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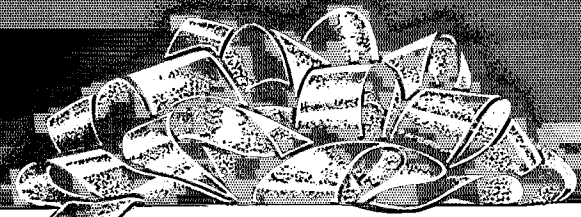
A JOURNAL OF GROSSE POINTE LIFE



vol. 3 no. 8 ♦ december 1986 / january 1987

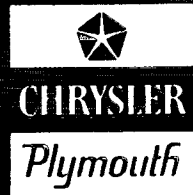
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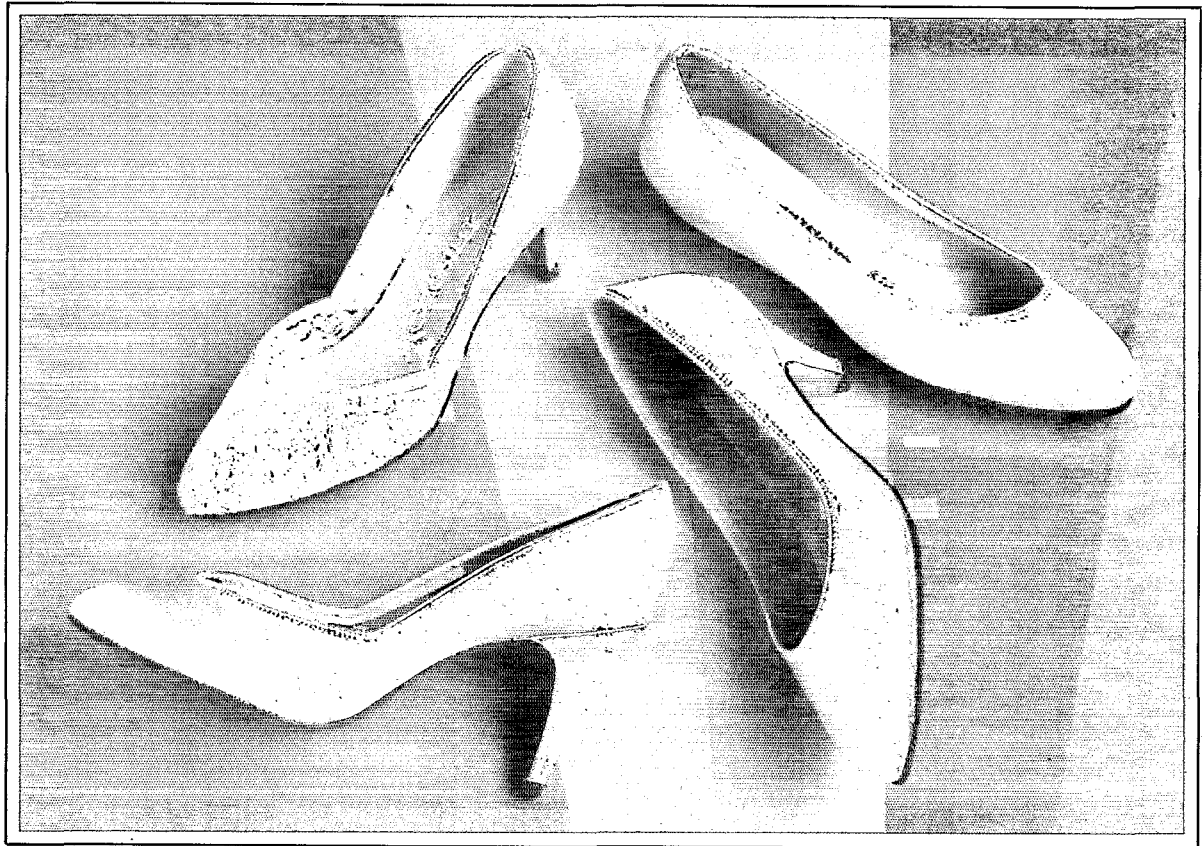
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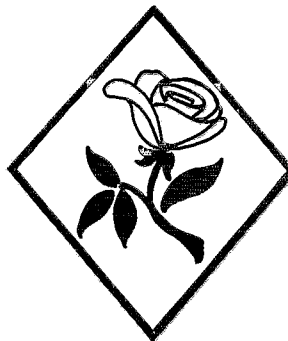
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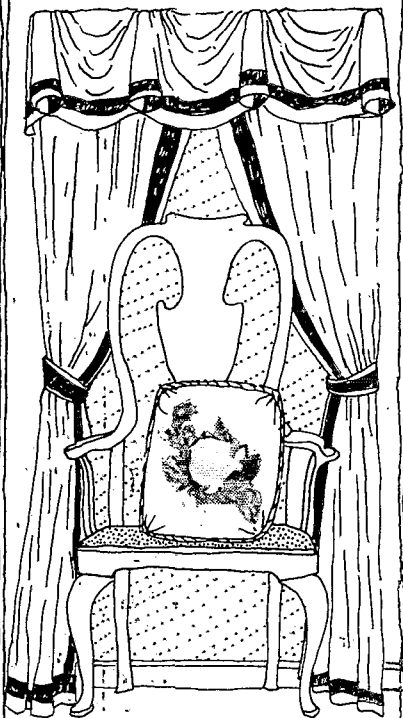
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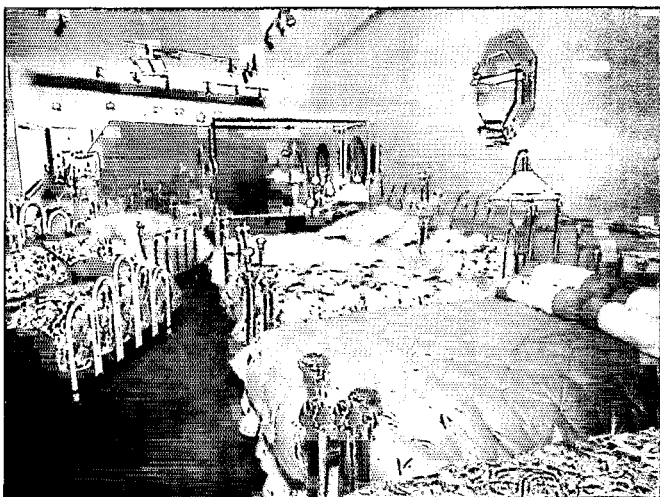
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Rick Gould had a dream a long time ago...luckily for the public Rick made that dream a reality and brought to life The Brass Bed and Leather Gallery—a gourmet banquet in the retail world!

