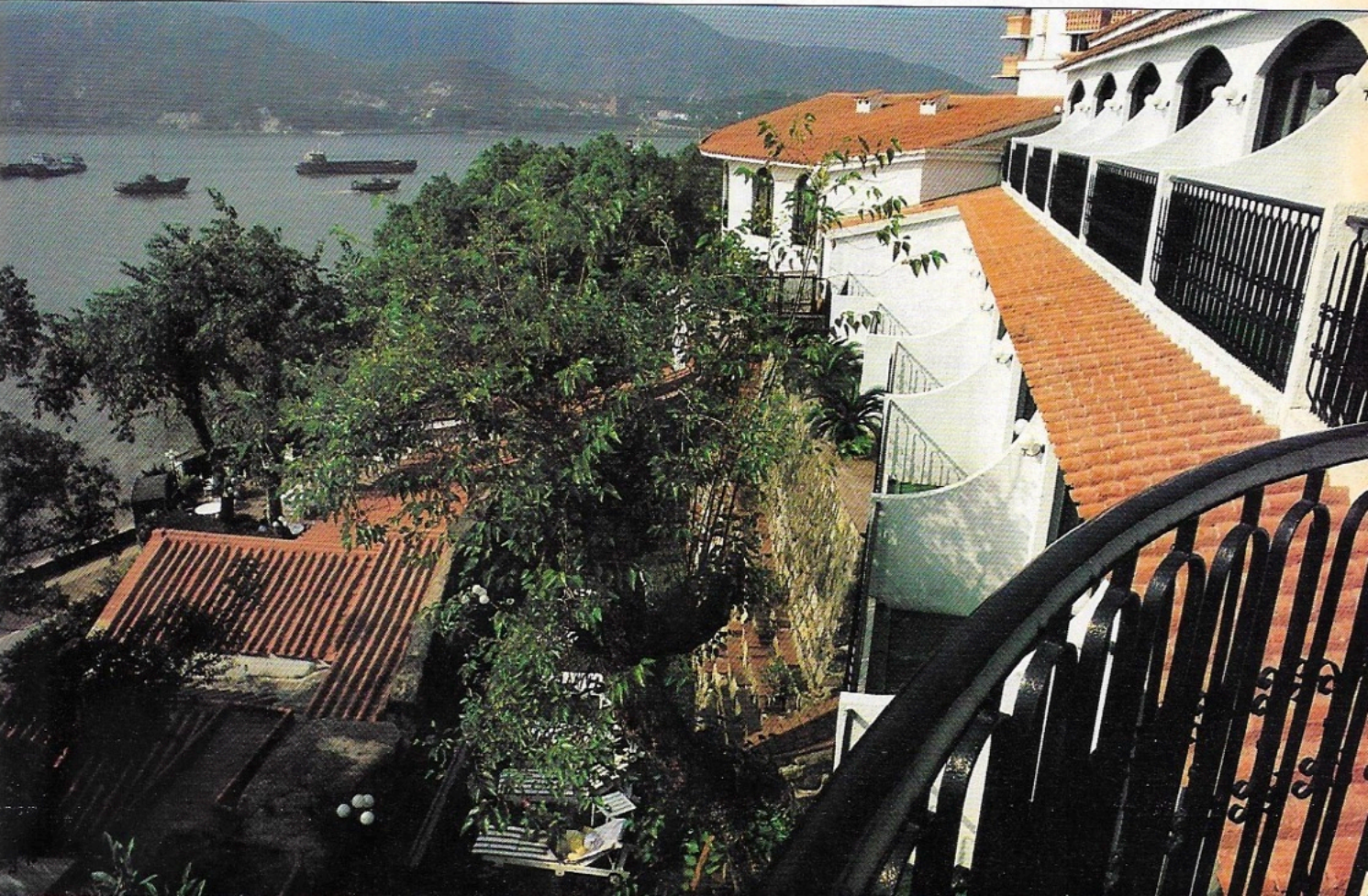
A bellboy (right) is but one member of the 100-person staff that caters to guests at the 23-room Pousada de Sao Tiago in Macau. The view from the pousada (below) takes in the Pearl River and the islands of China beyond.

In a part of the world famous for its grand hotels, you can still find modest-sized hostelries offering a wealth of pleasures.

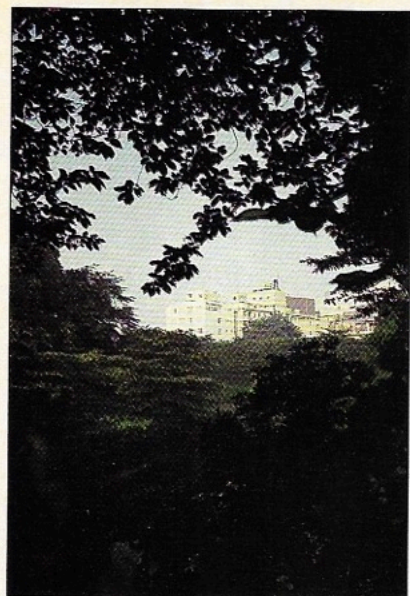
JOHN BRUNTON

ASIA'S SMALL WONDERS

PORTERFIELD CHICKERING



HOTELS



SHARON H. ALCALA

The greenery of the Imperial Palace grounds (above) is just across the way from Tokyo's Fairmont Hotel. In the center of Taipei, the Hotel San Sui (right) is known for its friendly, familial atmosphere and low-key comfort.

It's more or less inarguable that the grand hotels of Asia are the best of their breed. Stamped with an impeccable sense of service and a taste for luxury, these immense establishments are by no means inexpensive, but what you get for your dollar is certainly staggering. Hence, the region's hotels of this variety are at or near the top of any serious roundup of the world's greatest, and they are widely known to sophisticated travelers.

But the grand hotels aren't the only game in town. There are some of us who'll always maintain a highly subjective preference for small hotels, with their intimacy and (in the best of cases) a low-key charm of which luxury is still a part. Luckily, Asia is also rich in this kind of establishment. The three examples that follow are not, by any stretch of the imagination, the sole upholders of exceptional standards among Asia's small hostelrys. They may not even be the best, although all are very good indeed. Rather, they're representative of a pleasing alternative to the mega-hotel.

POUSADA DE SAO TIAGO, MACAU

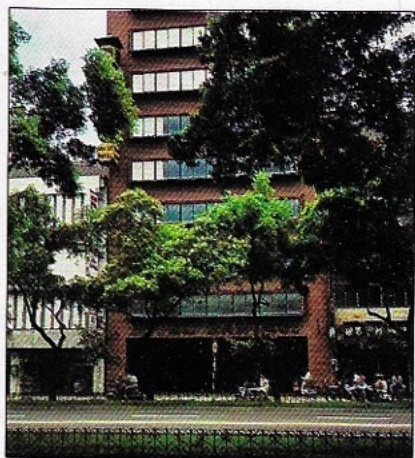
For more than four centuries, the fortress of Sao Tiago da Barra stood guard over the entrance to Macau's Inner Harbour as a bulwark against invaders and a landmark for international traders, adventurers, and scholar-missionaries. Today, that past is present in the Pousada de Sao Tiago, which stands on the foundations of the fortress and echoes its rich history. And the pousada has, in turn, become a landmark for visitors to Macau, those eager to experience the culture and heritage of this former Portuguese outpost.

What exactly is a pousada? The Portuguese word translated into English literally means "inn." But English doesn't adequately express the beauty and style of a pousada. The Pousada de Sao Tiago's 17th-century design, complete with Portuguese marble, hand-painted tiles, gentle

cascades, and hand-carved mahogany does a better job of explaining the appeal. Facilities include a swimming pool, solarium, European-style landscaped gardens, reading rooms, and even a chapel. Yet the pousada has only 23 rooms, and a staff of well over 100 at hand.

The site of the pousada, the Fortress da Barra, has quite a history. In the early 17th century, Portugal held a virtual monopoly on trade between the ports of China, Japan, the rest of the Orient, and Europe. Macau was the strategic center of this empire. As Portugal's European rivals wanted a share of this lucrative trade, in 1616 Macau's governor, Francisco de Mascarenhas, began work on the fortress Sao Tiago da Barra to keep them at bay. In 1740, a small chapel was erected to honor Saint James, the patron saint of the Portuguese army.

The fortress's walls were said to be able to withstand cannonballs.



SHARON H. ALCALA

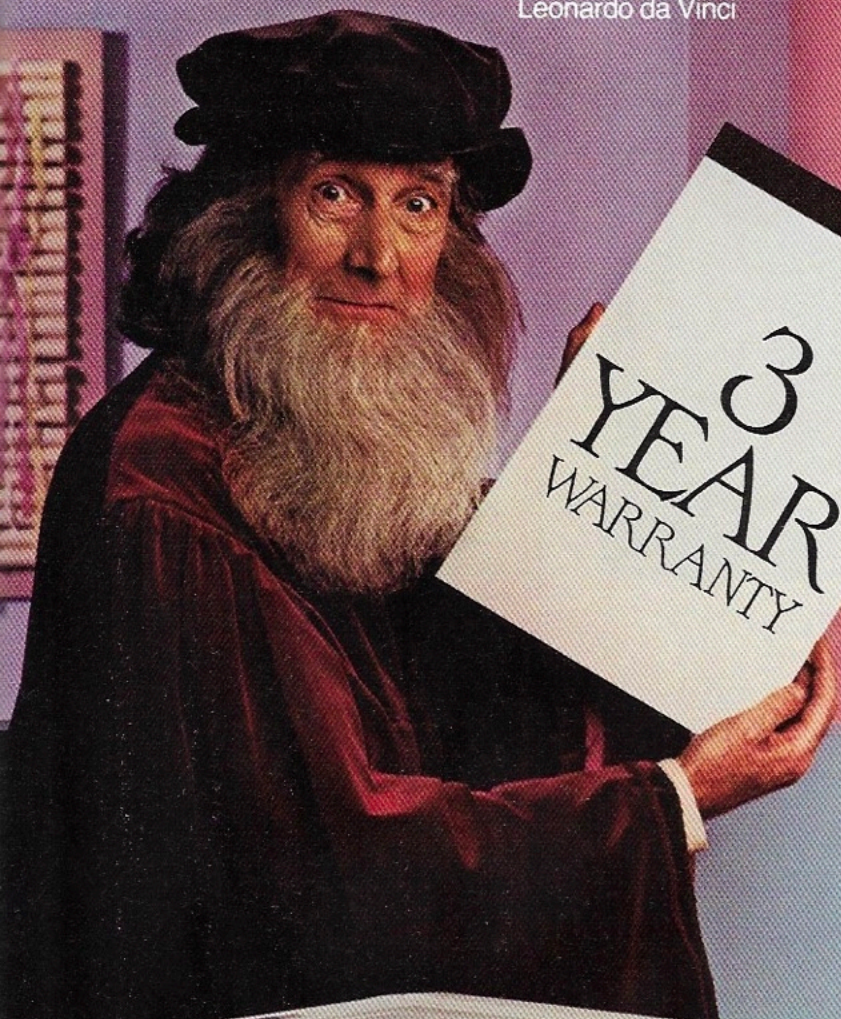
But they were never tested, as the fortunes of Macau soon fell with those of the entire Portuguese empire. Despite Macau's adjustment to life as a peaceful backwater, Portugal still had troops garrisoned in the fortress as recently as 1941. As Portuguese territory, Macau was neutral. But the city opened its doors to tens of thousands of Chinese, British, French, and Russian refugees.

After World War II, the fortress fell into serious disrepair. It was not until

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HOTELS

1978 that Macau's tourism ministry tackled the task of turning this once great fort into a place of hospitality.

The pousada has been constructed on five split levels, which are connected by winding stairs and stone steps from the lower-tier terrace up to the swimming pool. The influence of Macau's Iberian heritage

is present in both the interiors and exteriors. The terrace could almost be part of a Mediterranean scene: white tiled floor, scattered tables under brightly-colored umbrellas, smartly dressed waiters serving drinks. But the scenery is pure Orient. Across the calm Barra Channel lie the hilly green islands of China. At

any hour of the day, but especially in the early morning and late afternoon, bat-winged junks can be seen sailing between the local fishing grounds and neighboring Lappar Island.

As for the interior design of the pousada, the architect, Nuno Jorge, was determined it should be completely authentic. Mahogany furniture was imported from Portugal's finest workshop. Marble for the bathrooms was brought in from Italy, as were custom-made crystal chandeliers and lamps. Decorating the walls throughout the inn are the distinctive blue and white tiles of Iberia, with their geometric floral patterns.

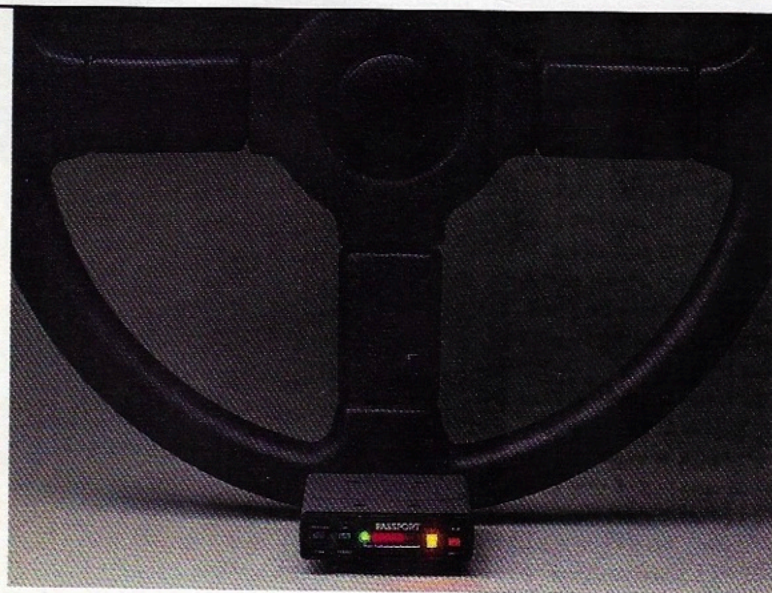
The pousada's commitment to doing things right does not end with the architecture and interior design. The chefs offer an array of dishes that can only be found in Macau. A blend of Portuguese and Chinese influences, the Macanese cuisine featured includes *galinha a africana* (spicy African chicken), *peixe assado a portuguesa* (baked snapper Portuguese style), *chourico portugues* (pan-fried Portuguese sausage), and *sopa de rabo de boi* (oxtail soup). Meals at the restaurants in the pousada are reasonably priced.