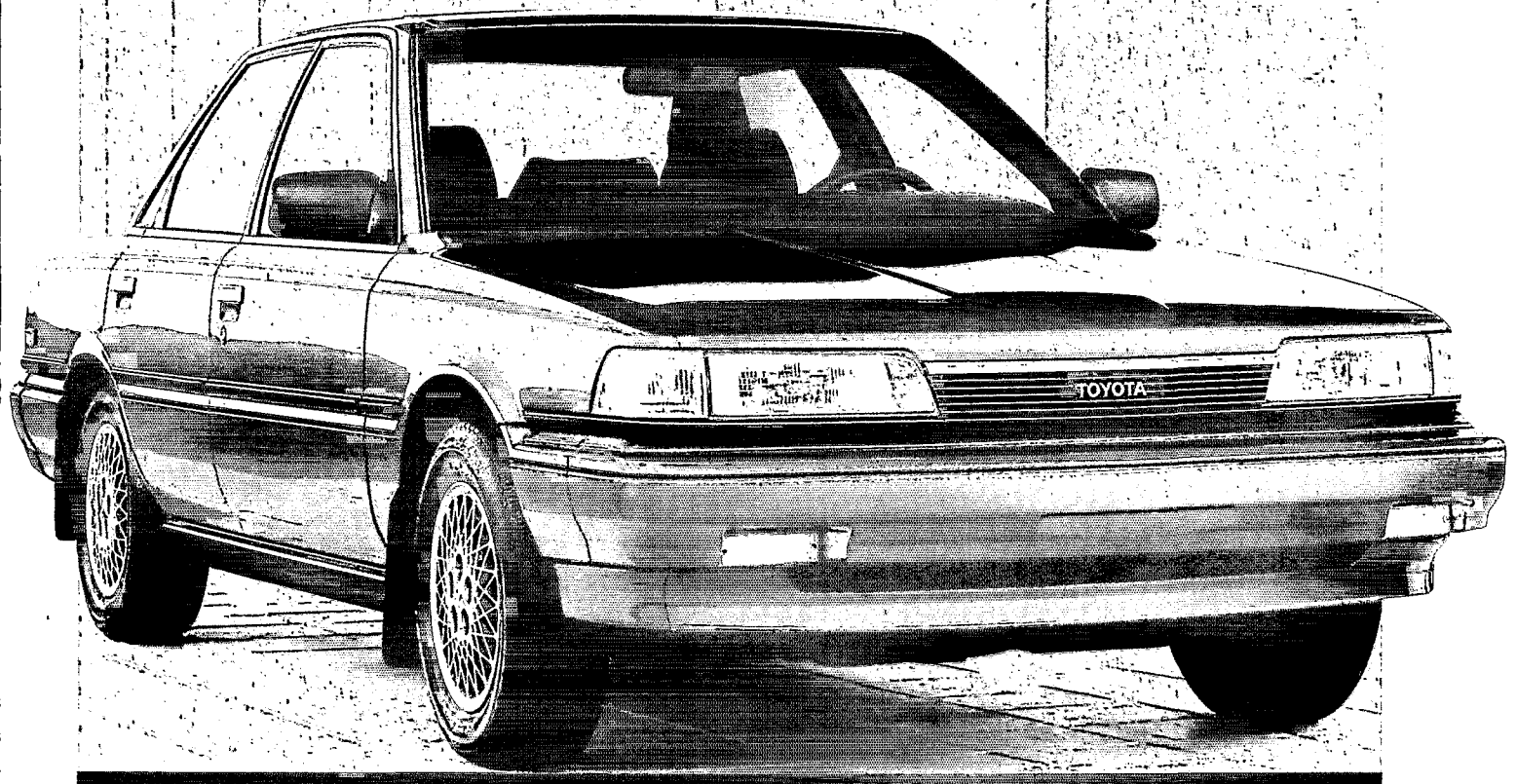
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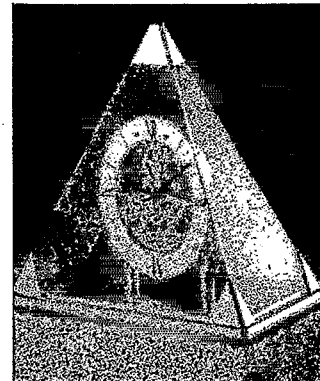
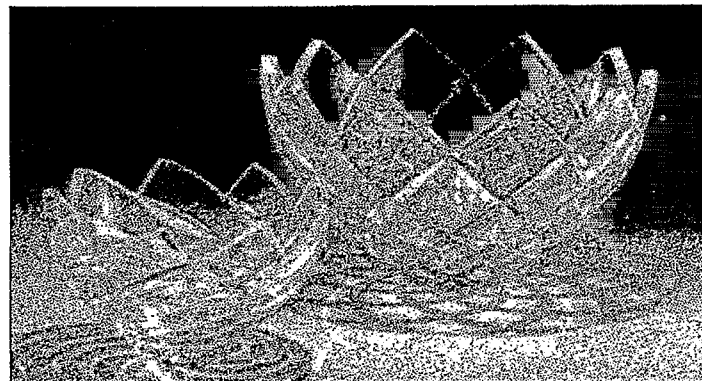
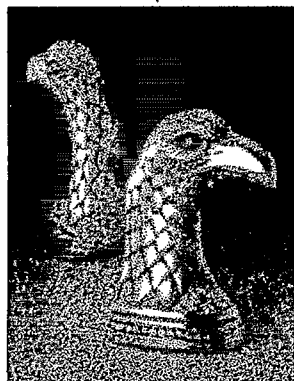
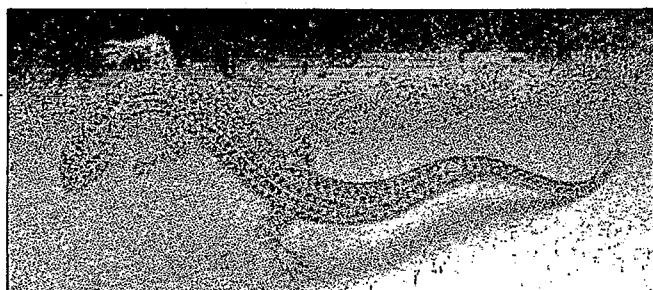
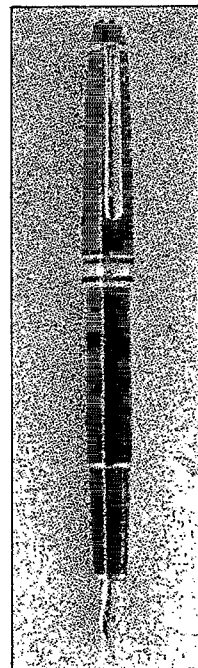
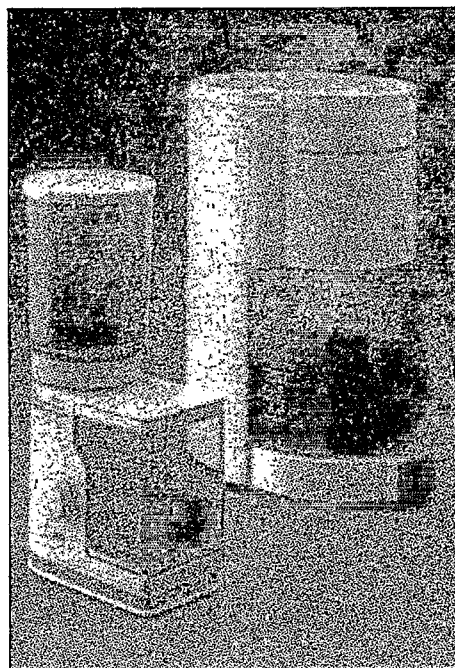
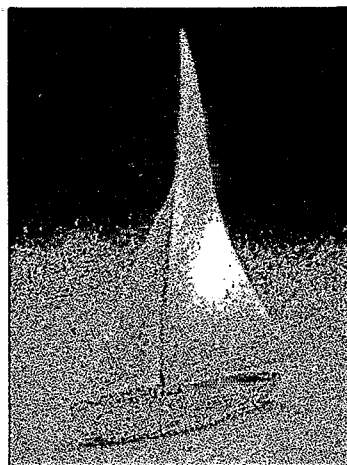
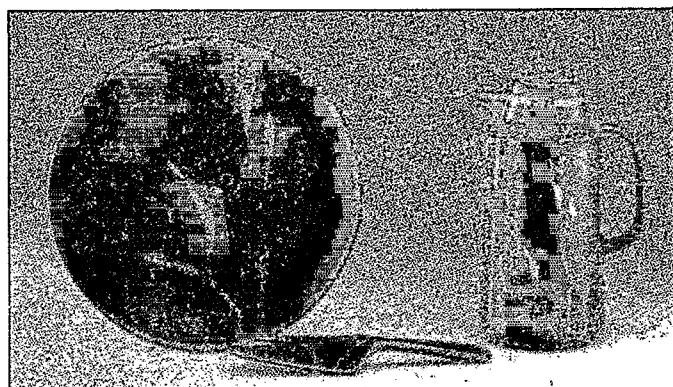
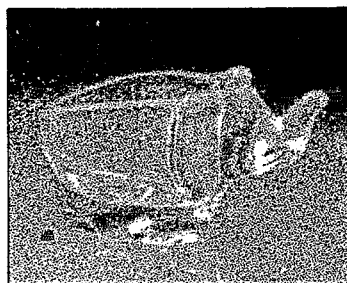
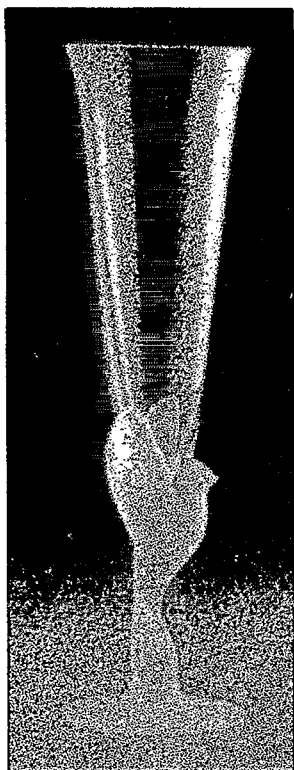
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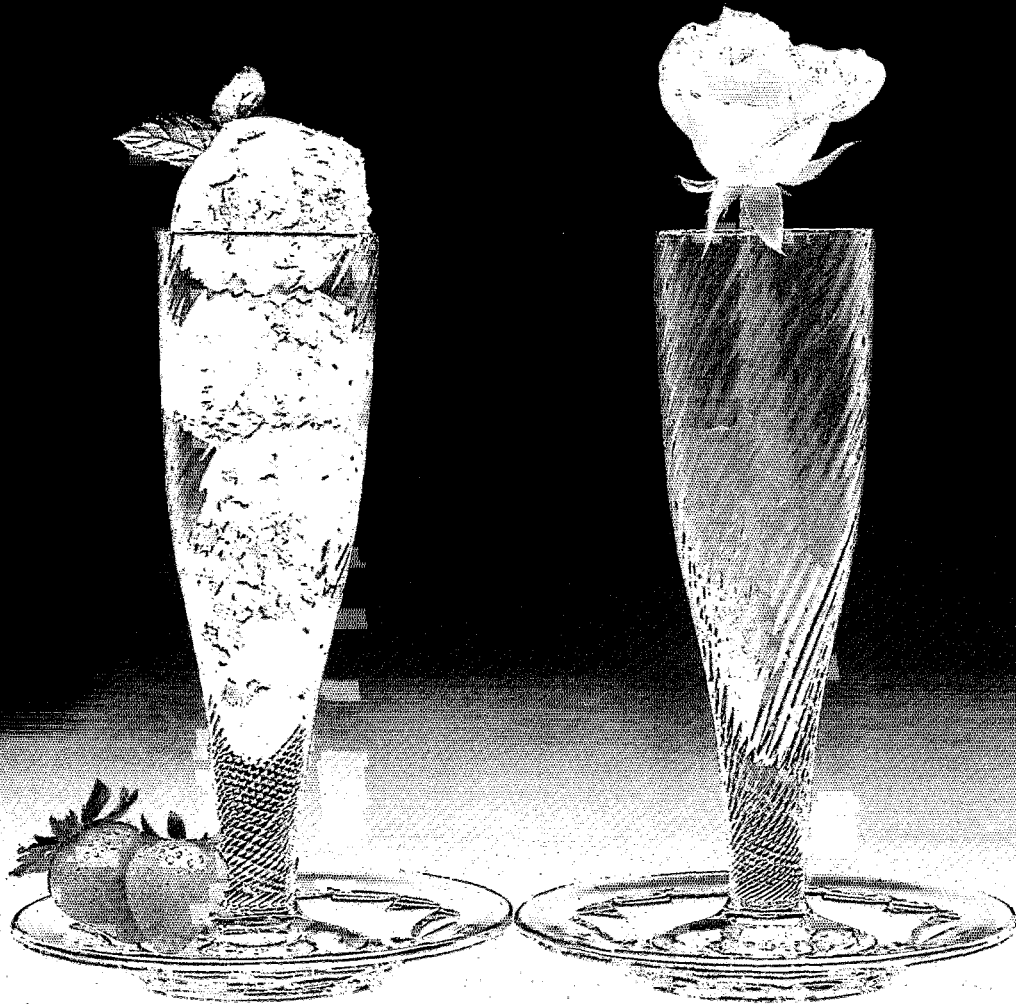
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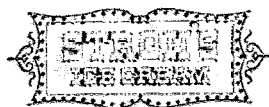
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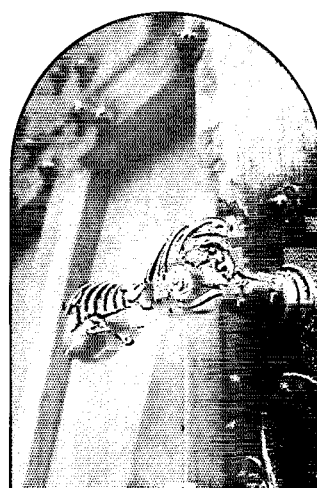




Style ♦ 65



Christmas ♦ 51



Travel ♦ 73

- UP FRONT ♦ 20      Laura Ford Marantette is a lady who lives life to its fullest.
- BOOKS ♦ 26      Christmas selections add meaning to the holidays.
- GREETINGS ♦ 29      A delightful history of the origins of Christmas cards takes us back to the days when postage was free.
- FINANCE ♦ 35      Coin collecting has merit on many levels.
- POINTES NORTH ♦ 41      Hemingway regaled the world with his tales of northern Michigan.
- MUSIC ♦ 46      Handel's "Messiah" makes beautiful music and interesting reading.
- CHRISTMAS ♦ 51      Two perceptive local photographers share their vision of Christmas in the Pointes.
- FICTION ♦ 58      A local writer shares her talent with HERITAGE.
- POINTES SOUTH 62      Florida's weather breeds warm-hearted Christmas traditions.
- STYLE ♦ 65      Contemplating the true meaning of Christmas, HERITAGE explores the local tradition of christening gowns.
- TRAVEL ♦ 73      Our favourite local photographer treks to Jerusalem and comes back bearing gifts to share.
- FOOD ♦ 80      A very Dutch Christmas is celebrated in the Pointes.
- SPORTS ♦ 88      For some, the beauty of the season resides on Michigan's snow-covered slopes.
- TRADITION ♦ 101      A chimney sweep's life has a history of ups and downs.
- RESTAURANTS ♦ 106      Wonderful places for repasts.
- ENGAGEMENTS ♦ 109      All the little details you need to know to make the season a joy.

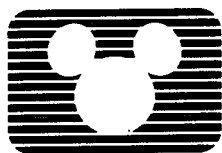
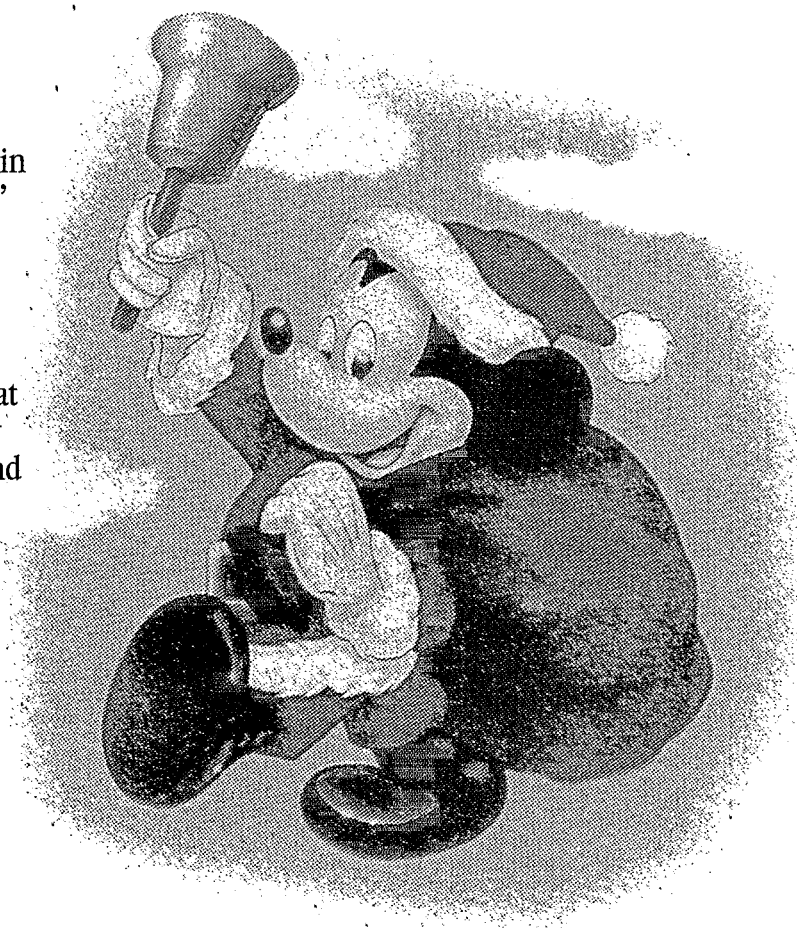
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## Cover to Cover

My mother was born in Grosse Pointe, as was I. Having spent most of my life here (I attended St. Paul School, as did my children), HERITAGE magazine brings back many memories. I read each issue from cover to cover and enjoy each one immeasurably.

Please keep up the good work.

Edna A. Stoecker  
Grosse Pointe

I thought your article on Elmwood Cemetery was superb (October 1986). The writing by Thomas Arbaugh and photographs by Elizabeth Carpenter were excellent.

J. Robert Sutton  
General Manager  
Elmwood Cemetery

I sent my mother your September issue, which included that great article on Grosse Pointe Memorial Church ("The Little White Church").

My father, Rev. Ben L. Tallman, was assistant minister to Dr. Fitt from 1955, and to Dr. Atwood until about 1971. Between ministers, he held the fort alone for one year. He became minister in Harrisville, Michigan for six years before retiring to Florida.

During his ministry at Grosse Pointe Memorial, father was at the beck-and-call of such grande dames as Mrs. Joy, Mrs. Schlottman (he knew all about her troubles with her new custom-made European car which had to be returned as the door opened the wrong way!), Mrs. Wardell and Mrs. Shelden. Once at Mrs. Joy's for dinner, we were seated at the center of a mile-long table, Mrs. Joy and Mother facing Dad and me, when Dad and I both spied a mouse running along the wall. We stifled our mirth as best we could, keeping Mother, who knew something was up, in suspense until later. And Mrs. Joy was none-the-wiser!

Again, we thank you for producing a beautiful magazine, and especially for the excellent article on Grosse Pointe Memorial Church.

Nancy Tallman Walkowski  
Detroit

The September issue of HERITAGE is simply choice and beautiful. We read it from cover to cover: pictures, ads and all! Many of the shops are new to us, but we recognized names. We knew the McMillan family and were entertained at the home by the east end of Windmill Pointe Drive. Bernie Falk, Berry family, Charles Wright, Whittingham, Sidney Probert, Florence Lafer, Dr. Fitt, Bob Chope. Why, it was like making a visit back home. Thank you!

Mrs. Ben L. Tallman  
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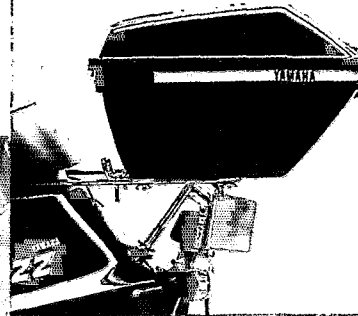
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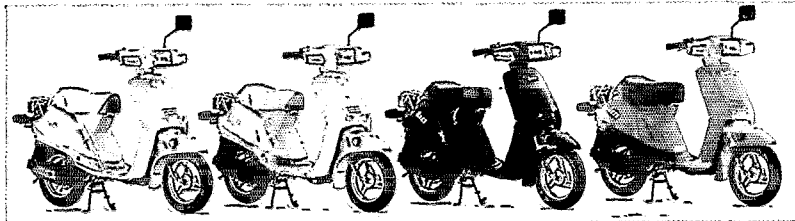
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## 'Tis the Season

### You'd Better Watch Out

Santa arrived in Grosse Pointe with the Village Association's parade on the day after Thanksgiving, then took up seasonal residence at Jacobson's, where he is assisted by the J-girls. "It takes know-how and TLC to be a good Santa," says Dick Campbell, and he should know—he's been Santa at Jacobson's and for other community groups for the past seven years. "I recruited my friend, Bill Ludwig, too," says Campbell. "We work ten hours a day, five days a week, plus every other Saturday; we spell each other, so we each have a Saturday off.

"You have to love kids, of course, to be Santa," he continues. "Funny, I have no problems with the real young ones. Then, at about age two, they talk about nothing except seeing Santa, but as soon as it's their turn, they start to scream and try to run away. I make a game of it; I speak softly, taking my time. I introduce them to Freddy the Friendly Bear to take their minds off the fear; maybe we sing a song, whatever it takes to get a smile out of them. Before you know it, they won't leave!... Over age three, they're fine again."

Last year, the entire football team from one of Grosse Pointe's high schools came in to have their picture taken with Santa. Even though Campbell is more than six feet tall and tops two hundred pounds, he admits that "they were a little hefty to sit on Santa's knee." Luckily, the jocks didn't mind posing on the steps instead.

When not playing Santa, Campbell, a former real estate agent, is busy as a self-employed contractor, and Ludwig is a docent guide at the Detroit Zoo. Both were once active members of The Players. "However," says Campbell, "Santa is the ultimate acting trip."

### A Towering Success

Robert Button, journalism teacher at Grosse Pointe South High School for the past twenty-one years and a contributing editor to HERITAGE, is one of five recipients of the



PHOTO BY SUSAN BUCKLER

National Scholastic Press Association's Pioneer Award, in appreciation of the leadership he has provided over the years. The award will be presented in Chicago the weekend of November 22-23 during the association's annual national convention, where Bob will conduct a workshop on "The Use and Misuse of Color in Student Publications." He is also a representative on the twelve-member national commission reporting on the status of journalism in secondary education. Congratulations, Bob, on your pioneering achievement!

### About the Cover

"Land of the Midnight Sun," © 1984 by Fred Machetanz. Photo courtesy of the artist and Mill Pond Press, Venice, FL. Machetanz (pronounced "flock of swans"), an Alaskan artist, often lectures in the "Lower Forty." As one goes north above the Arctic Circle, he says, the sun at midnight remains higher in the sky and gives lengthening hours of daylight. This phenomenon produces dramatic and unforgettable effects of gold, scarlet and purple, with touches of blue. These colours result more often when cloud layers are low, constantly changing the reflections on the water.



Hair • Gabriele

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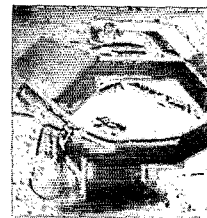
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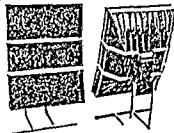
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# The Wonder of Michigan Winters

When I was a child, ice skating was a big deal in Grosse Pointe, at least in our neck of the woods. At Windmill Pointe Park, the old swimming area was frozen. The old pool wasn't a pool in the sense we know them today—a rectangular tub of cement or tile filled with water. It was merely a walled-in section of the lake itself, with sand on the bottom and a steadily-increasing depth. No weeds grew, because of the chemicals, and the sand was grainy with pebbles. There was a wide, sloping beach which led to the water, and every morning the caretakers of the park went over it with a tractor and raked it clean, in furrows. Once a week (I think it was Monday) the entire pool was drained, and fresh water was allowed in. Anyway, in the winter they froze that pool, and it provided a block-long ice skating rink.

They also froze the parking lot, from the center to the old bathhouse, and we skated on that. On Sundays, everyone from school arrived for the afternoon, skating and flirting and showing off. Parents sat in their cars, parked around the perimeter of the rink, and watched. It was wonderful.

The bathhouse on rare occasions had a crackling fire in the fireplace, and the floors were covered with wood decking for our skates. It was never mechanically heated, and you could see fog when people spoke. We didn't spend a great deal of time in the bathhouse, but we did go in when our toes were too frozen to continue skating; and then we checked out everyone's attire. We also kept our eyes open for the best-looking members of the opposite sex. Being of junior high age, we filled the bathhouse with raucous shouts and high-pitched giggles. The hollow sound of steel skate blades on cement (you worried about dulling them and ruining your technique) and on the opaque ice (you could feel in your bones the depth of the ice by the timbre of your skates when they slapped the rink) was part of the joy of the experience.

"Is the ice any good?" was your main concern on Saturdays and Sundays. Bumpy ice was the pits. Smooth, opaque ice could give you wings. Crack-the-whip was a favourite game; the Park officials frowned on it, for liability reasons. We thought them old grumps, and seized every opportunity to join the long line of skaters as they undulated and arced around the ice, terrifying nonob-servant or timid skaters trapped in their path. I loved to be near the end, where the speed became the greatest. You held on until you chickened out, and then you shot across the ice, hoping to stay upright and avoid the cracks that tumbled so many skaters. I can still hear the shouts and the laughter—so clear and bell-like on the crystal, brittle air. Joe Tocco, Patsy Dillon, Tommy Evans, Ellen Winkler, Suzy Molitor—we pursued our sport as ritual, and the best skater was the last one collared in a brutal game of tag.

My dad flooded our yard every year, and hung floodlights so that we could skate at night. Others on the block followed suit, and we took turns going from one house to another, ice skating after dark. Some of the neighbourhood homes had berms directly behind the house in the yard, and we raced down them towards the alley, picking up speed as we descended the grade. Night skating was particularly delicious; the rink was brightly lit with floods, and so you felt safe; but immediately beyond the perimeter of the rink dark night prevailed. We resolutely kept to the middle of the ice (the edges, near the snowbanks, had only perpendicular blade marks where we inadvertently crashed headlong) and we never, ever skated near the alley.

When we were in high school, it was cool to appear at Balduck Park on snowy nights. Sledding was fun, but ice skating still held the majority interest. Despite our belief in our own maturity, we hadn't changed much; the snow against the floodlights and the deep silence which accompanied it still created magic. When we skated with a member of the opposite sex, though, we found the dark edges of the rink appealing rather than frightening. Stolen kisses on snowy nights obliterate childish fears:

When I was a child, skating filled so many needs. Exercise and fresh air, to be certain; but companionship of friends and family ranked high on our list. The first time I saw my Dad put on his long-bladed racing skates and fairly fly across the Park pool, I was astounded by his speed and skill, and filled with pride. I tried to race him, but could never catch up; still, I would try, short legs pumping furiously, my child arms chugging ferociously in a futile attempt to gain speed; too often, the toe of my figure skate would catch in a small chip in the ice and I would go flying, dusting the rink with my bulky winter coat. My father's laughter would float back on the wind.

Skating taught me to appreciate nature in winter; to have confidence in myself; to accept that something could be enjoyable, even if others outshone me; to accept my own limitations; to realize that those limitations were not carved in stone, and that improvement could always be made.

Today, only Olympic hopefuls or would-be netters skate. It's become an endeavour fraught with the pressure to perform. How sad. For my generation, the greatest joy of ice skating was a communion with the sky and the wind and the snow and the ice; we could fly through the night, we were undaunted by the cold, and we knew, most intimately, the wonder of Michigan winters.