Although the renovation work to construct the pousada out of the ruins of the Fortress da Barra took almost three years to complete and almost \$3 million (U.S.), it was time and money well spent. The pousada's only problem is one of demand; bookings often need to be made far in advance. The Pousada de Sao Tiago is worth the forethought.

—John Brunton

HOTEL SAN SUI, TAIPEI

Sophia Lee, who owns and runs the 48-room San Sui, presides over a sort of family. Often, when she herself isn't behind the front desk, her daughter is. The rest of the staff seems to consist entirely of nephews and neighbors and family friends, and in the remarkably rare moments when they can't find something with which to busy themselves, they tend to congregate in the rear part of the lobby, around the dining area. There they chat in the offhand, easy manner of people who know each other like books. It reminds you a bit of the folks sitting around in the living



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HOTELS

room after the Thanksgiving dishes are done.

And, trite as it sounds, the family feeling at the San Sui is extended to anyone who stays in this spruce little gem of a hotel, placed in the dead center of Taipei. If you arrive in the evening—as I did, after a day of business and travel too hectic by half—then the perpetually jolly Sophia will get you checked in right away. After that, if you're not in any particular hurry, you can sit downstairs with all the others, have a soothing cup of tea or a Taiwan Beer, and tell them what sort of day you've had. And you'll get the feeling they're really listening. It's the next best thing to a stay-at-home-with-a-Taiwanese-family arrangement—better, probably, because I can't imagine that the rooms of a private home could be any more comfortable than the San Sui's.

If, like me, you get weary at times with the International Nouveau Riche interior decoration that passes for luxury at any number of expensive hotels, you'll be pleasantly sur-

prised at the San Sui's accommodations. The rooms are pretty and tastefully decorated. The accent is on rattan and wicker (fittingly, in this part of the world). The beds are wonderfully firm, the carpeting is in muted but imaginative colors, the television and the radio, which is built right into the nightstand, are brand new, and the miniature refrigerator is well stocked with soda, juice, and beer. All these simple pleasures can be terribly refreshing to a soul sated with hotel glitz. You may even become so emboldened by the feeling of comfort that you're tempted to nose around the bathroom or the closet looking for breaches of cleanliness. Forget it, it's no use. Everything's spotless.

The San Sui's clientele largely consists of businesspeople, a great number of them Japanese—and if the Japanese favor a hotel, you *know* its service is up to snuff. The San Sui is also well situated, within walking distance of good shopping and many of Taipei's best restaurants. (The Northwest office, I should add, is two doors

down.) You're also a quick ride away in one of the city's inexpensive taxis from the city's main attractions: the National Palace Museum, with its monumental collection of Chinese art; the graceful, peaceful Confucius Temple; the immense new Chiang Kai-Shek Memorial Hall, with its bright blue roof; and all the others.

Moreover, the San Sui, despite its size, offers an impressive array of services to businesspeople: telex, access to office facilities, business data, interpreters, and the like. And the hotel takes a certain pride in catering to lone female travelers, who don't always find the going easy in Asia.

The kitchen is, like the hotel itself, small but accomplished. The American-style breakfasts will not disappoint, but I became rather fond of the Chinese version: a bowl of rice gruel surrounded by a smorgasbord of savories such as smoked fish and sautéed spinach. Once you get over the idea of eating such things so early in the day, you'll find them as hearty and filling as ham and eggs. And I remember with particular fondness the

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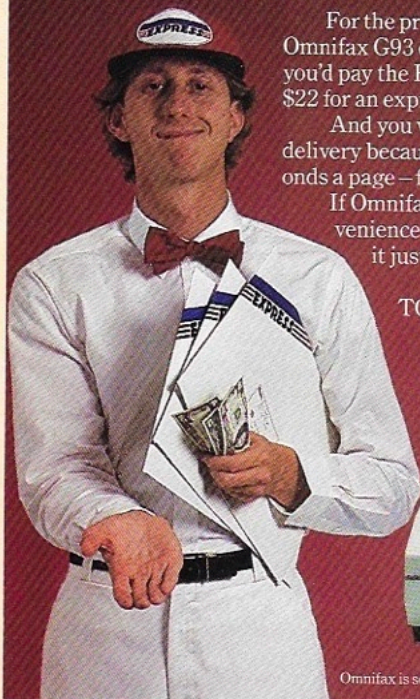
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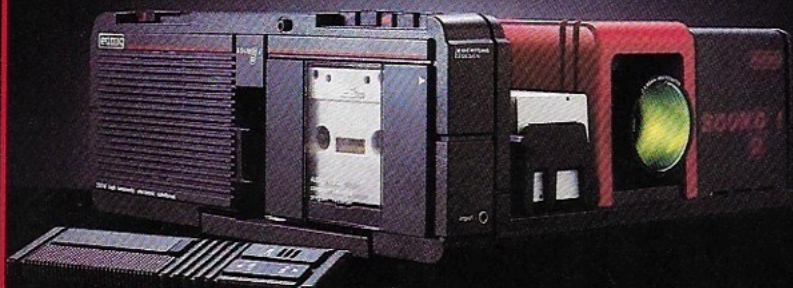
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HOTELS

seafood lunch Sophia whipped up one day on special request; the stars of that show were the largest prawns I have ever witnessed, lightly steamed, and succulent crabs that had received the same treatment. Right then and there, I decided that anyone who knows how to treat people as well as Sophia Lee does can have me as a guest anytime. —W.M.

FAIRMONT HOTEL, TOKYO

It's possible, I suppose, that some travelers wouldn't warm to the Fairmont. Its simplicity might not register with the sort whose notions of service run along the lines of chocolates on the pillow or carpeting that swallows your ankles. Built in 1951, before Tokyo's great phase of affluence and adoration of Western ways, the Fairmont recalls a time when modesty was a keystone of Japanese aesthetics—and also, admittedly, a time when the Japanese weren't so good at designing buildings so that the plumbing was hidden. A good traveler will look beyond such minor considerations.

While we're at it, a couple of other small caveats: The rooms are decorated plainly, with furnishings that are eminently comfortable but hardly brand new. Some of the carpet is a distinctly odd shade of green. None of this, however, is to suggest that the Fairmont is shabby; it simply has a pleasing, broken-in feeling that you'd never suspect from its distinguished, wood-paneled lobby.

And no one can carp with any of these small points in light of the Fairmont's overwhelming virtue—look out your window, and there in front of you is a curving avenue of cherry trees, then a placid green moat, then on the other side of the moat an outburst of trees (yes, in Tokyo) that make up the northwestern quarter of the Imperial Palace grounds. To the left, visible over the treetops, is the gracious, templelike roof of the Nippon Budokan. In the distance you can make out a few skyscrapers and a bridge humming with traffic, but these are minuscule reminders of present-day Tokyo. When

the Fairmont bills itself as "the quietest hotel in Tokyo," it is no vain boast. In fact, the self-effacement of not calling attention to the wonderful view is typically modest. At 232 rooms, it may be large for a small hotel, but in feeling it's as intimate as places a quarter its size.

You could make a very good case for the Fairmont being the best located hotel in the city. The Imperial Palace, a bit like New York's Central Park, is Tokyo's much needed nod to the natural world and is in the city's geographic center. (A primary difference between the two parks is that only certain sections of the palace grounds are open to the public.) As relentless as Tokyo can be, the hotel's peaceful surroundings are an ideal place to recoup oneself after a wearying day of business or sight-seeing.

Because, perhaps, the hotel has so long been a favorite of European business travelers, the staff knows how to attend to their needs. (The bartender in the Western-style bar also knows how to properly mix an American-style martini, a rare talent in this part of the world.) The help is

solicitous rather than subservient, but, in keeping with the Japanese sense of etiquette, you should expect to receive a copious number of bows when you enter or leave.

A pretty dining room off the wood-paneled lobby does a pleasant job with French cuisine and West-

ern-style breakfasts, while the coffee shop downstairs is a good place to give the Japanese breakfasts (as well as light lunches and dinners) a try. A tea lounge, with a glassed-in terrace overlooking the palace grounds, is a popular after-work gathering place. —W.M. □

GETTING THERE

Addresses and phone numbers for the hotels are as follows: Pousada de Sao Tiago, Fortaleza da Barra, Avenida Republica, Macau (telephone 78111 in Hong Kong); Hotel San Sui, 181, Sec. 2, Chung-Shan N. Rd., Taipei, Taiwan (597-1281); Fairmont Hotel, 2-1-17 Kudan-Minami, Chiyoda-ku, Tokyo 102, Japan (03-262-1151).

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KNOWING YOUR ONIONS

*In ancient Egypt, men swore upon them.
Today's cooks swear by them.*

BY JEAN ANDERSON

What a big, beautiful family the onion clan is! There are slim,

peppery spring onions and scallions, fawn-colored mild Spanish giants (which are heavenly when sliced raw onto hamburgers), pungent purple Italian onions, versatile all-purpose yellows, and succulent little silverskins that can be popped whole into stews and casseroles or alongside pot roasts. There are also leeks, shallots, chives, and, of course, garlic.

Though it doesn't seem possible, onions belong to the lily family, a species so ancient no one knows for sure where it originated. Apparently, man has always had onions. Indeed, food historians believe that prehistoric farmers cultivated onions in the Fertile Crescent of Asia Minor long before agriculture officially began.

In pharaonic Egypt, onions were held sacred; whenever a man took an oath, he swore upon an onion much as we do upon the Bible today. The Egyptians also believed so absolutely in the power of onions and garlic to keep men strong that they provided what in today's terms would be nearly \$2 million worth of them on the armies of slaves building the great pyramid at Cheops. Scarcely small potatoes.

Alexander the Great fed onions to his troops to increase their valor, women of the Middle Ages wore garlands of them to ward off the plague, and Gerard, in his mid-16th-century *Grete Herbal*, recommended onions as a cure for everything from mad dog bites to baldness. Even as late as the American Civil War, General Ulysses S. Grant attributed special medicinal properties to onions; in the summer of 1864, he notified the War Department, "I will not move my army without onions." He

got them—by the wagonload.

This belief in the medicinal magic of onions no doubt had much to do with their intense sulfurous smell, which is due, botanists tell us, to a volatile, acrid oil called allyl sulphide that smarts in the eyes and could, Benjamin Franklin once remarked, "make even heirs and widows weep." We now know that onions do not have curative powers or even particularly great nutritive value, although they do contain moderate amounts of iron and vitamin C.

There are actually two general categories of onions, though most people are not aware of the distinction. Dry onions include most of the varieties commonly used in cooking: the all-purpose yellows that are

Jean Anderson is a regular contributor to Northwest. Her latest book is The Food of Portugal, published by William Morrow & Co., Inc.



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FOOD

about the size of oranges; the juicy, sweet, tan Spanish that are as big as grapefruits; the largish, flat, white Bermudas; the baseball-size red or purple Italian onions, and the golf-ball-size whites or silverskins. All of these are dried (cured) before they are used.

The other category is green onions, encompassing leeks, scallions, and spring onions, which can be eaten right out of the ground. Each of these, of course, can also be cooked.

It's the raw onion, to be sure, that fouls the breath and keeps people at arm's length. As British clergyman-poet-satirist Jonathan Swift so sagely counseled early in the 17th century:

There is in every cook's opinion,
No savoury dish without an onion:
But lest your kissing should be
spoiled
The onion must be thoroughly
boiled.

CHINA

Stir-Fried Shrimp, Scallions, and Water Chestnuts

This is one of those skillet scrambles that requires you to move fast, so have all implements and ingredients ready before you begin.

- 8 large scallions, trimmed
- 1 large clove garlic, peeled and minced
- 1-inch cube fresh ginger, peeled and minced
- 2 tbsp. sesame oil
- 2 tbsp. peanut or corn oil
- 1 lb. shelled and deveined medium shrimp, split lengthwise
- 3 tbsp. dry sherry
- 3 tbsp. mirin (Japanese sweet rice wine)
- 1/4 cup soy sauce
- 1 tsp. cornstarch
- 2/3 cup thinly sliced water chestnuts

1. Slice four of the scallions thin. Cut the other four into matchstick strips and set them aside. Stir-fry the sliced scallions, garlic, and ginger in the combined oils in a wok or large skillet set over high heat for 2 minutes, until the mixture is limp.

2. Add the shrimp and stir-fry them for 3 minutes, just until they are pink. Remove the shrimp to a

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FOOD

heatproof bowl and reserve.

3. Combine the sherry, *mirin*, soy sauce, and cornstarch. Add the liquid to the wok and boil it, stirring constantly, for 2 to 3 minutes, until the sauce has thickened and become clear.

4. Add the reserved scallion strips and the water chestnuts, and turn them in the soy mixture for about 1 minute. Return the shrimp to the wok along with any accumulated juices and cook them, stirring often, for 2 minutes longer, until they are richly glazed. Serve at once over fluffy boiled rice. Serves 4.