Patricia Louwers Serwach  
Publisher



# A Woman of Substance

*This intriguing Grosse  
Pointer is a study in contrasts.*

by LYNNE GUITAR

She's an intriguing individual, Laura Ford Marantette. Equally at ease in her elegant home in Grosse Pointe Farms with its Orient-inspired decor, or crouched in a misty marsh, gun to shoulder, sighting in on a wild duck or goose, faithful Labrador retriever waiting eagerly at her side, she's both a lady and a tomboy.

Born in 1945 to Laura "Lollie" Evans and Emory M. Ford (of the "chemical Fords"), Laura began hunting with her parents at age ten, and still has the mounted mallard she shot that year, her first trophy of the hunt. "Both of my parents hunted," says Laura. "They owned a marsh on the Canadian side of Lake St. Clair and hunted both there and at Rolling Rock in Pennsylvania. Mother was from Pittsburgh," she adds.

Lollie Evans Ford opened Wingford Kennels in Port Huron in the early Fifties, a training and breeding facility now owned and directed by Laura. "We breed black Labradors there, and board and obedience train all breeds," says Laura. "But we only field train retrievers, not pointers." She adds, "I have excellent people running the kennels. Mostly I keep in contact with them by telephone from Grosse Pointe, but we do go up there quite frequently. My brother Emory and I co-own a huge old hunting lodge on the property."

"We" includes Laura's husband, David Marantette III, president of Marantette & Co. Investment Securities and



Laura Ford Marantette.

PHOTOS BY LORIEN STUDIO

OTF Equities, Inc., a holding company. They have been married eight years and have six children between them, five of his and one of hers.

"Laura is comfortable around guns and extremely safety-conscious," says David. "She's a very competent woman in a man's world—especially adept around mechanical things and in the outdoors.

"Just recently, at Rolling Rock, she shot the pants off me and two other guys at the traps, and out-shot even me, by a little, at the birds, too. But she does it in such a way that the guys don't mind.... She's quite a lady. Not a women's libber in any way, you understand. She wants doors opened for her and her cigarettes lit."

The Marantettes go hunting only for wild fowl—"I've never shot a deer or anything," she says, shaking her head vehemently—and they firmly believe that you don't shoot just for the fun

of it. "We eat or give away all that we shoot," affirms Laura, who enjoys doing her own cooking as well, although she notes, "I'm not crazy about cleaning up.

"My favourite meal is wild goose," she says. "It has an entirely different flavour from domestic goose. And I prepare wild duck with orange sauce, or burgundy, or port wine jelly; quail with cherries.... I have a lot of different recipes and change them all around." She passes on her secret for cooking juicy wild fowl, a trick she learned in

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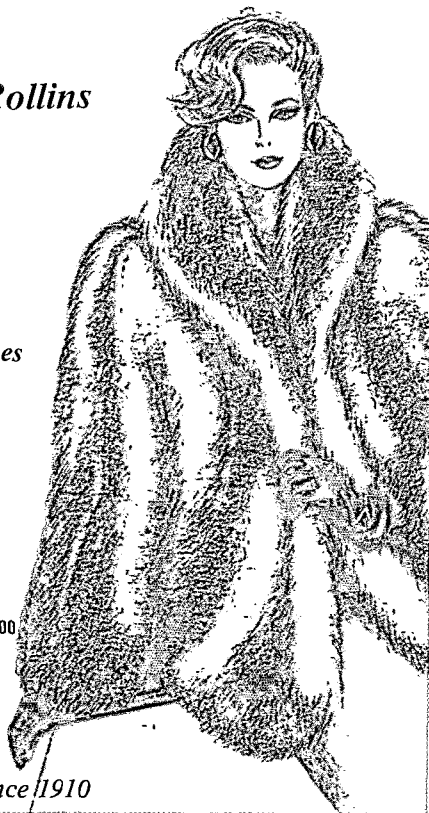
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## up front

Canada. "You have to cook them breast-side down. It's so simple!"

"Hunting is one of the most wonderful of sports," sighs Laura, leaning back into a brocaded chair in her den, but obviously out on the marshes in her mind's eye. "It's so beautiful watching the birds. Best of all, though, is the camaraderie. Going out with your husband or a group of people, and coming back and telling stories around the fire. That's the part I like best."

She and David try to get away at least two nights a week for hunting during the three-month Canadian season. They'll often go to their leased marsh on Lake St. Clair near the mouth of the Thames River by boat. "It takes the same length of time as going by car," explains Laura, "and allows me to combine two of my favourite things, hunting and boating."

As a child, Laura and her brother had a small sailboat and, later, a ski boat. But, she says, her parents were never really interested in the water, although her grandfather, Emory L. Ford, certainly was (he died before she was born). He had a boat named the *Galatea*.

About fifteen years ago, "almost overnight," Laura became interested in boating. "I bought a thirty-five-foot boat and named it *Galatea*," she says. "I had the person I bought it from show me how to dock it, and I took it from there."

"I've become a boat cripple," David says, with a laugh. "Laura can do so much on the boat that I don't have to. When we pull up at a gas dock, the attendant invariably asks, 'What'll it be, captain?' and I point to Laura. 'There's the captain,' I tell him. 'Ask her.'"

Laura really enjoys "putzing around with the boat"; the *Galatea* that she owns today is a forty-five footer.

"Just last night," says David, "she was with the mechanics from 4 P.M. to 8 P.M. tuning the engines. I think she was upset that she had to come home to fix my supper!"

While David has no objections to her activities, he admits that he does have some concerns about her safety. "I worry when she climbs down into the hold with the engines running. If I were going to fix something in there, I'd shut the engines off first. I think it's the noise that rattles me."

He's very proud of her boating accomplishments. Laura was the first woman on the Board of Governors at



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## up front

the Grosse Pointe Club, and was elected commodore in 1982 and 1983 after serving as vice commodore and rear commodore for two years each. "To the best of our knowledge," says David, "Laura was the first female to be commodore of a major yacht club in the United States."

Laura modestly avers that her election was the result of "putting in a lot of time on the boat and at the dock of the Little Club." She firmly states that, "I was not out to make a point for women's lib, even though some people think that's what it was. I mean, I'm not a campaigner trying to barge into the DAC or anything."

"I'm just an independent woman. Or is it more that I am capable?" she asks. "Perhaps there isn't a difference. I believe strongly that women should be capable. Perhaps I am so capable because my parents both died when I was relatively young; it's partly because of boarding school, too."

Laura and David are both advocates of boarding school for children. "It's healthy; it lets them gain independence," says Laura. "We used Parsons Associates in Boston to place



PHOTO BY LORIEN STUDIO

each of the children in a school matched to his or her personality and academic needs." The youngest, Sarah, is in the seventh grade at the Academy of the Sacred Heart in Bloomfield Hills; Julie is a freshman at Miss Porter's School in Farmington, Connecticut (the school from which Laura herself graduated); Laura, nicknamed "Lollie" after her grandmother, is a junior at Garrison Forest Academy in Baltimore, Maryland; and Laurie is a junior at Oldfields Academy, also in Baltimore. Two older children, Katie and David IV, are a freshman at Washington University in St. Louis and an employee of Reuter Laboratories, respectively.

Did Lollie inherit her mother's love of the outdoors and things mechanical? "No," Laura laughs. "Lollie, age sixteen, is a 'typical female.' I don't know what happened but, so far, dogs and horses are not her thing at all. Her thing is her friends, people—she loves people."

When she was a schoolgirl, Laura dreamed of being a sculptor. She attended classes at the Arts School of the Society of Arts and Crafts—"Phew!" she quips, "no wonder they renamed it the Center for Creative Studies"—but that interest quickly faded. "I would have liked to have become a landscape architect, though," she muses, "but I don't have much time to work at it because of the amount of time I spend on hunting and boating."

Her backyard attests to her talents in that direction.

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## up front

She has done most of the landscape design on the two-and-one-half-acre estate, and the effects are stunningly beautiful. "I've introduced a lot of trees that are unusual to the area," she says, having brought more than thirty different species in from other parts of Michigan, Pennsylvania, Ohio, Indiana and other northern areas. "I bring in enormous trees," she says, blushing. "Federal width restrictions on the highway determine their maximum size. I bring them in big because I don't like to wait."

The majestic trees on her estate include yellow wood, pepperidge (sour-gum), sweetgum (liquid amber), black maple and Chinese dogwood, which blooms three-to-four weeks after normal dogwood. "It's great in the pool area," says Laura. "It blooms in mid-June, when we've begun to swim, and is gorgeous."

The elm trees in the Marantette backyard soar to dizzying heights. "I do everything that can be done to keep them healthy," says Laura. "You can't grow a tree like that in your lifetime." She's also very fond of larches, even though they're no longer a popular tree at nurseries. "Larches are a non-evergreen kind of evergreen," she explains. "They're very Oriental looking; magnificent. But in the winter they shed all of their soft needles and look dead—not just barren like an elm tree without its leaves, but really dead."

Laura has a very productive vegetable garden. Throughout July and August she and David can live off the produce she harvests. "I grow just about everything in my vegetable garden," she says, "herbs, too. This year my special vegetable was, believe it or not, sponges. Did you know that the luffa-type do not grow in the ocean? They grow on vines like cucumbers or zucchini. When the fruit has matured, you dry it, peel off the skin, and there is the sponge!" She'd hoped to grow enough to give away as Christmas gifts, but only succeeded in raising four. Better luck next year.

"My most successful harvest was the year I brought in a truckload of The Real Thing," laughs Laura. "I couldn't control the plants!" She agrees that it's a shame that dog manure is too strong to use as fertilizer. "Sure would be convenient," she muses.

In addition to all the dogs raised at the kennels in Port Huron, the Marantettes keep a black Labrador,



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## up front

Bandit, and four Italian greyhounds at their home. "The little ones—Bus, Taxi, Limo and Trolley—were David's idea; they were supposed to be just one," Laura says with a forgiving grin. "Most people assume that the 'boys' are young whippets or miniature greyhounds, but they're full grown," she says, the delicate-looking animals jumping about in obvious excitement at seeing their mistress, while Bandit looks on stolidly.

In addition to their common interests in the dogs, hunting and boating, David has his business interests, Laura, her community service activities—she is or has been active on the boards of the Detroit Zoological Society, Junior League of Detroit, Michigan Humane Society, Sigma Gamma Association, Farmington Alumni Association of Michigan, University Liggett School, and Planned Parenthood League. "My mother brought the idea of the Holiday Mart as a fundraiser from Pittsburgh to Detroit, and this will be its twenty-seventh successful year," Laura says proudly. Together Laura and David enjoy travelling and collecting Western art. Their den and recreation room abound in tasteful oils, watercolours, prints and bronzes, as well as guns and other Western memorabilia. One of Laura's favourite artists is Olaf Wieghorst, often called the dean of Western artists.

"I met Wieghorst when I was ten years old. He painted that portrait of me and my horse," Laura says, pointing to a small framed oil, "and we've been friends ever since."

Another thing she collects is china Pug dogs. Dozens of them, in all colours and poses, nestle among the books and framed photographs lining the den's shelves. "I once brought a live one back from England," she relates, "but it was too much trouble—impossible to house-train—so I began collecting the china ones. David doesn't like them much, though, so one day they'll have to go."

Each year the Marantettes like to take two or three weeks off and cruise to Georgian Bay. "Unlike most of the Up North boaters," says Laura, "we don't change locations every night. We prefer to tie up to a tree and stay in one place for days at a time. We charcoal fish on the shore, explore by dinghy... It's just beautiful."

This past summer, however, David was too busy with his business to go. Laura went instead with her brother Emory and his wife, Anne Fisher Ford, in their new tugboat. "I think they took me with them as mechanic, to fix the boat if anything went wrong," Laura teases, noting that they'd only had the boat one previous summer. "It looks exactly like a working tugboat on the outside," she continues, "complete with the heavy 'beard' of hemp that tugs use to push with. The inside, though, is designed as a pleasure boat. It has two problems, though: It goes too slow—I'm not used to that—and it is so unusual that people stare and ask a lot of questions whenever he docks."

"Laura is a real companion for me," says David. "I regret that I've had to cancel the last few boat trips to Georgian Bay. I guess I'll *have* to go this summer, or you'll find me hanging from one of those tall trees in our backyard."

"Do you know what she did?" he asks incredulously. "At the marsh where we hunt, they're doing some road grading and fixing the dike. She jumped right into the cab of that big grader and drove it! I guess you could call her a tomboy, but she's also very feminine," he says with obvious pride. "She does what she wants to do, and I'm her biggest supporter." ♦



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At Christmas, the publishing industry puts forth its finest efforts, producing some of the most beautiful and interesting volumes of the year. Many of the conceptions are dazzling. In addition to all the excellent literature (this season, Pat Conroy's *Prince of Tides* and James Clavell's *Whirlwind* top the list of good fiction), Christmas books have become as much visual as literate, with photography and artwork abounding.

The best publicized of these is also one of the best to look at: *A Day in the Life of America* embodies an unusual concept which leaves the viewer with a delightful chill of recognition. Two hundred photojournalists representing thirty different countries were asked to photograph this nation from coast to coast throughout the day of May 2, 1986.

The assignment was not to uncover unusual events,

but to make an extraordinary photographic record of ordinary events, to capture America on film during one twenty-four-hour period. They have succeeded beautifully, with hundreds of colour and black-and-white pictures culled from almost a quarter million originally shot. The contrasts and comparisons are heartwarming in some cases, startling in others; throughout, one gains a sense of just what it is that makes America so singular—its never-ending variety of people and expressions (Collins, \$39.95).

Also photographically haunting is *Life, The First Fifty Years, 1936-1986*. The magazine which, more than any other, pictured and reflected our lives for the past fifty years, has grown, suffered, and been reborn in a new image, much as our culture has changed over the past five decades. This book celebrates that evolution. The entire first issue, reduced in size but still legible, is re-

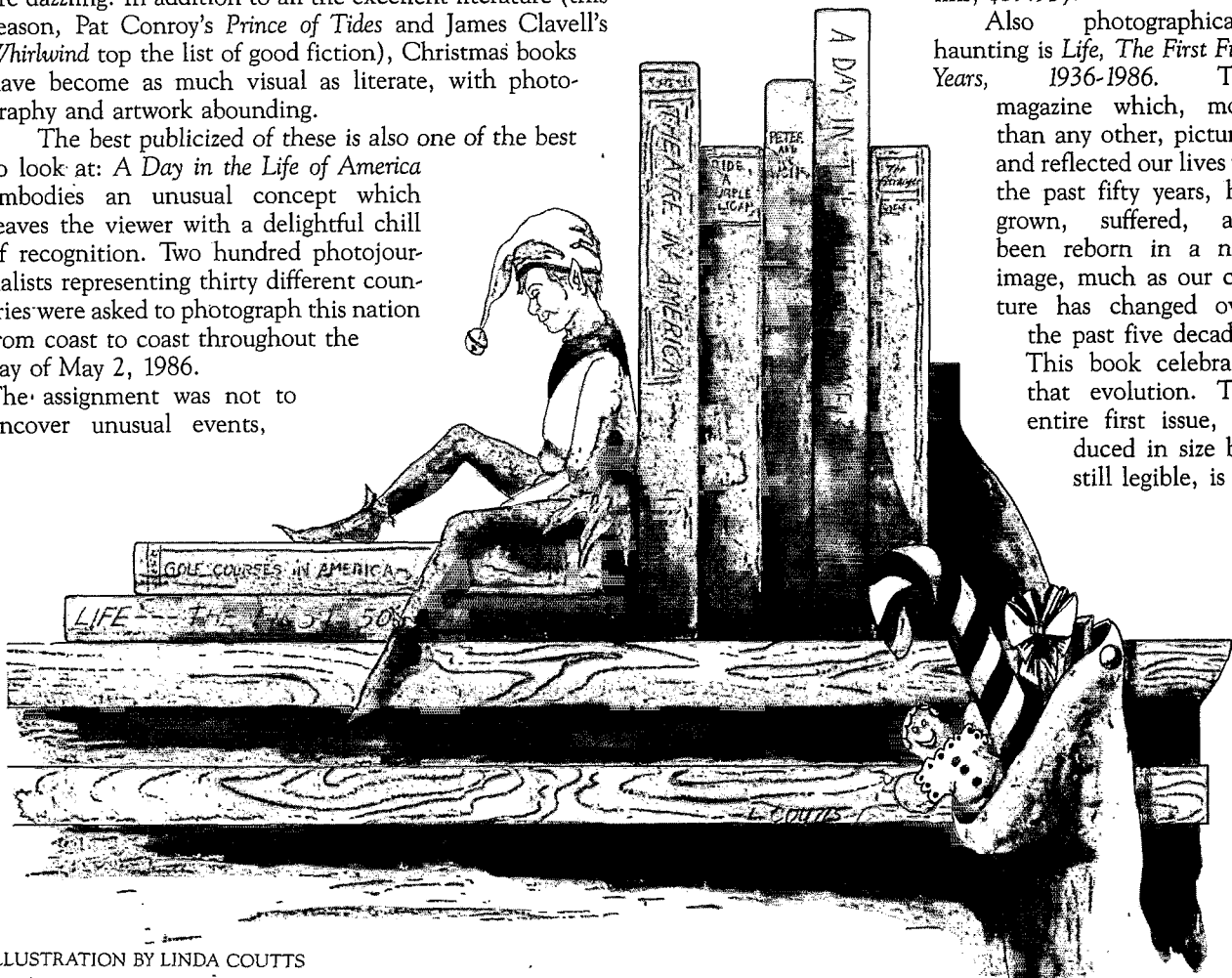


ILLUSTRATION BY LINDA COUTTS

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## books

produced, as is every cover that has ever graced *Life*. The editors of the book have selected items from popular history as well as those things which evoke the moods of varying periods. There are wars and international events, as well as music, movies and fads. As history for those who study history, as interest for those who don't remember, or as nostalgia for those who recall it all too well, *Life, The First Fifty Years*, is as fascinating as a book can get (Little, Brown, \$50).

A portion of America, the South, is targeted in *South-erners, Portrait of a People* by CBS correspondent Charles Kuralt, with design and pictorial content by Irwin Glusker. Kuralt's knowledge of and deep feeling for the South is evident, and is illustrated with seven hundred photographs, some historical, some current. The pictures, ranging from historical tints to classical paintings, folk art, and modern colour photographs, are simply marvelous in bringing to us the portrait of a people who are sometimes the subject of too much generalization in the popular press. Kuralt's words lend real insight and feeling to this section of our country, but one returns again and again to the photographs and pictures which reveal an undercurrent of sweetness and warmth not often seen. The South is not just a place. We know and recognize it from the recesses of our memories, even if we have never been there (Oxmoor House, \$39.95).

The most detailed, comprehensive book on Colonial Williamsburg ever produced is Philip Koper's *Colonial Williamsburg*, with photographs by Langdon Clay. We see the gardens and townscapes, the seasons and special events, the furniture and the artisans. The text reviews the founding, the slow drift into obscurity, and the resurrection and reconstruction of this city, which once was the capital of the Virginia Colony. Today this colonial jewel is restored to its eighteenth-century appearance and is one of the foremost examples of excavation and renovation from the period (Abrams, \$60).

From the gentle, constrained world of Williamsburg to the noisy, shining, fast pace of the race track is a long journey, but *Indy 500* by Tom Carnegie is worthy of the ride. Speed reigns supreme as Carnegie, chief Indy announcer for forty years, begins the behind-the-scenes story at the qualification trials, includes details on the individuals and the teams, speaks about the financing, the cars, the drivers, and life in this very unusual fast lane. Along the way there are essays on speed and safety, and there are hundreds of magnificent colour photographs of the drivers, the races, the vehicles, and the crowds. There are interesting digressions into black-and-white drawings, with complete descriptions of the automobiles themselves, and easy-to-understand descriptions, including airflow charts, of how the cars are engineered for speed and safety. For the experienced race fan or for the novice, the *Indy 500* comes alive. This book is more than just another volume on another sport (McGraw Hill, \$29.95).

Equally fascinating is the game of golf, and one of the most interesting books about golf in recent years has just appeared, under the auspices of *Golf Magazine*. It is *Golf Courses of the PGA Tour* by George Peper, containing forty-two chapters, each on a major PGA Tour event. For each of the featured courses, there is an overhead oil painting that shows each fairway, green, bunker, tree, and obstacle. Every course is described fully, both in well-chosen words



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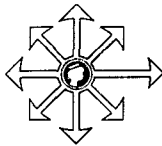


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## books

and in gorgeous colour photography. For each, there is a list of course records and past winners, and a scorecard with pars and PGA average scores. The editors have included a leading pro's anecdote about each course, incorporating instructional tips on a particularly challenging part of the course. Of local interest is the inclusion of Warwick Hills, the site of the Buick Open (Abrams, \$37.50).

*Theater in America*, by Mary C. Henderson, is an absorbing book which covers the growth of American theatre from an offshoot of English thespianism into the most influential theatre on earth. Henderson presents theatre in this country as a combination of many disciplines, and reviews the history of each, including producing, writing, acting, designing, directing, choreographing, and constructing the buildings. Along the way, we get the perspective of history and the contributions of more recent years. Illustrated with old paintings, drawings, and photographs, as well as with more recent colour photography, this volume will be sure to delight anyone interested in theatre (Abrams, \$45).

In addition to these, and many more wonderful books published for Christmas, there are hundreds of beautiful gift books for those a bit younger. Much of the new, good, original art of the late Twentieth Century is to be found in children's books. Several choice selections come to mind.

Robert Vavra and Fleur Cowles have produced *To Be a Unicorn*, a magical allegory of the barriers that frustrate would-be lovers. Simply, it is the story of a mare who falls in love with a unicorn and fears that because she is not a unicorn, he will not love her. As in their prior books, *Lion and Blue* and *Tiger Flower*, Vavra and Cowles tell a story on two levels, one for children, the other for adults. For those who love the Cowles illustrations, there are beauties to be found here, along with a few die-cuts. And those who are enchanted with Vavra's tales will not be disappointed (Morrow, \$15.95).

Another familiar name to devotees of children's books is Chris Van Allsburg, winner of last year's Caldecott Award for *The Polar Express*. His new book is titled *The Stranger*. It is, once again, a tale which sits on the very fine line between reality and fantasy, and the Van Allsburg drawings echo the story in their real, yet slightly fantastical, appearance. It is the story of a stranger taken into a home and the effect he has on the things around him, including the weather (Houghton Mifflin, \$15.95).

Yet another familiar writer, Jack Prelutsky, has a new book of verse entitled *Ride a Purple Pelican*, with illustrations by Garth Williams. The poems have a ring of familiarity to them; although they are new, the feelings we have towards them are reminiscent of things we remember from long ago. Prelutsky has taken cadence and heart from Mother Goose and given them new life with his own words. We see Molly Day, whose mood changes with her clothing, and we skip to Boston with Justin Austin. As always, Prelutsky is delightful (Greenwillow, \$13).