SWEDEN

Herring, Leek, and Egg Appetizer

- 1 9-oz. jar herring tidbits in wine
- 3 small leeks, trimmed, washed well, and sliced tissue-thin
- 3 tbsp. chopped parsley
- $\frac{1}{3}$ cup freshly snipped dill
- 3 medium hard-cooked eggs, peeled and chopped fine
- 3 tbsp. fine dry bread crumbs
- $\frac{1}{4}$ cup unsalted butter, melted and skimmed of milk solids

1. Preheat the oven to 350°F.
2. Thoroughly drain the herring and arrange it over the bottom of a lightly buttered 9-inch pie pan.
3. Separate the leeks into rings and scatter them evenly over the herring. Sprinkle the parsley, dill, and eggs over the leeks, then scatter the bread crumbs evenly on top.
4. Drizzle the melted butter over the top of the mixture and bake it uncovered for 15 minutes. Ladle small spoonfuls onto small colorful plates. Serves 4 to 6.

SCOTLAND

Haddock, Potato, and Onion Chowder

- 2 oz. slab bacon, cut in $\frac{1}{4}$ -inch cubes
- 2 large yellow onions, peeled and coarsely chopped
- 3 medium celery ribs, trimmed and sliced thin
- $2\frac{1}{2}$ cups boiling water mixed with 2 tsp. salt
- 4 medium potatoes, peeled and cut in $\frac{1}{2}$ -inch cubes

2 lb. haddock fillets
1 qt. half-and-half cream
3 tbsp. unsalted butter
1/4 tsp. freshly ground black pepper

1. In a large kettle set over moderate heat, brown the bacon slowly for 10 to 15 minutes, until the drippings melt out and only crisp brown bits remain. Using a slotted spoon, transfer the browned bits to paper towels to drain.

2. Add the onions and celery to the kettle and sauté them slowly for 10 to 15 minutes, until they are golden. Do not brown them.

3. Meanwhile, cook the potatoes in the boiling salted water in a large covered saucepan over moderate heat for 15 minutes.

4. Pour the potatoes and their cooking water into the kettle. Lay the fish on top, cover the pot, and simmer the chowder for 10 to 15 minutes, just until the fish flakes at the touch of a fork (the fish will break apart as it cooks).

5. Add the cream, butter, and pepper and, over low heat, bring the chowder just to serving temperature—this will take about 5 minutes (do not allow the mixture to boil or it may curdle). Scatter in the reserved bacon, then ladle the chowder into soup plates and serve it with pilot biscuits or oyster crackers. Serves 8.

UNITED STATES

Yellow Squash and Onion Casserole

6 medium yellow squash, trimmed, scrubbed, and cut in 1/2-inch cubes
2 medium yellow onions, peeled and coarsely chopped
1/3 cup water
1 tsp. salt
1/4 tsp. freshly ground black pepper
1/4 tsp. freshly grated nutmeg
3 tbsp. unsalted butter
2 large eggs, beaten until frothy
3/4 cup fairly coarse soda cracker crumbs
1 tsp. sugar

Topping:

1/2 cup fine soda cracker crumbs
tossed with 4 tsp. melted unsalted butter

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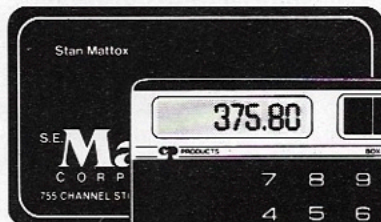
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FOOD

1. In a covered large saucepan set over moderately low heat, simmer the squash and onions in the water for 25 to 30 minutes, until they are very tender. Toward the end of the cooking, preheat the oven to 350°F.

2. Drain the squash mixture well, add the salt, pepper, nutmeg, and butter, and mash it with a potato masher. Quickly mix in the eggs, crumbs, and sugar. Spoon the mixture into a well-buttered 1½-quart casserole and scatter the topping evenly over the surface.

3. Bake the casserole uncovered for 45 to 50 minutes, until the top is nicely browned. (If you reduce the oven temperature to 300°F when the casserole is nearly done, it can be kept in the oven for as long as 45 minutes more. In fact, it develops a rich caramel flavor.) Serves 4 to 6.

UNITED STATES

Baked Pecan-stuffed Onions

6 Spanish onions, the size of navel oranges

1 cup unseasoned boiled rice

¾ cup finely chopped pecans

1 large egg, beaten until frothy

½ cup minced fresh mushrooms,
lightly sautéed in 2 tbsp. unsalted
butter

1 tsp. salt

¼ tsp. freshly ground black pepper

¼ tsp. freshly grated nutmeg

¼ crumbled leaf thyme

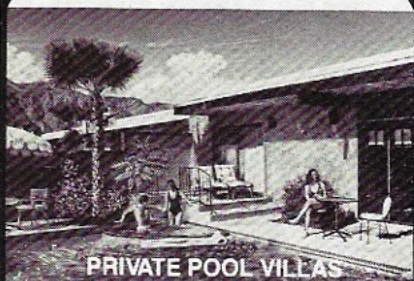
1. Preheat the oven to 350°F.

2. Peel the onions, then slice off the top quarter of each. Parboil the onions in about 1 inch of water in a covered kettle for 15 to 18 minutes, or until they are so tender that their insides can be scooped out easily. Drain them well, then very gently remove all but the outer two layers of onion, so that you have "cups" with walls about ¼-inch thick. If you have trouble removing the centers, use an apple corer to hollow them out.

3. Finely chop enough of the scooped-out onion centers to measure 1 cup. (Leftovers can be added to soups or stews.) Mix together the rice, pecans, and egg. Stir in the reserved cup of chopped onion, the mushrooms, salt, pepper, nutmeg,



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FOOD

and thyme. Fill the onion cups with the mixture, packing it in gently and mounding it up on top.

4. Arrange the onions in a pie pan and bake them uncovered for 30 to 35 minutes, until they are lightly browned. Serve as an accompaniment to meat. Serves 6.

WEST GERMANY

Leck Tart

This heavenly tart hails from the Black Forest. It's a first cousin to quiche and, most would agree, is even more delicious.

1 10-inch unbaked pie shell
1 egg white, beaten until frothy

Filling:

4 medium leeks, trimmed, washed well, and sliced thin
2 tbsp. unsalted butter
2 cups coarsely shredded, well-aged Emmentaler cheese
3 jumbo eggs, lightly beaten
1 1/2 cups half-and-half cream
1 cup milk
4 tsp. Kirsch
3/4 tsp. salt
1/4 tsp. freshly ground black pepper
1/4 tsp. freshly grated nutmeg
1/8 tsp. ground mace

1. Place a baking sheet on the middle oven rack and preheat the oven to 425°F. Brush the inside of the pie shell with the beaten egg white and allow it to air dry while you prepare the filling.

2. Stir-fry the leeks in the butter in a small skillet set over moderate heat for 4 to 5 minutes, until they are golden. Do not brown them. Scatter the leeks as evenly as possible in the pie shell. Sprinkle on the cheese, making as uniform a layer as possible.

3. Combine all the remaining ingredients and pour them into the pie shell. Set the tart on the baking sheet in the preheated oven and bake it uncovered for 10 minutes. Lower the heat to 325°F. and bake it for 30 to 40 minutes longer, just until the filling has set.

4. Remove the tart from the oven and cool it for 40 to 45 minutes before cutting. Serve as the first course of an elegant lunch or dinner or as

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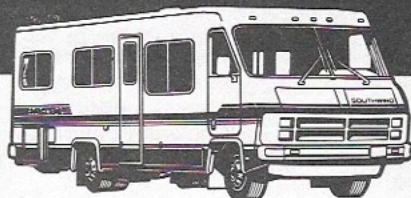
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FOOD

the main course of a light meal. Serves 8 to 10 as an appetizer, 6 as an entrée.

IRELAND

Champ (Mashed Potatoes and Scallions)

- 16 large scallions, trimmed and sliced thin (include green tops)
- $\frac{1}{2}$ cup heavy cream
- 4 tbsp. butter
- 3 cups hot, unseasoned mashed potatoes
- 1 tsp. salt
- $\frac{1}{2}$ tsp. freshly ground black pepper

1. Place the scallions, heavy cream, and butter in a small saucepan set over moderately low heat. Bring the mixture to a simmer, cover the pan, and cook for about 5 minutes, until the scallions are very soft.

2. Beat the scallion mixture into the mashed potatoes until the champ is fluffy and light. Season to taste with salt and pepper and, if the potatoes seem a little stiff, blend in a tablespoon or two of additional cream. Serves 4 to 6.

ENGLAND

Onions Hashed in Cream

- 5 Spanish onions, the size of navel oranges, peeled and halved crosswise
- $\frac{1}{3}$ cup milk
- $1\frac{2}{3}$ cups water
- 3 tbsp. unsalted butter
- $\frac{3}{4}$ tsp. salt
- $\frac{1}{4}$ tsp. freshly ground black pepper
- $\frac{1}{4}$ tsp. freshly grated nutmeg
- pinch ground mace
- $\frac{1}{2}$ cup heavy cream

1. Cook the onions in the milk and water in a covered, large saucepan over moderate heat for about 15 minutes, until they are crisp and tender. Drain them well, then chop them coarsely.

2. Return the onions to the saucepan, add the remaining ingredients, and cook them uncovered over the lowest heat, stirring often, for 10 to 12 minutes, until the cream reduces slightly. These are superb with roast chicken or turkey. Serves 4 to 6. □

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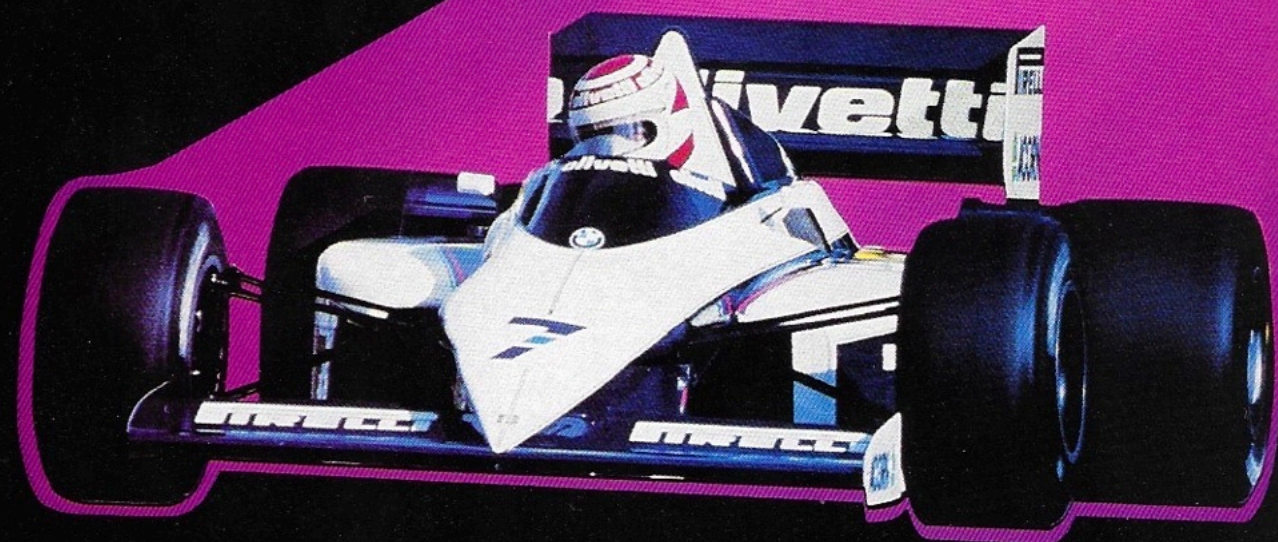


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She may be in her sixth decade of performing, but the queen of jazz singers hasn't lost an ounce of her magic.

ELLA FITZGERALD



BY JON PARELES

Clarity. Grace. Purity. Perfection. Words that listeners around the world have used to describe Ella Fitzgerald's singing. Whether she's appearing in New York City, London, or Tokyo, she can stroll onstage, lift a microphone, and transform just about anything that has a melody. "I only sing the way I feel," she says in explaining her style.

Her feel for a song is a marvel of agility and technical aplomb. "An arrangement for Ella," her longtime accompanist Tommy Flanagan has said, "is a framework in which to move. What would be musically risky for some singers, she pulls off easily."

On stage, Fitzgerald is a jazz perennial, with only a hint of graininess in her voice to suggest she's been performing for half a century. Ample evidence of her ongoing eminence was provided at this year's JVC Jazz Festival at New York's Lincoln Center. Opening the festival, she was her dependable, serenely virtuosic self—but with a few surprises. She made some unexpected choices of material; Billie Holiday's "God Bless the Child" was one, and in it she revealed a strain of melancholy that even long-time fans rarely hear. With microphone in one hand and handkerchief in the other, she also vaulted through scat-singing showpieces such as "How High the Moon," turning her three-octave range into a playground.

Fitzgerald can either chime out intact a songwriter's original melody—in a voice that has kept most of its girlish lightness and poise since the 1930s—or she can take a twisty, curvy slalom course through the song's harmonies. She can deliver each word with crystalline diction, or she can abandon a lyric entirely in favor of high-flown scat singing. Her approach is polished, yet utterly spontaneous; she doesn't sing a song the same way twice. "It's hard for me to sing anything real straight," she concedes.

Since the 1950s, awards have rolled in on a regular basis—13 Grammy Awards, including a Lifetime Achievement Award in 1967; a Kennedy Center performing arts

award in 1979; honorary degrees from Yale and Harvard; Lord & Taylor's Rose Award in 1980; the Harvard Hasty Pudding Club's Woman of the Year Award in 1982. There's even a school named after her: the University of Maryland's Ella Fitzgerald School for the Performing Arts. Yet, for all the acclaim that has come her way, as well as an audience that num-

bers in the millions, Ella Fitzgerald still by her own admission feels stage fright before every concert.

Born in Newport News, Virginia, and raised in an orphanage and by an aunt in Yonkers, New York, Ella Fitzgerald went to work as a teenager—not as a singer, but as a dancer—in Harlem clubs. On a friend's dare, the 16-year-old Ella entered a 1934

*"I never knew how good our songs were,"
Ira Gershwin once said,
"until I heard Ella Fitzgerald sing them."*



By 1948, when this photograph was taken, Ella Fitzgerald had become the leading exponent of the improvised singing called "scat."