Gian Carlo Menotti's *Amahl and the Night Visitors* is newly illustrated this season by Michele Lemieux, in luxurious browns, oranges, and blues, with rich shadows to tell this familiar tale of Christmas. The story tells of the three kings who stop at the home of little, lame Amahl. Amahl offers his own simple gift to the Christ child, and then a miracle happens. It is a story which deserves retelling, and

*continued on page 79*

# *More Angels, Less Angles*

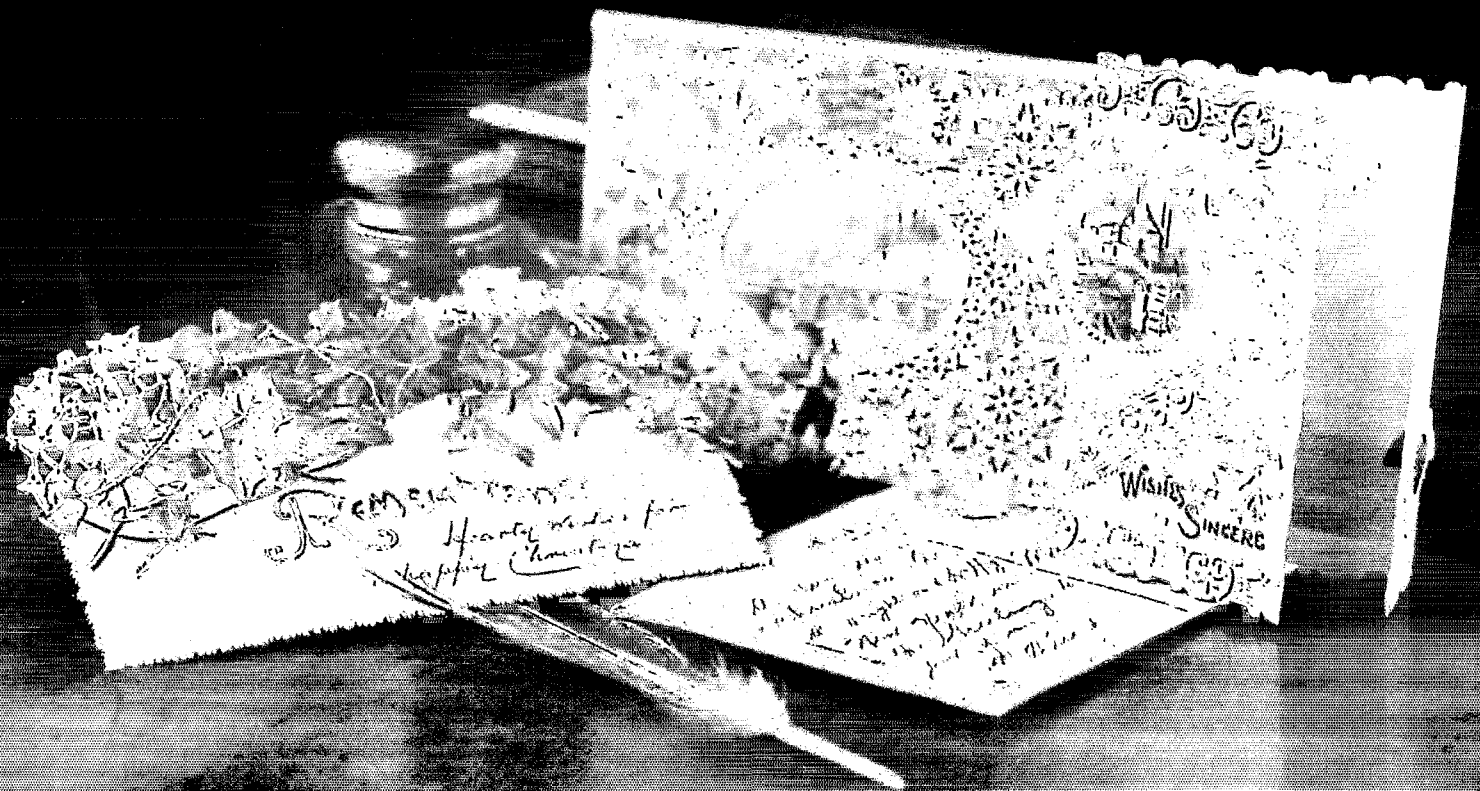
*The first Christmas cards  
were penned in English boarding schools.*

"Oh, give me an old-fashioned Christmas card,  
With hostlers hostling in an old inn yard,  
With church bells chiming their silver notes,  
And jolly red squires in their jolly red coats,  
And a good fat goose by the fire that dangles,  
And a few more angels and a few less angles,  
Turn backward, Time, to please this bard,  
And give me an old-fashioned Christmas card."

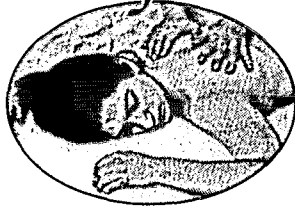
—Ogden Nash

by MARIAN B. POTTER

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## Legacy

In 1873, Marcus Ward published a card in which Christmas comes across sounding like a pretty good beer commercial:

*"May Christmas bring thee peace and plenty  
Barns and cellars never empty,  
A horn of honest wholesome beer  
Will warm the heart, the spirits cheer."*

Or at an even earlier date, picture this: A swineherd and his customer are standing in the pig sty with the animals. The touching sentiment paired with this illustration goes like this:

*"The compliments of the season,  
And all good things in reason;  
They're doomed for Christmas brawn and chine,  
For pigs must die that men may dine."*

The Christmas card, the biggest part of an annual three-billion-dollar greeting card industry, has travelled a long way from "honest wholesome beer" to "jolly red squires."

In the English boarding schools of the early 1800s, the Christmas card was born. Schoolboys painstakingly penned Christmas greetings under the threat of the master's birch rod. From these early penmanship exercises sprang the highly profitable Christmas card industry.

The "Christmas pieces," as the English pupils called them, were sheets of coloured paper bordered with scrolls that depicted scenes from the Bible or hand-coloured drawings of birds and flowers.

Just as American schoolchildren bring home their Christmas greetings scrawled on manila paper, English schoolboys delivered their handmade sentiments to their parents when they returned home for the Christmas holidays.

In the youngsters' very best handwriting, they extended Christmas greetings to Mum and Dad, made extravagant claims concerning their exemplary behaviour at school, and promised to keep their halos straight for the coming year. Obviously, American children were not the first in the world to learn that good little boys and girls found more in their Christmas stockings than bad ones did.

Handwritten Christmas greetings sent to friends were commonplace in England in the first half of the Nineteenth Century. For many years, printed all-purpose anniversary cards were also in use, with a blank spot in which the sender could write "Christmas" or whatever holiday was being celebrated. They were decorated and coloured by hand, arduous to produce and expensive to deliver. The cost of their delivery was born by the addressee, a not-altogether-endearing concept.

Enter the British postal system in 1840 with its "penny post," a revolutionary, upper-class innovation that suddenly made sending Christmas cards "the thing to do."

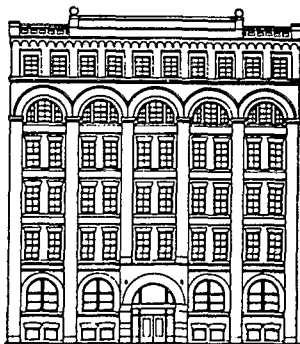
The first historically noted Christmas card appeared in 1843, the brainchild of Sir Henry Cole in London, England. The artist was J. C. Horsley. One thousand copies were lithographed, then coloured by hand and sold for a shilling each. Written accounts tell us that Sir Henry's concept was not entirely altruistic; he was very interested in the further expansion of the British postal system.

The first holiday greeting card received mixed reviews. A three-sided picture card, the right and left sides portrayed the usual charitable acts of clothing the poor and feeding the hungry. It was the middle panel that raised a storm of controversy, at least with the temperance element. The questionable picture showed a family Christmas celebration with the participants raising their wine glasses in a toast to a "Merry Christmas and a Happy New Year to You."

Surely a harmless greeting, but what was this? Amidst the holiday revellers was a child imbibing along with the family. Therein lay the sticking point. This card was surely going to promote unbridled drunkenness, it was argued.

Before the advent of this first Christmas card in England, it had been common practice to exchange New Year's greeting cards. Christmas was accepted as the beginning of the new year until the Thirteenth Century. In

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## legacy

England, the legal quarter year still begins on the twenty-fifth of December. The coupling of Christmas greetings with New Year's wishes was a natural result.

The printed Christmas card did not really come into its own until the 1860s when two events pushed the custom into universal popularity. The steam printing press with its new colour printing process made the cards more affordable, as did the promotion of the "penny post" delivery system.

The Victorian period saw a tremendous spurt in the popularity of the Christmas card. The royal family of Queen Victoria and her consort, Prince Albert, celebrated Christmas to the fullest. It was the prince who revived many of the old English Yuletide celebrations. He decorated a fir tree for his children and kept alive the spirit of St. Nicholas.

Victorian Christmas cards were extravagantly decorated and used imaginative forms and materials. Intricate paper lace backed many of them. Satin, fringed silk, plush, buttons, ribbons and tassels appeared. They were gilded, frosted, and embossed, and flaunted stars, jewels, fans, and crescents. Flowers bloomed in riotous profusion. It was decorative overkill.

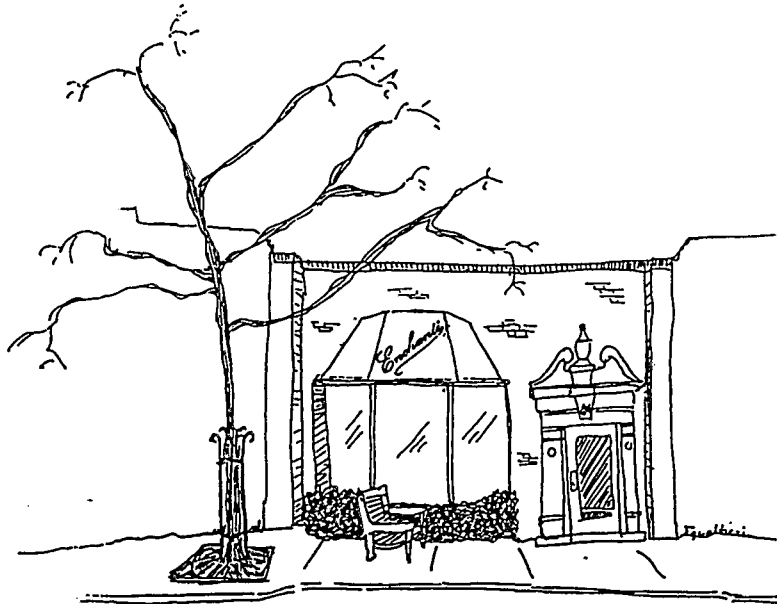
On the opposite end of flamboyance, the Victorians also leaned towards some depressing depictions of dead animals and birds. The London firm of Raphael Tuck had a best-seller, "Silent Songster," that portrayed a dead robin. "Sweet messenger of calm decay and peace divine" was its enigmatic holiday message. Historians have conjectured that the dead bird might have been a symbolic protest against an old English custom of killing a wren or robin at Christmas time.

Animals were also displayed in happier poses. In the 1880s and 1890s, cats were shown in every conceivable activity, carrying on as if they were human. Rats, mice, frogs, and geese were also pictured doing "people" activities.

Surprisingly, the incidence of the spiritual message, the birth of Christ and pictures of the Holy Family was very low. There was a strong emphasis on the good behaviour of children, and the portrayal of charitable deeds towards less fortunate people was popular. One hundred years later, in 1986, the Christmas card is still a primary money-maker for charities.

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## legacy

If Americans think they created cards that stand up, pop open, or squeak, they are wrong. Long before Hallmark, Victorian card makers knew how to make trick cards that, when turned upside-down, revealed something entirely hidden in the normal position. Lavishly coloured bouquets of flowers unfurled when a ribbon was pulled, revealing a sentimental message in each open bloom. Sometimes a fragrant sachet was enclosed.