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talent show at the Apollo Theater, whose audiences were famous for their vociferous approval, or disapproval. By the luck of the draw, Fitzgerald was preceded onstage by a brilliant dancer—too hard an act to follow. So instead of displaying her hoofing talents, she decided to sing

two songs by her idol, the woman she still calls Miss Connie Boswell, of the Boswell Sisters. Ella won the talent show's \$25 first prize. "I wanted to be a doctor," she once said, "until I won that amateur night at the Apollo."

The teenaged singer caught the at-

tention of two discerning jazz fans, talent scout John Hammond and saxophonist-bandleader Benny Carter. They recommended her to bandleader-arranger Fletcher Henderson, who auditioned her but never called back. "I guess I didn't make too much of an impression," she once noted drily. While accepting a \$50-a-week job singing at the Harlem Opera House, she kept looking for band work, and in 1935 the drummer-bandleader Chick Webb agreed to give her a tryout.

He wasn't floored, but he asked her to sing with the band at a Yale University show, and the response of the audience there convinced him to take her on. (Fifty-one years later, Yale awarded her an honorary degree.) When the Webb band settled in for a residency at Harlem's famous Savoy Ballroom, Fitzgerald was the singer. With the Webb band's brassy riffs spurring her on and the Savoy's national radio hookup bringing her exposure, she soon had a national reputation.

She gave the Webb band its first hit song. In 1938, Fitzgerald got the idea of swinging a nursery rhyme, "A-Tisket, A-Tasket," and badgered the band's arranger, Van Alexander, until he wrote a punchy, full-band setting for the tune. It took off, both musically and commercially, and marked the beginning of Fitzgerald's ascendancy in both the pop and jazz worlds. After Chick Webb died in 1939, she led the band for two more years before switching to smaller, more economical trio accompaniments.

Working the jazz circuit, she rubbed elbows with other great performers, among them Duke Ellington. "Once I had a big problem with a love affair when he and I were working in the same theater," she recalled in an interview, "and I turned to him for advice. He told me, 'Ella, it's like a toothache. If it's bad enough, you get rid of it. You miss it for a while, but you feel better afterwards.'"

Throughout the 1940s, Fitzgerald's voice and her music continued to blossom. The decade carried

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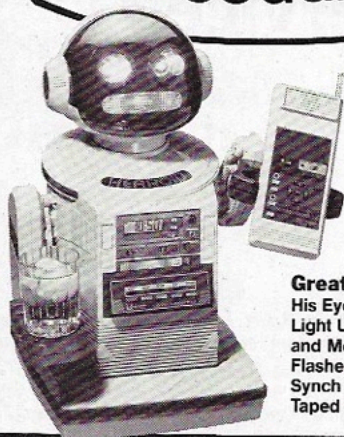
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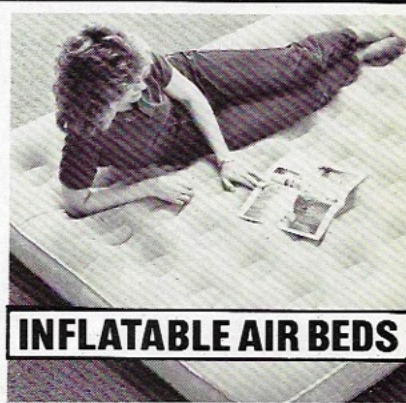
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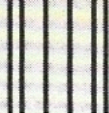
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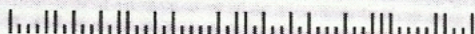
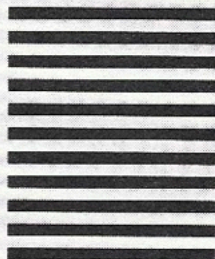
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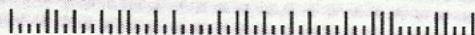
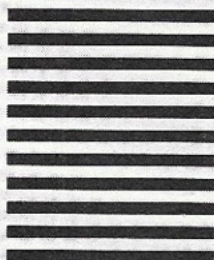
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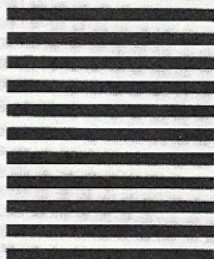
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jazz from swing to be-bop, and with her nimble range and unerring rhythmic sense, Fitzgerald was ready for be-bop's breakneck tempos and daredevil harmonies; nowadays, she still cuts loose in be-bopped versions of songs such as "Cherokee." One jazz historian, Barry Ulanov, even credits Fitzgerald for coining the phrase "be-bop" during a flight of scat-singing. For a time, in fact, Fitzgerald was on the cutting edge of the jazz avant-garde. "I thought that bop was *it*," she said. "But it finally got to the point where I had no place to sing."

At that point, a savvy manager named Norman Granz took her career to a new plateau. Saying, "I want Ella to make enough bread so she can afford to take a couple of months off every year," he added her to the lineup of his hugely popular touring jam sessions, Jazz at the Philharmonic. They were marathon shows that climaxed with saxophone battles and other musical fireworks, and they proved that jazz had a place on the concert stage. For Fitzgerald, whose pet peeve about club work had always been having to sing in clouds of smoke, it was a thoroughly congenial setting. And the years of Jazz at the Philharmonic shows gave her a chance to trade ever more extroverted scat-singing solos with some of the best horn players in the business.

Granz also helped Fitzgerald shape her repertoire, making her a model for American popular singers. While modern jazz was pulling away from pop, becoming ever more complex, Granz urged Fitzgerald to bridge the two, adding meaty but familiar pop songs to the jazz repertoire she loved.

Like many young singers, the teen-aged Fitzgerald had initially signed to a restrictive, long-term record contract—in her case with Decca, on whose albums her voice was often squandered in forgettable songs. But when she was able to sign with Granz's Verve label in the 1950s, she embarked on a series of "Songbooks," albums that spotlighted individual songwriters in classy arrangements.

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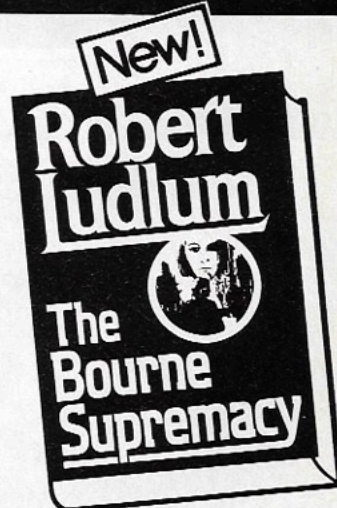


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The sequence began with "The Cole Porter Songbook" and continued through the works of Johnny Mercer, Jerome Kern, Duke Ellington, Harold Arlen, the Gershwins, and Rodgers and Hart, among others. Although she had already recorded an adventurous album called "Ella Sings

Gershwin," accompanied only by the pianist Ellis Larkins, the lush "Songbook" albums helped to establish the lasting respectability of American pop songs. "I never knew how good our songs were," Ira Gershwin once said, "until I heard Ella Fitzgerald sing them."

"When Norman Granz and I began recording the 'Songbook' series in the mid-1950s, it just seemed that more people began to like my singing," Fitzgerald said recently. "The awards I started winning didn't make me feel important, but they made me realize people loved me."

Jazz musicians loved her, too. Fitzgerald made an extraordinary album with Duke Ellington and his band members, "Ella at Duke's Place"; she also sang with the Ellington band in a Granz-produced television special in 1966. Fitzgerald also made albums with the Count Basie Band and with Louis Armstrong, and she rejoined Armstrong for a highly eccentric project, a recording of the George Gershwin opera *Porgy and Bess*.

Since the 1950s, Fitzgerald has made all kinds of songs her own: show tunes, jazz songs, bossa novas, even a few tunes from the rock repertoire—anything that would provide a springboard for her ever-changing, ebullient vocal lines. "What I try to do in my act is satisfy everybody," she has said; that everybody includes ordinary pop listeners as well as jazz devotees. She continually topped listeners' and critics' polls, and it has been estimated that by the end of the 1950s, she had sold more than 25 million records. She even made a few forays into the movies, acting in *Pete Kelly's Blues* and a considerably unmemorable film, the 1960 *Let No Man Write My Epitaph*, in which she played a drug-addicted nightclub singer—a long way from typecasting.

Her public image, through the years, has been a truer one: the blithe spirit unfurling endless melodies. The world may have lost a dancer when Fitzgerald's stage fright changed her career, but for more than 50 years, her music has been spinning and leaping and pirouetting, sometimes even defying gravity, through the songs Fitzgerald loves. For millions of listeners, her songs dance in the ear. □

Jon Pareles is a music critic for The New York Times.

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"Micro Eye was at the top of the heap, number one in sensitivity to X Band radar... proved remarkably sensitive in the real-world tests."

Road & Track, April 1985

Dash Model 834S



THE FACTS ON RADAR DETECTION



"If a remote-dash mount design fits your needs, this is clearly the one to buy."

Car & Driver, March 1985

Remote Model 837

"UNQUESTIONABLY, THE BEL MICRO EYE IS A TOP PERFORMER!"

This is what **Road & Track** had to say after testing the country's leading radar detectors. Unquestionably. Without qualification. Just the simple facts.

PROVEN EFFECTIVE

Other detectors may claim to be the best — but the latest tests conducted by North America's most respected auto magazines prove otherwise. The MICRO EYE® dash and remote models both ranked first. Overall. Conclusive proof of MICRO EYE's superior detection ability. Around bends, over hills and on the straightaway. City or highway. MICRO EYE® picks up police radar miles before he can pick up on you.

DASH/VISOR MODEL

Of the ten competitors evaluated, **Road & Track** confirmed that "Micro Eye was at the top of the heap, number one in sensitivity to X Band radar . . ." All in all, it "proved remarkably sensitive in the real-world tests. It placed 1st in the hill cresting test . . . and it also has the most effective filter against such (signal emission) leakage from other units." Quite simply, the MICRO EYE®'s computer integrated technology enables it to monitor incoming signals and virtually eliminate

those which are not police-originated. The test concludes, "BEL is to be commended for building a unit that offers both superior sensitivity to police radar and effective screening of pollution from other detectors." What more need be said.

REMOTE MODEL

Car & Driver recently conducted a test of their own on remote-mounted radar detectors. In this category, as well, the MICRO EYE® came out on top. It ranked "first overall in sensitivity and also did admirably well in our selectivity test (False Alarms from Other Radar Detectors)" and torture test." The MICRO EYE® remote model is hidden from view. Only you know it's there. And "its compact size and flat cables minimize installation hassles." Everything is simplified. There are no control knobs that have to be adjusted. Just set it to city or highway driving and you're on your way. According to **Car & Driver**, "If a remote-mount design fits your needs, this is clearly the one to buy."

THE LEADING CHOICE

With endorsements like these, it's obvious that this is the year of the MICRO EYE®. If you're considering a radar detector, you now have the facts to make the right choice. Dash or remote-mount. The decision is yours. Either advanced

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(NY residents add applicable tax. Prices higher in Canada)



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NORTHWEST DUTY-FREE BOUTIQUE

As a service to our passengers, Northwest Airlines has an attractively priced selection of duty-free items on board all international flights. During the flight, a flight attendant will make an announcement about the purchase procedure. Please wait for this information before placing your order. Some foreign currencies are accepted. If you have the correct change, it will expedite our service. The credit cards shown here will also be accepted for in-flight duty-free purchases. Due to weight and space restrictions, some items may not be available on all flights.



TOILETRIES AND PERFUME

Aramis Men's After-Shave, 4 oz.	\$13.00	AP
Cacharel Anais Anais Eau de Toilette Spray, 50 ml.	\$15.00	A
Chanel No. 5 Perfume, 1/4 oz.	\$26.00	AP
Chanel No. 19 Eau de Toilette	\$22.00	P
Christian Dior Eye Care Cream, 15 ml.	\$26.00	P
Christian Dior Pressed Powder Compact	\$10.00	P
Christian Dior Diorissimo Perfume, 1/4 oz.	\$26.00	P
Elizabeth Arden Colourworks Make-Up Case	\$14.00	AP
Elizabeth Arden Perfect Partners Lipstick and Nail Polish Set	\$10.00	AP
Elizabeth Arden Visible Difference Moisture Cream Complex, 2 1/4 oz.	\$24.00	AP
Estée Lauder Private Collection Perfume, 7 ml.	\$36.00	P
Estée Lauder White Linen Perfume Spray, 60 ml.	\$24.00	A
Guerlain Mitsouko Perfume, 1/4 oz.	\$26.00	P
Guerlain Shalimar Eau de Toilette Spray, 50 ml.	\$20.00	A
Hermès Calèche Perfume, 1/4 oz.	\$26.00	P
Jean Patou Joy Perfume, 1/4 oz.	\$50.00	AP
Madame Rochas Parfum Natural Spray, 1/4 oz.	\$26.00	P
Nina Ricci L'Air du Temps Eau de Toilette Spray, 4 oz.	\$24.00	A
Nina Ricci L'Air du Temps Natural Spray, 1/4 oz.	\$26.00	P
Yves St. Laurent Kouros Tonique Après Rasage, 50 ml.	\$14.00	AP
Yves St. Laurent Opium Eau de Toilette Spray, 36 ml.	\$24.00	A

LIQUOR

Bailey's Irish Cream Liqueur, 700 ml.	\$8.00	A
Beefeater Gin, 750 ml.	\$6.00	A
Camus Napoleon Cognac, 700 ml.	\$25.00	P
Camus VSOP Cognac, 750 ml.	\$16.00	A
Camus XO Cognac, 700 ml.	\$45.00	P
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Chivas Royal Salute 21-year-old Scotch, 700 ml.	\$50.00	P
Glenfiddich Single-malt Scotch, 750 ml.	\$14.00	AP
Johnnie Walker Black Label Scotch, 750 ml.	\$12.00	AP
Remy Martin XO Special Cognac, 700 ml.	\$55.00	P

GIFTS

Hermès Silk Scarf	\$90.00	P
Nina Ricci Silk Necktie	\$20.00	AP
Parker Rollerball Pen	\$4.00	A
Northwest Model Aircraft Sets	\$10.00	AP

CIGARETTES (per carton)

Benson & Hedges	\$9.00	A
Camel Lights	\$8.00	P
Dunhill International	\$10.00	AP
Kent	\$8.00	P
Marlboro	\$8.00	AP
Marlboro Lights 100s	\$9.00	A
Mild Seven	\$7.00	P
Prince	\$9.00	A
Rothman International	\$9.00	A
Salem Lights Menthol	\$8.00	P

A = Items available on transatlantic flights

P = Items available on transpacific flights

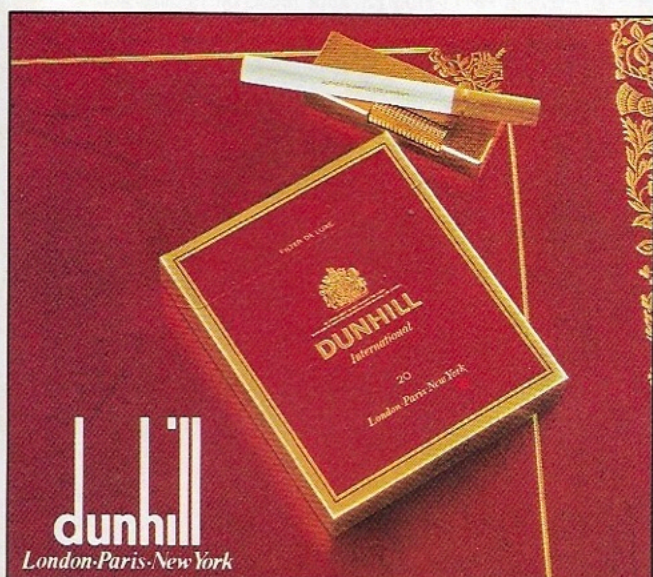
S = Items available on Scandinavian flights

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EAU DE TOILETTE SPRAY \$24.00 DUTY-FREE (Atlantic flights only),
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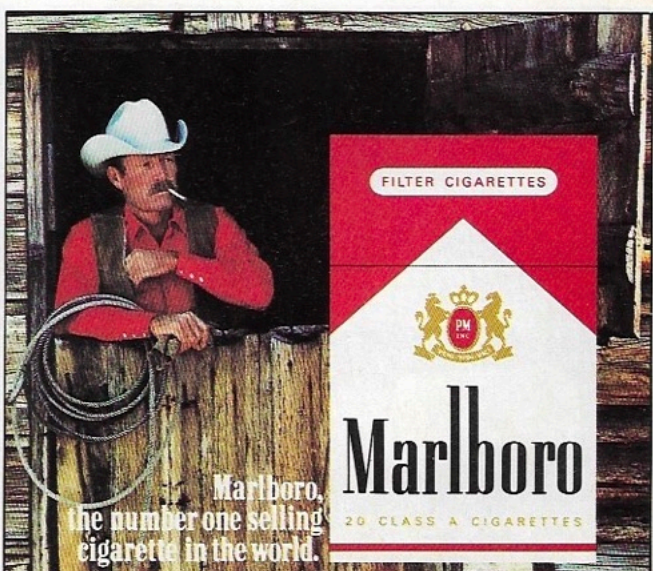
\$10.00 DUTY-FREE (Atlantic and Pacific flights)



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SHALIMAR \$20.00 DUTY-FREE (Atlantic flights only)
MITSOUKO \$26.00 DUTY-FREE (Pacific flights only)



\$8.00 PER CARTON DUTY-FREE (Atlantic and Pacific flights);
MARLBORO LIGHTS 100s \$9.00 PER CARTON DUTY-FREE
(Atlantic flights only)

NORTHWEST DUTY-FREE BOUTIQUE

For a complete list of duty-free prices, see page 76.



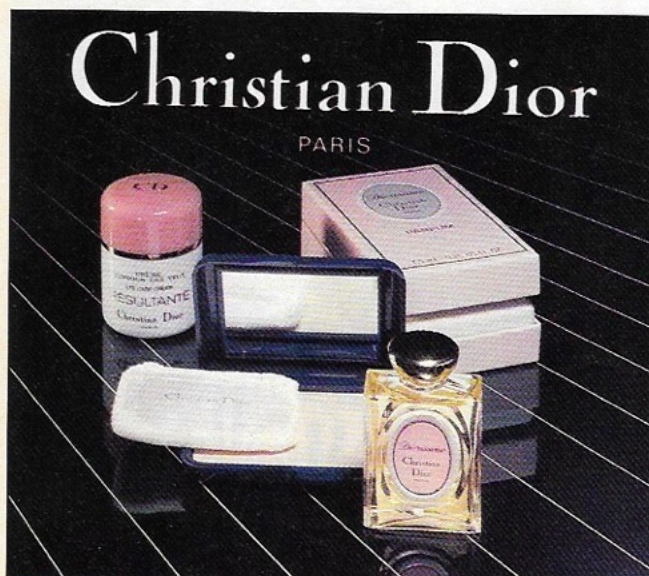
\$15.00 DUTY-FREE (Atlantic flights only)



\$5.00 DUTY-FREE (Scandinavian flights only)



\$8.00 PER CARTON DUTY-FREE (Pacific flights only)



PRESSED POWDER \$10.00, DIORISSIMO PERFUME and RESULTANTE EYE-CARE CREAM \$26.00 DUTY-FREE (Pacific flights only)



\$13.00 DUTY-FREE (Atlantic and Pacific flights)

CLASSIC BOTTLE - REFILLABLE SPRAYS
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CHANEL

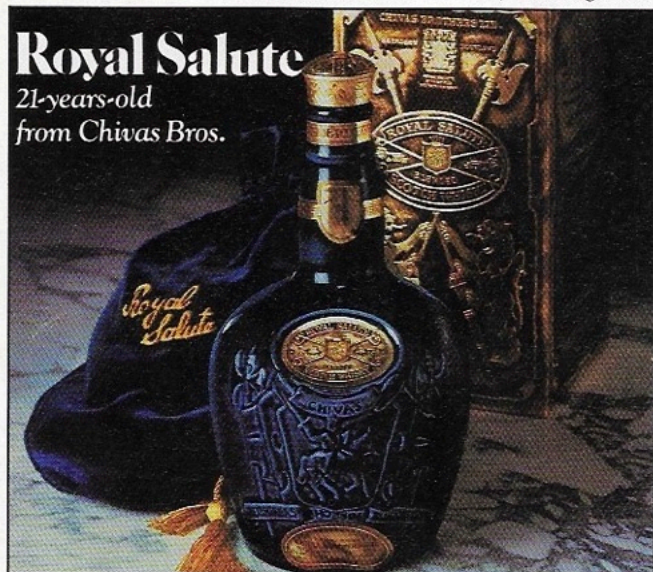
CHANEL NO. 5 PERFUME \$26.00 DUTY-FREE (Atlantic and Pacific flights)
CHANEL NO. 19 EAU DE TOILETTE \$22.00 DUTY-FREE (Pacific flights only)



\$25.00 and \$45.00 DUTY-FREE (Pacific flights only)

Royal Salute

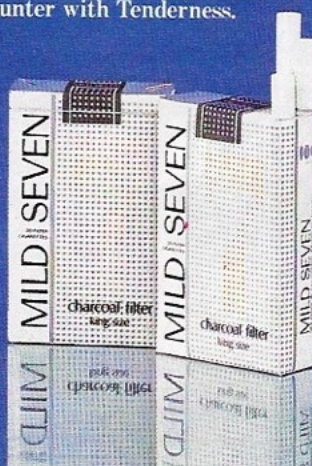
21-years-old
from Chivas Bros.



\$50.00 DUTY-FREE (Pacific flights only)

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An Encounter with Tenderness.



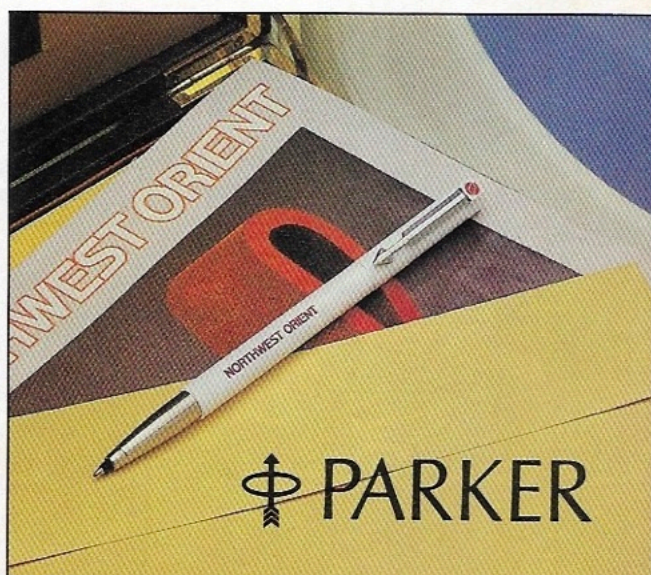
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JAPAN TOBACCO INC.

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FAZER CHOCOLATES \$4.00 DUTY-FREE; MARABON DAJM
CHOCOLATES \$3.00 DUTY-FREE (both on Scandinavian flights only)



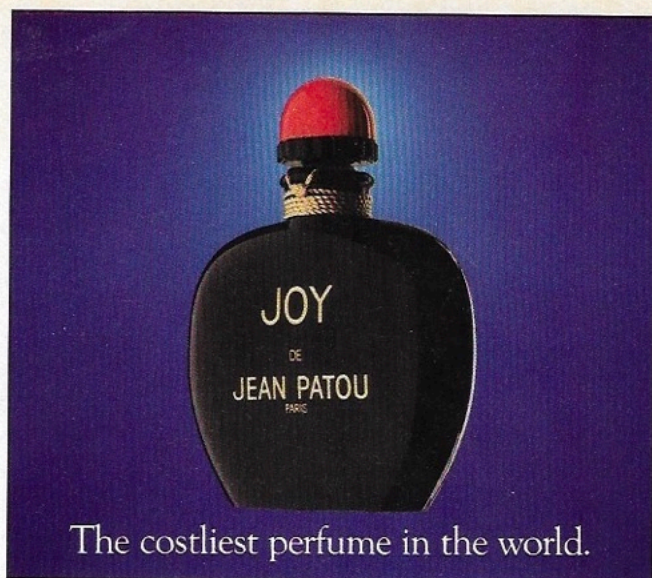
\$4.00 DUTY-FREE (Atlantic flights only)

NORTHWEST DUTY-FREE BOUTIQUE

For a complete list of duty-free prices, see page 76.



\$14.00 DUTY-FREE (Atlantic and Pacific flights)



\$50.00 DUTY-FREE (Atlantic and Pacific flights)



\$8.00 PER CARTON DUTY-FREE (Pacific flights only)



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		Visitors	Residents	
Canada	1 bottle	200	200	RQ
Denmark	1 bottle	400	200	2 oz.
W. Germany	1 bottle	400	200	2 oz.
Guam	1 bottle	300	RQ	RQ
Ireland	1 bottle	400	200	2 oz.
Malaysia	1 bottle	200	200	limit M \$50
Norway	1 bottle	400	200	2 oz.
Sweden	1 bottle	400	200	RQ
United Kingdom	1 bottle	400	200	2 oz.
Hong Kong	1 bottle	200	200	RQ
Japan	3 bottles	400	200	2 oz.
Republic of Korea	2 bottles	400	200	2 oz.
Philippines	1 bottle	300	0	RQ
Taiwan	1 bottle	200	200	RQ
United States	1 bottle	200	200	RQ

RQ = "Reasonable quantity for personal use."

FLIGHT ATTENDANT OF THE MONTH



Auslin Valmont decided early in life that she wanted to pursue a career of serving people, which ties in nicely to her position as a flight attendant with Northwest Airlines. And she has been so successful that she has been named Northwest's Flight Attendant of the Month.

Valmont began her work as a flight attendant with another airline, but the sight of a Northwest 747 so impressed her during a layover in San Francisco that she developed an instant interest in the airline.

"I researched Northwest and thought it would be a good experience to live in the cold climate of Minnesota and learn about that part

of the United States," says Valmont, a native of Saint Lucia in the British West Indies. She hasn't regretted the move to Northwest, which she made in 1979. "It's been like a dream come true," she says.

She takes a great deal of pride in her job and in her airline. "Although I do receive a nice paycheck, I get personal satisfaction from a passenger commenting that I smiled or was pleasant," she says. "Anyone can pass out food. It's how you do it that counts, and that comes from inside."

Passengers are encouraged to evaluate their flight crews on the customer comments form in *Northwest* magazine.



A WORD ON THE WEATHER

Flight 46 is within minutes of departure for its last journey of the day: a 65-minute flight from Chicago's O'Hare International Airport to Minneapolis-St. Paul International. "Sorry," says a pleasant voice over the loudspeaker. "There's a thunderstorm that will delay us about 30 minutes."

Here in Chicago, it's bright and sunny. A bit muggy, perhaps. But a thunderstorm? Impossible.

In the cockpit, Ron Heitritter, the flight captain, knows it isn't impossible. Ten minutes earlier, he had received news of the storm over Northwest's radio system and has already plotted it on a special map. He knows how fast the storm is traveling, where it's headed, how high it is, and where the worst areas are.