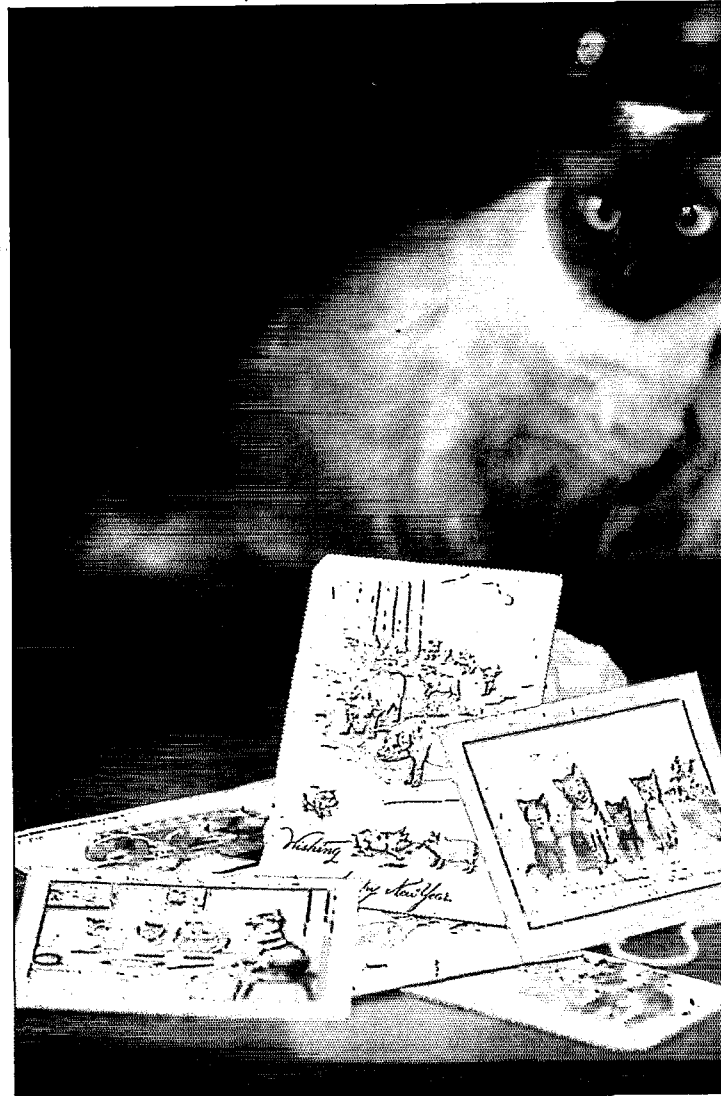
Across the ocean in America, Christmas cards were not part of holiday tradition until the 1870s, but one showstopper was produced in 1851. It was one of a kind.

Richard H. Pease of Albany, New York, an engraver and lithographer, sent out a promotional Christmas card for his business. Printed in black and white, there was Santa, a family opening their Christmas gifts, and the Christmas feast. The text was the usual, "Merry Christmas and a Happy New Year." Pease's place of business was shown on the card displaying a banner proclaiming; "Pease's Great Variety [sic] Store in the Temple of Fancy."

Pease would have flunked spelling or printing, as he left the "i" out of "variety." And one would not hazard a guess as to what a "temple of fancy" might have been.

In 1863, Congress authorized the Postmaster General to establish free mail delivery in larger cities, and so the groundwork was laid for the popularity of Christmas cards in America. Unfortunately, free anything never lasts very long, and free mail delivery disappeared after a few years. It was replaced in 1883 by the "penny post," which by then had risen to two cents.

To Louis Prang belongs the credit for the explosion of the Christmas card



Early Christmas cards often featured animals carrying on as if they were human.

PHOTOS BY ELIZABETH CARPENTER  
tradition in America. A penniless German, immigrant when he arrived in America, he set up a lithograph shop in Roxbury, Massachusetts. Using zinc plates as a replacement for the formerly used stones, Prang began to make business cards by a process he called "chromolithography." Eventually he created two paintings using forty-five different colours, an unheard-of artistic accomplishment for the period.

The wife of Prang's London agent suggested that he use the new process to produce Christmas cards. Dubious, but cooperative, his first year's shipment of the new Christmas cards went to London. The *London Times* correspondent dubbed them "a great social evil," a sentiment that might have been shared by Ebenezer Scrooge.

Prang had no idea how the Ameri-

## *legacy*

can public would receive the Christmas card idea, but success was instantaneous. By 1881 he was producing five million cards a year, and thereafter they became the mainstay of his business.

Abruptly, in a fit of pique, Prang stopped production of his Christmas cards before 1890. A true artist, he was appalled by a riot of cheap and gaudy imitations that began to pour into this country from foreign producers. These foreign copiers decorated their very bad imitations with bits of cork, glass and even seaweed. The Prang Christmas cards ceased, and there is little more than a decade of work to show for his artistry. Such of his cards that remain are extremely valuable, if they can be found.

Artistry and exacting craftsmanship have returned to the Christmas card industry. Reproductions of the finest old world paintings and sculptures appear on greeting cards, as well as the more recent works of such artists as Winston Churchill, Andrew Wyeth, Norman Rockwell, and Grandma Moses.

Even Charley Brown and his friends have won a permanent niche in the Christmas card racks. There

*continued on page 98*

**Left:** Many Victorian Christmas cards sported satin, fringed silk, ribbons and tassels. The New Year card pictured is a rare Prang.

**Below:** Christmas cards have been a part of the American holiday tradition since the 1870s.



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# COIN\$ of the Realm

*For collectors, coins are  
anything but small change.*

by TIM TIPTON ————— ◆



The Gold Rush is on with the arrival of the 1986 American Gold Eagle. Public interest has soared as the U.S. Mint attempts to secure this country's competitive position in the world for bullion coins.

Officials at the West Point Bullion Depository, where the coins are being struck, are working around the clock, three shifts, seven days a week, to provide just over 1.7 million ounces of coins by the year's end. The American Gold Eagle pieces were a sellout in late October, when eager buyers acquired the entire U.S. Mint inventory—845,000 gold coins containing 558,000 troy ounces—within thirty hours.

It is only fitting that America's first non-commemorative bullion coin to be minted and sold to the public since 1932 represents this country's ideals of liberty and freedom. A proud Lady Liberty, designed by the highly acclaimed sculptor, Augustus Saint-Gaudens, graces the obverse of the new \$50 gold bullion coin. The reverse side incorporates a contemporary design by Texas sculptor, Mrs. Miley Busiek—a family of eagles, symbolic of unity and family tradition.

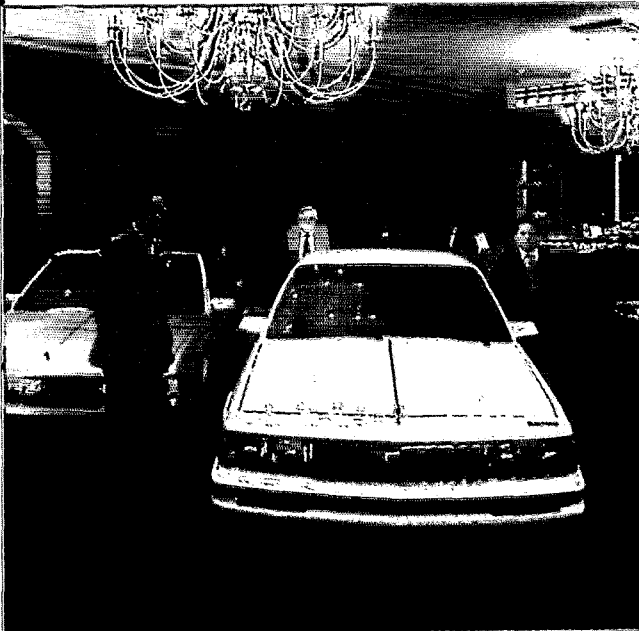
Augustus Saint-Gauden's Lady Liberty design was first issued on \$20 gold pieces from 1907-1933 and is considered by collectors to be the most beautiful U.S. coin design. One 1907, extremely high-relief version using the lettered-edge collar, in proof condition, is said to command as much as \$225,000 on the collectors' market. However, other coins of that era can be had for as little as \$650, depending upon demand and condition.

The new coins are being issued in denominations of \$50 for a troy ounce of gold, \$25 for a half-ounce, \$10 for a quarter-ounce, and \$5 for a tenth-ounce, and will be legal tender for any purpose. The current market price of gold will determine the actual cost of the coins, which will be sold through coin shops, precious metals dealers, some banks, brokerage firms and other financial institutions, who will add a service charge of about five or six percent.

Commodities specialist Terry Kearns, of the Detroit office of Merrill Lynch, cites a number of reasons for the new bullion coins' popularity, including feelings of patriotism and



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a renewed interest in precious metals by investors.

"Since the coin was released on October 20, the market price for gold has come down slightly for a lower short term; however, we are anticipating a rebound shortly, with a pretty strong, bull market," said Kearns, who normally takes orders from clients for larger quantities of the new bullion coins.

Kearns said only the \$50 gold bullion coin is currently available through Merrill Lynch; however, the soon-to-be-released silver dollar, troy ounce, bullion coin will also be carried by the firm. Single orders for the coins can be made; however, Kearns suggested that purchasers of single coins seek out a coin or precious metals dealer in order to receive a more advantageous service charge.

"I am confident that the American Gold Eagle will be able to secure a prominent position on the world gold bullion market with as much or more respect than Canada's Maple Leaf, China's Panda, Mexico's Peso or South Africa's Kruggerand," said Kearns.

The new Liberty silver dollar features A. A. Weinman's "Walking Liberty," with its reflective mood, quiet strength, and the familiar hand of the figure "outstretched in bestowal of the spirit of Liberty," an enduring theme which won it a place on the silver half-dollar in 1916. The reverse of the coin features a traditional heraldic eagle with shield, rendered by master engraver and sculptor, John Mercanti. Silver dollars will bear the familiar "S" mint from the San Francisco Assay Office.

The unprecedented demand for these investment-type coins is dramatized by comparing them with sales of the Statue of Liberty commemorative coins, which brought in \$255 million at retail over a period of almost a year. This is little in comparison to the American Gold Eagle, which brought in close to \$245 million in receipts in less than two days. The Statue of Liberty repair and maintenance fund was enhanced by \$67.6 million, however, due to sales of the Liberty commemorative coin, which will continue until the dies for the coins are destroyed on December 31.

"There are people who specialize in collecting commemorative coins," said Richard Spieske, manager of Stamps and Coins, Inc., in Grosse Pointe. "They are mostly half-dollars, and the first one was minted for the Colombian Exposition in Chicago in 1892 and 1893. The coin was originally sold for double the face value, or \$1, at the fair, and when many coins were left unsold, they were eventually dumped into general circulation. You'll find the coins are quite common, especially the first year. They come here in circulated condition in old coin collections, and you can get one for about \$10 or so. An uncirculated one can go from about \$60 and up," Spieske explained.

Other popular commemorative coins include the 1951-1954 George Washington Carver, the 1982 250th Anniversary of George Washington's Birth silver dollar and half-dollar, and the more recent 1984 Los Angeles Olympiad.

"The original Saint-Gaudens \$20 gold piece is a popular coin," said Spieske, who has been fielding a constant stream of calls regarding the availability of the new American Gold Eagle. "It demands even a bigger premium than the earlier Liberty design (pre-1907), and I think it's basically a much more desirable-looking coin. Some people also like specializing in Morgan silver dollars, making a complete set from 1878 through 1921. They'll try to get one of each date and mint mark, while trying to attain a certain

Merry Christmas

grade. Normally they'll try to get a nice uncirculated coin, but in some cases that can be very expensive, so they have to lower their standards. Another popular series is the Peace Dollar, which is from 1921-35 and was a regular-issue silver dollar.