The system that keeps the flight crew so well informed is known as the Turbulence Plot Program (TPP), developed by Northwest and now in use by other commercial carriers. Northwest is tapped into the National Weather Service's extensive radar mapping and weather forecasting system and receives weather information the moment it's available

rather than on an hourly basis, as is the case with many airlines. TPP is one part of Northwest's unique meteorology weather safety program, developed under the guidance of Daniel F. Sowa.

Sowa's contributions to TPP, especially regarding low-level wind shears and clear air turbulence, have earned him awards from the Flight Safety Foundation, the United States Department of Commerce, and the Air Transportation Association of America.

His first big breakthrough in forecasting came when he correlated a number of severe weather conditions to the terrain above which they developed. In simplest terms, he says, the earth receives energy from the sun, absorbs it, converts it to heat, and reflects it into the air. The amount of energy received depends on the earth's proximity to the sun, which is in turn affected by the time of day, latitude, and season. The amount of heat reflected by the earth's surface depends on the altitude and on the characteristics of the surface receiving the energy: water, flatlands, mountains, and deserts all

For Northwest's worldwide route map, open the gatefold. →

reflect different amounts of heat. The difference between the amount of energy absorbed and the amount of heat released creates air temperature variations and, consequently, differences in air pressure.

In mountainous areas, Sowa found, air glides over the mountain tops. Light, cool air might form little cap clouds, but as it comes down the mountain, it is heated and accelerates. When it hits the valley floor, some air will spread horizontally, forming a warm, dry wind.

But there is a great deal of air that, when it hits the valley floor, turns around and heads back up the mountain. If the descending air meets the rising air and turns it, the resulting rotor cloud can destroy an airplane that gets caught in it.

Sowa's other major breakthrough was in the area of wind shears, a condition caused by the friction created when warm and cold fronts pass over each other, which can increase the speed of winds below 10,000 feet in altitude by 20 knots (approximately 23 mph) in ten seconds or less. His research has also led to the development of techniques to forecast clear air turbulence, thunderstorms, and trough-line conditions.

Just as important as Sowa's findings is the fact that Northwest instituted a program to teach every crew member about each weather condition and how to handle it, if necessary. "Northwest really backs up its pilots in weather and safety measures," says flight captain Heitritter. "Any time the captain sees weather that is different from what has been forecast, he has the authority and the responsibility to obtain a route deviation or hold, to get additional information or forecasts—whatever he needs to have the maximum assurance of a safe flight." □

CBS on Northwest



Northwest Airlines is pleased to be showing segments of "CBS Morning News" and "60 Minutes" on many of its domestic and international flights.

On international flights entering the United States, a special edition of "CBS Morning News" will be offered. The program is a lively and intelligent look at current events and personalities.

Special versions of "60 Min-

utes" edited to half-hour lengths are scheduled on many domestic flights, as well as for international flights departing from the United States. Harry Reasoner, Mike Wallace, Morley Safer, Ed Bradley, and Diane Sawyer are the hosts of this thought-provoking, award-winning program.

The audio tracks of both programs will be broadcast over channels 1-4.



NORTHWEST

INTERNATIONAL ROUTE MAP

HOW TO USE THE TIME ZONE TABLE

The list below identifies the time zone of each city on the map (zones are labeled A through K). To compare the time between two cities, use the time zone table on the next page. The time zones form the vertical columns of the table. Read the table horizontally to determine the time of day between any two time zones. For example, if it is 10:00 am in Minneapolis (Zone E) the time in London can be found by moving across to column G—it is 4:00 pm.

TIME ZONES OF CITIES SERVED BY NORTHWEST AIRLINES

City	Time Zone
Anchorage	B
Boston	F
Canton	E
Chicago	E
Copenhagen	H
Detroit	F
Edmonton	D
Frankfurt	H
Glasgow	G
Grand Cayman	F
Hankou	L
Hong Kong	J
Honolulu	A
London	G
Los Angeles	C
Manila	J
Memphis	E
Miami	F
Minneapolis	E
Montreal	F
New York	F
Oakland	C
Osaka	K
Oslo	H
Peking	K
Puerto Vallarta	E
St. Paul	E
San Francisco	C
Seattle	C
Seoul	K
Shanghai	J
Shannon	G
Singapore	J
Stockholm	H
Tacoma	C
Tapai	J
Tokyo	K
Toronto	F
Winnipeg	E

MAP LEGEND

— Passenger and cargo route

--- Cargo route only

1 Length of route in ground miles

2 Distances are indicated in statute miles. One statute mile = 1.61 kilometers.

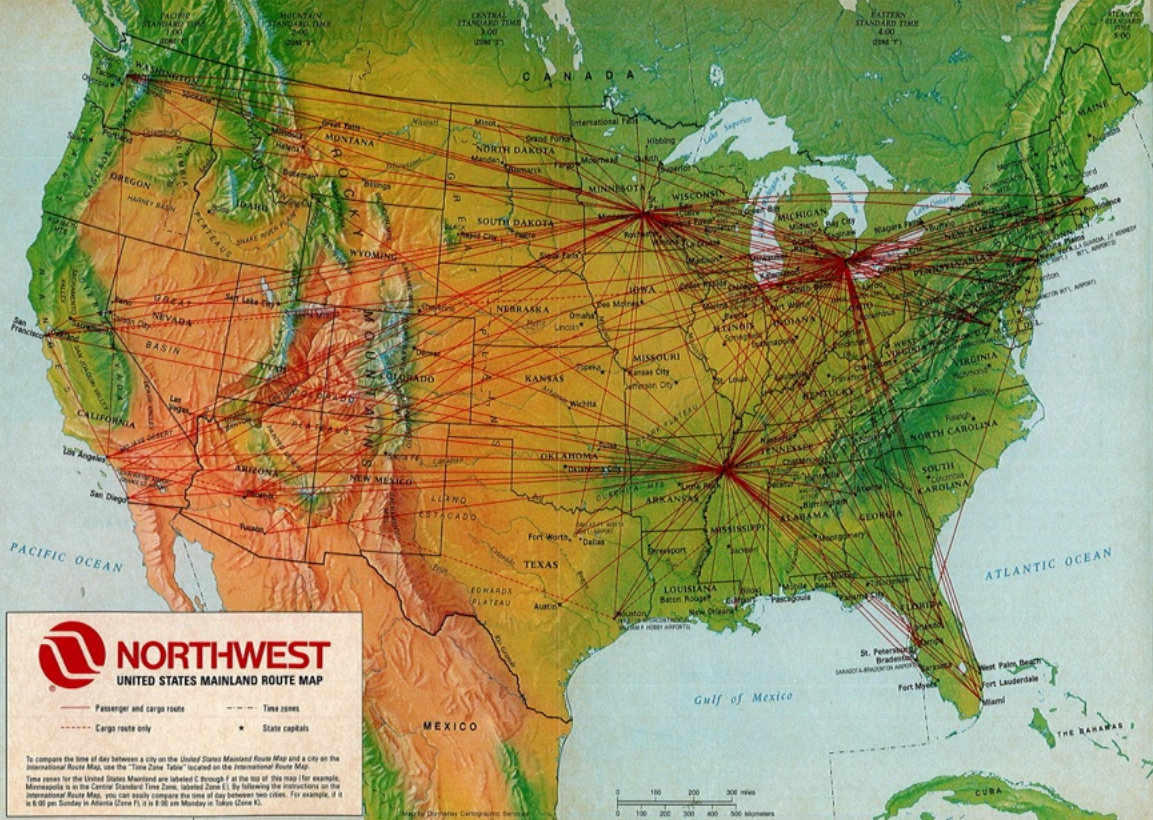
3 This map was the winner of an "Outstanding Achievement" award in the 1983 Annual Map Design Competition sponsored by the American Congress on Surveying and Mapping.

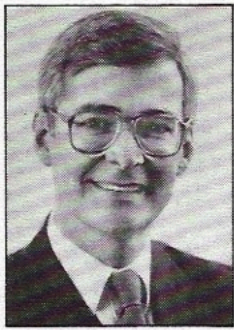
Map by Donnelley Cartographic Services

	A	B	C	D	E	F	G	H	J	K	L
MIDNIGHT	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm
1:00 am	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm
2:00 am	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm
3:00 am	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm
4:00 am	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm
5:00 am	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm
6:00 am	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm
7:00 am	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm
8:00 am	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm
9:00 am	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm
10:00 am	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm
11:00 am	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm
NOON	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm
1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm
2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm
3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm
4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm
5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm
6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm
7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm
8:00 pm	9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm
9:00 pm	10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm
10:00 pm	11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm
11:00 pm	12:00 pm	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm
MIDNIGHT	1:00 pm	2:00 pm	3:00 pm	4:00 pm	5:00 pm	6:00 pm	7:00 pm	8:00 pm	9:00 pm	10:00 pm	11:00 pm

Note: Times shown are "Standard Time". Adjustments must be made for months in which "Daylight Saving Time" or "Summer Time" are in effect.







Bert J. Bushfield

Vice President In-Flight Services

WE VALUE YOUR COMMENTS:

Wir schätzen Ihre Meinung:

Vi värdesätter dina kommentarer:

私達は、皆さまのご意見を大切に致します。

我們重視您的意見

저희는 귀하의 논평을 존중합니다.

Welcome Aboard!

I want to hear about the things we do right and the things we need to improve.

Herzlich Willkommen an Bord

Bitte teilen Sie mir mit, welche Leistungen Ihnen zusagen und wo wir evtl. noch verbessern müssen.

Välkommen ombord!

Jag vill gärna veta vad som är bra med vår service och vad som behöver förbättras.

本日は本機ご搭乗有難うございました。機内サービスその他をより一層充実する為にお気付きの点、御意見等を伺いたいと存じます。

歡迎搭乘本班機

我們想知道有那些事情我們做得好，還有那些需要改善

답승을 환영합니다.

저희가 잘하고 있는 일과 앞으로 개선해야 할 일들을 알고저 합니다.

1 Date: Day/Mo. Datum: Tag/Monat Datum: Dag/Månad 日付: 日/月 日期 날짜 월/일	2 Flight number Flug-Nummer Flygnummer 便名 班機號碼 비행기편 번호	3 Seat number Platz-Nummer Platsnummer 座席番号 座位號碼 좌석번호
--	---	--

4 City where you began your travel: Abflughafen: Flygresan påbörjades i: 出発地 出發地點: 출발지점:	5 Destination: Reiseziel: Flygresan avslutas i: 目的地 目的地: 목적지:
---	--

6 We would like you to rate specific features of your flight today. Please check the appropriate box.

Wir bitten Sie auch um Ihre Bewertung der nachstehenden Serviceleistungen auf diesem Flug. Bitte das zutreffende Kästchen ankreuzen.

Vi ber er betygsätta dagens flyg. V.g. kryssa för i lämplig ruta:

本日のフライトの印象を印して頂きたいと存じます。該当する個所に印をつけて下さい。

請您提供寶貴的意見，在下列空格中選擇適當者，對本次飛機作一評定

오늘 귀하의 항공여행중 특정한 사항에 대한 평가를 바랍니다. 다음 해당되는 네모란에 표시해 주십시오.

		Excellent Ausgezeichnet Utmärkt 大変よい 極好 매우 우수	Good Gut Bra よい 良好 우량	Average Mittelmäßig Medelmåttig 普通 尚好 보통	Poor Schlecht Dålig 悪い 不大好 열등
NWA Airport services Service am Flughafen Service på flygplatsen	空港におけるサービス 機場服務 공항 접대	☐	☐	☐	☐
Cabin service Bordpersonal Service ombord	機内サービス 機艙內的服務 여객실 접대	☐	☐	☐	☐
Quality of food Qualität der Mahlzeiten Matens kvalitet	食事の質 食物品質 음식의 품질	☐	☐	☐	☐
In-flight movie/audio programs In-flight Film/Musikprogramme Film/stereo musik	機内映画/音楽 在飛行中的娛樂節目(電影節目、音樂) 기상영화 / 시청 프로그램	☐	☐	☐	☐
Overall flight rating Gesamtbewertung Sammanfattande omdöme	フライトの総合評価 在飛行中各項服務總評 전체적 비행 평가	☐	☐	☐	☐



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Brent Baskfield
Vice President, In-flight Services
Northwest Orient Airlines
Minneapolis/St. Paul International Airport
St. Paul, MN 55111



7 To continually improve our service to you, we need suggestions. Please identify any area of our service which you believe should be improved.

FOLD HERE

Um unseren Service ständig zu verbessern, brauchen wir Ihre Vorschläge. Bitte bezeichnen Sie evtl. Serviceleistungen, die Sie für verbesserungsbedürftig halten.

För att hela tiden kunna förbättra vår service, behöver vi Era förslag. Identifiera gärna vilket område av vår service som Ni tycker behöver förbättras.

今後共、皆さまに対するサービスの改善を続ける為に、皆さまのご意見をおきかせ下さい。改善の必要があるとお考えのサービスその他お気付きの点をお書き下さい。

爲了繼續改進對乘客們的服務，我們需要你提供你寶貴的意見，對於各項服務，你認爲在某些地方需要改善，請具體提出。

귀하에 대한 서비스를 계속 향상시키기 위하여 저희는 귀하의 건의를 원합니다. 저희 서비스면에서 개선해야 할 점이 있다고 믿으시면 어느 부문을이건 명시해 주십시오.

Your name	Name	Ditt namn	お名前	你的姓名	귀하의 성명
Home address	Privatanschrift	Hemadress	ご住所	住址	집 주소
				Zip	PLZ
				Postnummer	郵便番号
				郵便號碼	우편번호

Thank you for flying Northwest Orient Airlines. ノースウエスト オリエンツ航空にご搭乗ありがとうございました

Besten Dank für Ihren Flug mit Northwest Orient Airlines.

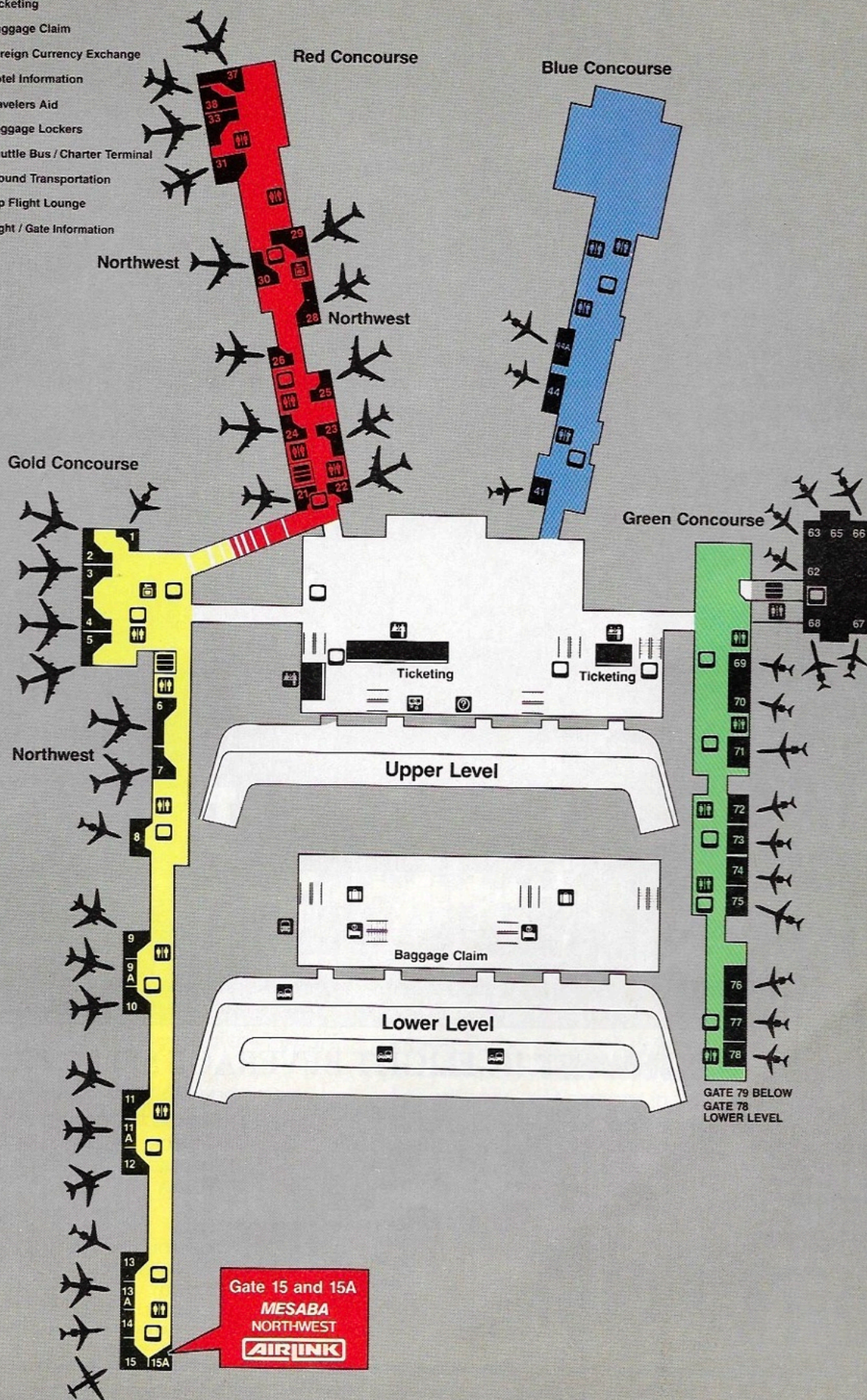
西北航空公司非常感謝你的光顧。

Tack för att Ni flyger med Northwest Orient Airlines.

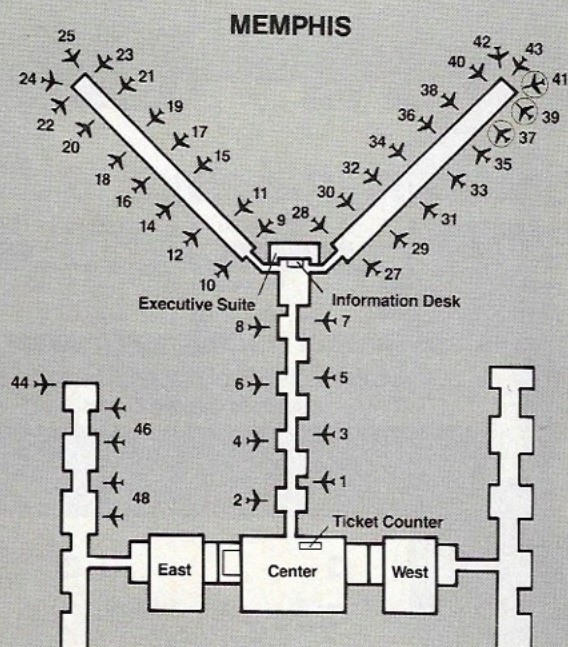
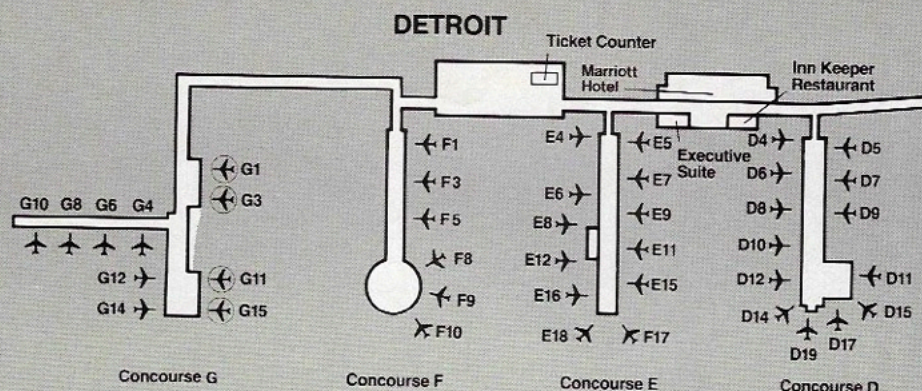
Northwest Orient Airlines 를 이용해 주시어 감사합니다.

Minneapolis / St. Paul International Airport

- Toilets
- Ticketing
- Baggage Claim
- Foreign Currency Exchange
- Hotel Information
- Travelers Aid
- Baggage Lockers
- Shuttle Bus / Charter Terminal
- Ground Transportation
- Top Flight Lounge
- Flight / Gate Information



Hub City Airport Diagrams



NORTHWEST IN-FLIGHT BEVERAGE SELECTION

WINES

SPARKLING WINES,
VERMOUTH, AND
SHERRY (First and
executive class only)
SEAGRAM'S WINE
COOLER (Domestic
flights only)
STILL WINES
Worldwide
US \$2.00

COCKTAILS

MANHATTAN
MARTINI
BLOODY MARY
SCREWDRIVER
Worldwide
US \$3.00

LIQUEURS

AMARETTO DI
SARONNO
KAHLUA
DRAMBUIE
BAILEY'S IRISH
CREAM
COGNAC
Worldwide
US \$2.50

SPIRITS

SCOTCH
BOURBON
VODKA
GIN
RUM
CANADIAN WHISKEY
JACK DANIELS
BRANDY
CAMPARI
(International
flights only)
Worldwide US \$3.00

BEER

BUDWEISER
MILLER LITE
ASAHI (Pacific flights
only)
BECK'S (Atlantic
flights only)
Worldwide
US \$2.00
HEINEKEN
Worldwide
US \$3.00

All beverages in first class and executive class are complimentary. There is a nominal charge in tourist class.
All soda, fruit juices, and Perrier mineral water are offered with Northwest's compliments.

Fifth Avenue

\$34.99 A day

And earn 500 WORLDPERK Miles

LeBaron GTS Turbo

\$29.99 A day

And earn 500 WORLDPERK Miles



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Chief Operating Officer, Thrifty Car Rental

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Thrifty gives you lower rates on exciting cars like these because our overhead is lower. How do we keep overhead down? *By being near the airport, not in it.*

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Rent One Of These Great Cars And We'll Show You. Reserve a sporty LeBaron GTS Turbo or Dodge Lancer Turbo for just \$29.99 a day, any day. Or a luxurious Chrysler Fifth Avenue for just \$34.99. For advance reservations in any of our 600 full service locations, see your travel consultant or call **1-800-FOR-CARS.**

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Cars/rates subject to availability in participating cities and do not include gas, tax and optional PDW and PAI. Rates apply for reservations confirmed at least 48-hours in advance and include 150 miles a day/1,050 miles a week. Must return cars to renting location. Rates/mileage allowances may differ for non-airport arriving customers and in certain leisure destinations. Rates \$4.00 a day higher at JFK, LaGuardia and Newark airports; not available in Manhattan. Check the Thrifty reservation center for complete details.

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NORTHWEST AUDIO PROGRAM

Northwest invites you to experience its audio channels, featuring state-of-the-art tonal equalization and compression to provide optimal acoustic compatibility aboard this aircraft.



MOVIE PROGRAM

CHANNELS 1-4/MONO

See page 94 for listings.

AIRBORNE SYMPHONICS

CHANNEL 5/STEREO

(CHANNEL 1 ON 757s)

HOST: KERRY FRUMKIN
FEATURING AN
INTERVIEW
WITH ITZHAK PERLMAN

CONCERTO IN F ("AUTUMN") from
The Four Seasons, Opus 8
BY: Antonio Vivaldi
Israel Philharmonic Orchestra
Itzhak Perlman, Violinist and
Conductor
Angel DS 38123

"SUMMER," "AUTUMN" from the Act
III ballet music ("The Four
Seasons") of *I Vespri Siciliani*
BY: Giuseppe Verdi
The Cleveland Orchestra
Lorin Maazel, Conductor
London CS 6945

SCENE IV, "AUTUMN" from *The*
Seasons (ballet), Opus 67
BY: Aleksandr Glazunov
Philharmonia Orchestra
Yevgeny Svetlanov, Conductor
Angel S 37509

CONCERTINO D'AUTOMNE from
Les Quatre Saisons
BY: Darius Milhaud
Genevieve Joy, Pianist
Jacqueline Bonneau,
Pianist Lamoureux
Concerts Ensemble,
Darius Milhaud,
Conductor
Philips 6504 111

THE MUSIC OF JAPAN

ザ・ミュージック・
オブ・ジャパン

CHANNEL 6/STEREO

(CHANNEL 2 ON 757s)

HOST: KONIYUKAI
AI

ホスト: 阿井邦之

AI NO TAIMUKAPUSERU
愛のタイムカプセル

Yōko Oginome/Victor SV-9020
荻野目洋子

LAST NIGHT
ラスト・ナイト

Off Course/Fun House, Inc.
07FA-1037
オフ・コース

SEPIA IRO NO NATSU
セピア色の夏

Hiroe Satō/Victor SV-9023
佐藤弘枝

ARUHI HATOBANI

ある日ほに

Yūzō Kayama/Fun House, Inc.
07FA-1031
加山雄三

TROIS

トロワ

Yuki Nakayamate/Casablanca
28P 44-1
なかやまて由希

WAKARENO YOAKE

別れの夜明け

Yūjirō Ishihara/Teichiku GM-56
石原裕次郎

SONNA HIROSHI NI DAMASARETE

そんなヒロシに騙されて

Masako Mori/Canyon C28A0324

森 昌子

KOISHITE KARIPIAN

恋めてカリビアン

Yōko Oginome/Victor SV-9020

荻野目洋子

SECRETS

秘密室PM4

Yuki Nakayamate/Casablanca
28P 44-1

なかやまて由希

TASOGARE

たそがれ

Off Course/Fun House, Inc.
07FA-1037
オフ・コース

FUZANKO E KAERE

釜山港へ帰れ

Etsuko Ikuta/Teichiku PP-1240
生田悦子

GINZA NO KOINO MONOGATARI

銀座の恋の物語

Yūjirō Ishihara/Teichiku GM-56
石原裕次郎

AOI KANSHŌ

青い恋傷

Hiroe Satō/Victor SV-9023
佐藤弘枝

KIMINO TAMENI

君のために

Yūzō Kayama/Fun House, Inc.
07FA-1031
加山雄三

SILHOUETTE CALL

シルエット・コール

Yuki Nakayamate/Casablanca
28P 44-1

なかやまて由希

FURARETE KANPAI

ふられて乾杯

Etsuko Ikuta/Teichiku PP-1240
生田悦子

A TOP MODEL

トップ・モデル

Yuki Nakayamate/Casablanca
28P 44-1

なかやまて由希

THE WORLD OF NORTHWEST

CHANNEL 7/HOUR 1/STEREO

(CHANNEL 4 ON 757s)

HOST: LINDA GARY AND
PETE SMITH

More than a travelogue, this feature
program brings destinations to life
through the sounds of the places as well
as narration. This program is produced
for both seasoned travelers and
first-time explorers.

MARK WEISS

JAPAN

Hot Springs
Cultured Pearls
Lantern Festival
Voices and People (Key LP/740)

HAWAII

Outrigger Canoe Ride
(Capitol TAO 1229)
Island Environments
(Puppets on the Path)
Auwc A-E (Slap Dance)
(Capitol TAO 1229)
Luau at the Willows
(Capitol TAO 1229)

NORTHWESTERN UNITED STATES

Puget Sound (excerpt) by John
Muir (Books on Tape)
Board Sailing the Columbia
Woody Guthrie and the Grand
Coulee Dam (Arloco ARL-284)
Yellowstone National Park
(CCI-Auto Tape Tour Division)

THE CAYMAN ISLANDS

Scuba

SCOTLAND

Edinburgh (BBC REC 286)
Scottish Royalty (American
Heritage)
Robert Burns (CMS CMS 614)
Loch Ness

ENGLAND

Wolf Club Grand Howl
(Rococo RR 4001)
Kingdom by the Sea (excerpt)
by Paul Theroux (Books on Tape)
Bells of London (Saydisc SDI 337)
NORTHERN EUROPE
Christmas in Northern Europe
Travellers in Europe (excerpt)
by J.G. Links (Books on Tape)

Special thanks to Books on Tape, Inc.,
Newport Beach, CA; Comprehensive
Communications, Inc., Auto Tape Tour
Division, Scarsdale, NY; and Mikimoto,
Inc. for contributions to this program.

Producer: Tom LaPorte

NOVA

CHANNEL 7/HOUR 2/MONO

(CHANNEL 5 ON 757s)

HOST: JOHN DOREMUS
AND ELOISE KUMMER

Northwest Airlines is proud to present
a special program of excerpts from
"Nova," the award-winning weekly
science documentary series now in its
14th season on public television.
Excerpted programs include:

LIFE'S FIRST FEELINGS
SEEDS OF TOMORROW
THE NATIONAL SCIENCE TEST II
THE CASE OF THE FROZEN ADDICT
THE PLANE THAT CHANGED THE
WORLD
HIGH-TECH BABIES
TORNADO!
CHILD SURVIVAL: THE SILENT
EMERGENCY
TOXIC TRIALS

"Nova" is produced for PBS by
WGBH/Boston and made possible by
grants from public television stations,
the Johnson & Johnson family of
companies, and Allied-Signal, Inc.
Northwest Airlines wishes to thank



ANITA BAKER

WGBH/Boston for cooperation and assistance in the production of this special program.

Producer: Tom Laporte

ROCKIN' AT 30,000

CHANNEL 8/MONO

(CHANNEL 7 ON 757s)

HOST: PETER DEAN

DREAMTIME
Daryl Hall/RCA AJL1-7196
SO FAR SO GOOD
Sheena Easton/EMI/America
SV-17210
MAN SIZE LOVE
(Theme from *Running Scared*)
Klymaxx/MCA MCA-52841
ALREADY GONE
Eagles/Asylum 6E-105
OH, PEOPLE
Patti LaBelle/MCA MCA-52877
GLORY OF LOVE
(Theme from *Karate Kid, Part II*)
Peter Cetera/United Artists SW 40414

CLOSEUP: WHITNEY HOUSTON

CHANNEL 9/MONO

(CHANNEL 3 ON 757s)

HOST: DAN HERTSGAARD

GREATEST LOVE OF ALL
Ferrante & Teicher/United Artists
UA-LA-782-G
YOU GIVE GOOD LOVE
Whitney Houston/Arista AL8-8212
THINKING ABOUT YOU
Whitney Houston/Arista AL8-8212
SOMEONE FOR ME
Whitney Houston/Arista AL8-8212
SAVING ALL MY LOVE FOR YOU
Whitney Houston/Arista AL8-8212
NOBODY LOVES ME LIKE YOU DO
Whitney Houston with Jermaine
Jackson/Arista AL8-8212
HOW WILL I KNOW
Whitney Houston/Arista AL8-8212
HOLD ME
Whitney Houston with Teddy
Pendergrass/Arista AL8-8212



ITZHAK PERLMAN

VELCRO FLY
ZZ Top/Warner Bros. 7-28650
TWIST AND SHOUT
The Beatles/Capitol SKBO-11537
TWO OF HEARTS
Stacey Q/Atlantic 7-89381
NOTHING IN COMMON
Thompson Twins/Arista AL9-8438
SWEET FREEDOM
Michael McDonald/MCA S45-17156
PRIVATE NUMBER
The Jets/MCA MCA-52846
WHEN I THINK OF YOU
Janet Jackson/A&M AM-2855
THROWING IT ALL AWAY
Genesis/Atlantic 81641-1-E
LOVE TOUCH
(Theme from *Legal Eagles*)
Rod Stewart/Warner Bros.
PRG-A-2505
SNAKE EYES
Alan Parsons Project/Arista AS 0635

ALL AT ONCE
Whitney Houston/Arista AL8-8212
TAKE GOOD CARE OF MY HEART
Whitney Houston with Jermaine
Jackson/Arista AL8-8212
GREATEST LOVE OF ALL
Whitney Houston/Arista AL8-8212

COUNTRY CROSSROADS

CHANNEL 10/MONO

(CHANNEL 8 ON 757s)

HOST: NANCY TURNER
FEATURING THE GRAND
OLE OPRY

SOMETIMES A LADY
Eddy Raven/RCA JK 14319

THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT

Nicolette Larson with Steve
Wariner/MCA MCA-5719
SAVIN' MY LOVE FOR YOU
Pake McEntire/RCA JK-14336
**YOU MADE A ROCK OF A ROLLING
STONE**
Oak Ridge Boys/MCA MCA-5714
JUST ANOTHER LOVE
Tanya Tucker/Capitol P-B-5604
DESPERADO LOVE
Conway Twitty/RCA 7-28692
LONELY ALONE
The Forester Sisters/Warner
Bros. 7-28687
WABASH CANNONBALL
Roy Acuff/Elektra 9E-302
CRAZY
Patsy Cline/MCA MCA-12
YOUR CHEATIN' HEART
Hank Williams/MGM SE
4755-2
THE END OF THE WORLD
Skeeter Davis/RCA Camden
CAS-2607
STILL
Bill Anderson/MCA MCA-13
UNCLE PEN
Bill Monroe/MCA MCA-4090
**NO ONE MENDS A BROKEN HEART
LIKE YOU**
Barbara Mandrell/MCA MCA-52900
**YOU'RE THE LAST THING I NEEDED
TONIGHT**
John Schneider/MCA MCA-5668
**ROCKIN' WITH THE RHYTHM OF
THE RAIN**
The Judds/RCA Victor AHL1-7042
HEARTBEAT IN THE DARKNESS
Don Williams/Capitol P-B 5588
TEN FEET AWAY
Keith Whitley/RCA JK 14363
TOO LATE
The Kendalls/MCA MCA-52850

CONTEMPORARY SOUNDS

CHANNEL 11/HOUR 1/ STEREO

(CHANNEL 9 ON 757s)

LOVE ALWAYS
El DeBarge/Gordy 1857 GF
LOVE WILL CONQUER ALL
Lionel Richie/Motown 1843 MF
CAPTAIN OF HER HEART
Double A&M SP-05133
CALIFORNIA DREAMIN'
The Mamas and the Papas/ABC
Dunhill DS-50057
KISSES IN THE MOONLIGHT
George Benson/Warner Bros.
7-28640
SWEET LOVE
Anita Baker/Elektra 7-69557
STUCK WITH YOU
Huey Lewis and the News/
Chrysalis 4-43019
STEP BY STEP
J.D. Souther and Nancy Shanks/
EMI/America P-B-7344
ALL I HAVE TO DO IS DREAM
The Everly Brothers/Rhino
RNLP 213
YOU SHOULD BE MINE
(THE WOO WOO SONG)
Jeffrey Osborne/A&M AM-2814
YOUR WILDEST DREAMS
The Moody Blues/Polydor
829 k69-1 Y-1
ANTICIPATION
Carly Simon/Elektra 6E-109
LONELY IS THE NIGHT
Air Supply/Arista AS1-9521
LOVE ZONE
Billy Ocean/Jive JS1-9510
THE NAME OF THE GAME
Abba/Atlantic SD 19164

TAKIN' IT EASY

CHANNEL 11/HOUR 2/STEREO

(CHANNEL 6 ON 757s)



WHITNEY HOUSTON

ROMANTIC PLACES
Nelson Riddle/MPS MB 20888
AUTUMN LEAVES
Nat King Cole/Capitol DN-16165
AS TIME GOES BY
Eydie Gorme/Stage 2 S2-713-1
SHE'S OUT OF MY LIFE
Boots Randolph/Monument
JW 38396
NO DREAMS
Kennedy Rogers/Liberty LO-51143
SOLITAIRE
Carpenters/A&M QU-54530
WAVE
Bryan Daly with the London
Festival Orchestra/London
SP-44171
**EVERYTIME YOU TOUCH ME
(I GET HIGH)**
The Anita Kerr Singers/RCA Victor
APL1-1166
I THINK OF YOU
Perry Como/RCA Victor LSP-4539
COME IN FROM THE RAIN
Captain & Tennille/A&M SP-4667
FEELINGS
Richard Clayderman/Delphine
700 045
SPEAK SOFTLY LOVE
(Love theme from *The Godfather*)
Matt Monro/EMI THIS 24
EVERGREEN
The Laurie Bower Singers/Excelsior
XLP-88004
EVEN THE NIGHTS ARE BETTER
Paul Mauriat/Philips PG 224
WE'RE ALL ALONE
Steve Lawrence/Plappause
APLP 1001
IT'S A QUIET THING
Morgana King/Reprise RS-6192
WHERE DO I BEGIN
(Theme from *Love Story*)
Liz Damon's Orient Express/
Anthem ANS-5900
DISTANT SHORES
Laurindo Almeida/Capitol SM-2701

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FINDING YOUR MOVIE

747s

PACIFIC FLIGHTS

WESTBOUND: All flights except 9 and 15: **FERRIS BUELLER'S DAY OFF**.
Flights 9, 15 and second feature on all other flights: **SAVING GRACE**.
EASTBOUND: **LEGAL EAGLES**. Second feature on all flights except 10 and 16: **BACK TO SCHOOL**.

INTERPORT FLIGHTS (South of Tokyo): Tokyo to Hong Kong and Manila: **LEGAL EAGLES**.

ATLANTIC FLIGHTS

EASTBOUND: **BACK TO SCHOOL**.
WESTBOUND: **LEGAL EAGLES**.

DC-10s AND 757s

Feature films are shown on selected flights. Certain domestic flights will also carry special CBS programming. For details, see page 82. Consult a flight attendant to find out which of the movies listed below will be shown aboard your flight.

EASTBOUND: **WISE GUYS** or **RUNNING SCARED**.

WESTBOUND: **BACK TO SCHOOL** or **FERRIS BUELLER'S DAY OFF**.



BACK TO SCHOOL

JOYCE RUDOLPH

Channels 1-4
Movies are featured on Northwest's European, Orient, Honolulu, Anchorage, and selected mainland domestic flights. There is a \$4 rental charge for headsets on all movie flights. The headsets are complimentary in first class and executive class. In addition to the feature-length films listed, Northwest will provide short-subject programs on many domestic wide-body flights. Headsets are complimentary on short-subject flights.

BACK TO SCHOOL

Edited for airline use.
A wealthy businessman (Rodney Dangerfield) decides to get his college degree, and ends up wreaking havoc in the ivied halls.

FERRIS BUELLER'S DAY OFF

Edited for airline use.
Ferris (Matthew Broderick) and two pals just want to skip school for a day. What's so unusual about that? This goofy comedy provides the answer.

LEGAL EAGLES

Rated PG
Robert Redford and Debra Winger play attorneys working on opposite sides of the same case when a peculiar young woman (Darryl Hannah) is accused of theft and murder.

RUNNING SCARED

Edited for airline use.
Two undercover cops (Billy Crystal and Gregory Hines) take on one last job before retirement, trailing a Chicago drug dealer.

SAVING GRACE

Rated PG
The Pope gets locked out of the Vatican and gets a chance to see what everyday Italian life is about. Tom Conti stars.

WISE GUYS

Edited for airline use.
Danny DeVito and Joe Piscopo are already at the bottom of a New Jersey crime family's pecking order. Then they bet on the wrong horse for the boss.

LEGAL EAGLES



Occasionally, due to the changeover period between films, other movies may be offered.



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Looking for a way to see the Orient on your own terms? Not satisfied following the crowd? Want to choose your own sightseeing stops and to stay as long as you please? Pacific Select and Northwest Airlines present Pacific Solo, a tour on which you create your own itinerary through the Asian cities you choose.

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Pacific Solo's array of destinations includes Hong Kong, China, Bangkok, Singapore, Seoul, Taipei, and Manila. For example, if you want to vacation in Japan, one of Pacific Select's most popular destinations, you might want to spend a few days in

Tokyo. Visit the Imperial Palace's outer garden, famous for its view of the serene Nijubashi Bridge. Or wander around Asakusa Kannon, Tokyo's most colorful temple. Choose one—or two or several—of the many tours Pacific Select offers from Tokyo to places such as Hakone National Park, Kamakura, and Kyoto. The flexibility of Pacific Solo allows you to go where you please. (Price: four days from \$380 per person, based on double occupancy.)

Perhaps you'd like to get to know Kyoto, Japan's historic former capital. There you can explore the Imperial Palace, the Golden Pavilion, magnificent Nijo Castle, and much more. From Kyoto, you can travel on to Nara, Japan's first capital and home of the vermilion Kasuga Taisha shrine. Or try a drive to the summit of Mount Aso. Again, when you travel Pacific Solo, the schedule is up to you.

To add even greater flexibility to a trip to Japan, Pacific Select offers the Japan Rail Pass, Hotel Pass, Ryokan Pass, and Select Asian Hotels pro-

gram. The Japan Rail Pass gives you unlimited travel not only on Japan's extensive rail system, including the world-famous Shinkansen bullet train, but on the nation's ferries and buses as well. (Price: seven-day pass from \$154.) Using the Hotel Pass you can stay in any of 61 comfortable hotels in 41 major Japanese cities and resorts. (Price: from \$37 per night.) If you choose the Ryokan Pass, you'll spend your nights in any of 28 traditional Japanese inns. (Price: from \$55 per night.) If you plan to extend your trip to include other major Asian cities, opt for the Select Asian Hotels program, through which you'll receive extra amenities and special Pacific Select rates. (Price: from \$20 per night.)

Of course, the most comfortable and convenient vacations start with Northwest Airlines. No other airline flies to more of Asia from more of the United States. For more information on Pacific Solo, contact your travel agent, or call Northwest toll-free at 800-NWA-TOUR. □

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