"When I was a kid, you could get coins going way back, but all that has changed now," said Spieske. "Young collectors have been literally driven out of the market due to the demand for pre-1964 coins because of their silver content, and the potential to collect from circulation no longer exists. The number of coin collectors is on the rise, however, with a previous history of roller-coaster interest in the hobby."

The Grosse Pointe area has a bountiful history of coin-collecting activities. Some twenty-seven years ago, on April 21, 1959, a group of fifteen coin enthusiasts gathered in one of the upstairs bedrooms of the Alger House to form the Grosse Pointe Numismatic Society, which has affiliations with the prestigious American Numismatic Association. The average age of the gentlemen at the time of the charter was sixty years, and there are five charter members still active in the local society—Jay Deeds; George Hattie, who is a past president of the American Numismatic Association; Pierre Palmentier; Earl Schill; and Henry Schloff.

Over the years the Society has attracted people from varying career fields, including doctors, dentists, lawyers, and professional numismatists. One member from the past is said to have been a mining engineer, proficient in metallurgy; the Society's newest member is Detroit Police Inspec-

tor William Brandymore, who not only collects coins, but is interested in paper money as well.

"We did have one gal in the club, who was a personal secretary to one of our members," said Deeds. "Her name was Helen Brooks, and she lived in the Park on Devonshire above Jefferson. She acted as our secretary/treasurer for a year. When she went out to visit her brother in Seattle, she fell in love, and shortly after her parents passed away, she moved out to the Pacific Northwest. I've been treasurer since 1960 or 1961. We have a rotation system for club secretary, and we also have a program chairman who is responsible for getting members to give talks or for inviting guest speakers."

Deeds talked of future projects by the group, including the possibility of starting a group of junior numismatists, "not so much for building prospects for coin dealers, but to stimulate interest in coin collecting."

A true testimonial to the longevity of active professional numismatists is Park resident Earl Schill. At eighty years of age, he still operates a coin business in the Penobscot Building in downtown Detroit. A coin dealer for more than sixty years, he is also a contributor to the prestigious "Red Book," a guidebook of U. S. coins, which boasts its fortieth edition in 1987.

Earl and his wife, Kathline, have been married for more than forty years and have three grown children. They reminisced one afternoon about the time they owned a Farmer Street shop and Earl was the first customer to get yearly contract parking at the Hudson's parking garage nearby. "I started in 1927 down in a basement on John R

*DuMouchelles*

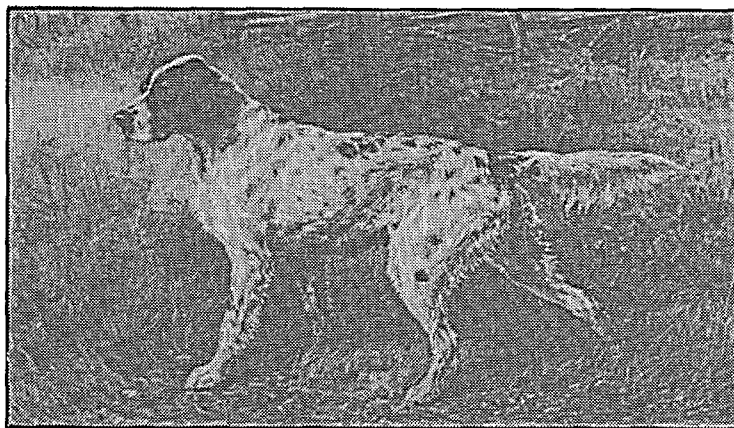
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Street, then moved upstairs, and later across the street," said Schill. "I remember one time about ten years ago when a Communist group from Wayne State picketed us. Heck, we only sold about one Krugerrand, and yet we once had fifteen people march into my small shop, literally filling the room. They left literature here which was one hundred percent Marxist, but those were bad times, with the Vietnam War and all."

"Earl still has an autographed copy of the 'Red Book,' since he began contributing in 1947. This serves as a solid reminder of how far a small paperboy who began collecting coins could go just by showing an interest," said Kathline. Kathline's marriage has also sparked a personal interest in coin collecting, but she specializes in ancient coins from medieval times. "I enjoy collecting coins that have a history behind them. To me, that is totally fascinating."

Coins like the Statue of Liberty commemorative and the new American Gold Eagle are likely to ensure a renewed interest in coin collecting—a happy development, since coins, like stamps, serve as solid links to our past and reminders of special events in our history. ♦

*Tim Tipton is an area photojournalist who writes often for HERITAGE.*

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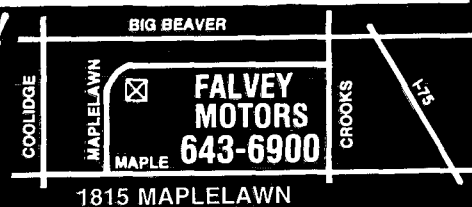
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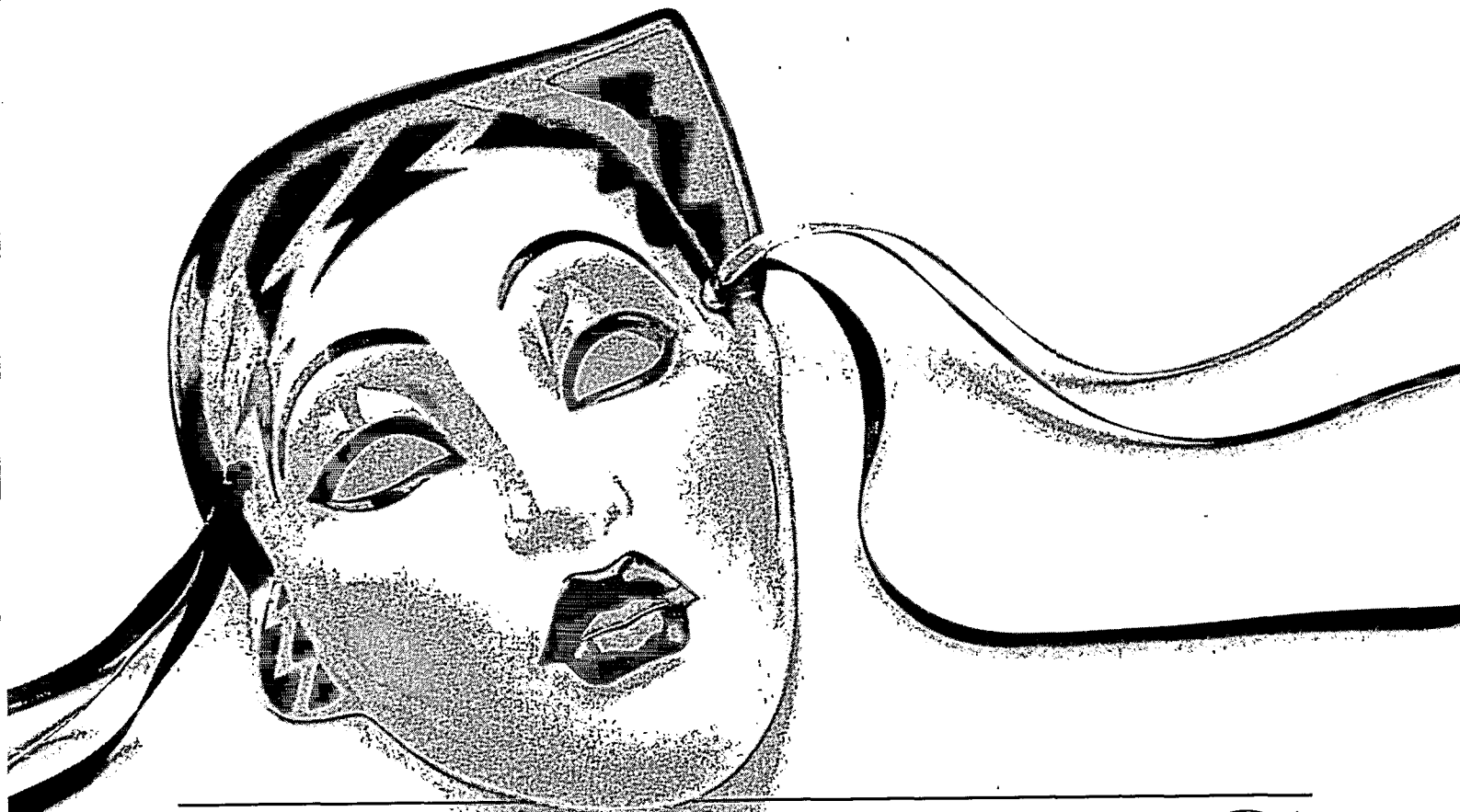
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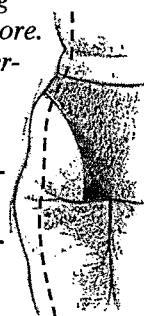
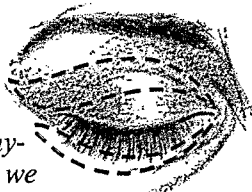
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# Hemingway Haunts

*The famous  
novelist's roots are  
planted firmly in the  
woods of northern Michigan.*

by ROBERTA SCHWARTZ

As he and his bride drove up the crest of a big hill overlooking Petoskey and Little Traverse Bay, Ernest Hemingway asked the driver to stop so his new wife could see the splendid view he had longed for while soldiering in Europe.

"See all that? Talk about the Bay of Naples! I've seen them both, and no place is more beautiful than Little Traverse in its autumn colours," he told an enraptured Hadley Richardson.

Today, thirty-six years after Ernest Hemingway last visited northwestern Michigan and a quarter of a century after his death, his memory still lives on in the Petoskey area settings that became part of his books and in the memories of the people there who knew him.

Ernest's father, Dr. Clarence Hemingway, an Oak Park, Illinois doctor, built a family cottage on Bear Lake (now Walloon Lake) in 1899, the year Ernest was born, as a retreat for himself, his wife and their six children. He named it *Windemere*. Baby Ernest was brought to the woods of northern Michigan at the age of seven weeks, and memories of twenty-one summers there gave him the material from which he forged his stories, poems and novels.

Petoskey was the setting of Hemingway's short, comic novel, *The Torrents of Spring*. He also met his first love in Petoskey, did his first serious writing there, and returned years later to heal the serious wounds he sustained in World War I. At age fifty, he remarked that he had spent the happiest hours of his life at the family cottage he immortalized in fiction.

"Don't worry about me ever selling *Windemere*," he wrote his sister from his estate in Cuba in 1949. "It is where our roots are."

Today that sister, Madelaine Miller, whom Hemingway nicknamed "Sunny" and "Nunbones," still spends her summers in the immaculate white cottage on Walloon Lake.

According to the standard biography of the novelist by Carlos Baker, Sunny's birth in 1904 came as something of a disappointment for five-year-old Ernest, who had



Ernest Hemingway circa 1920.

PHOTO FROM HEMINGWAY IN MICHIGAN

hoped for a baby brother. He later immortalized Sunny in his stories as Littless, the kid sister who loves Nick Adams so much that she runs away from home to help him escape pursuing game wardens.

In her memoirs published in 1975, *Ernie: Hemingway's Sister Sunny Remembers*, Miller recalls how her big brother once munched on poison ivy to prove his manhood. She also relates the story of a picnic on Walloon Lake which she enjoyed immensely. Her mother, Grace Hall Hemingway, thought differently, however, and banned her twenty-



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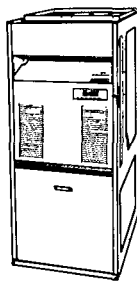
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one-year-old son from the family cottage.

"Unless you cease your lazy loafing and pleasure seeking; stop trying to graft a living off anybody and everybody; stop trading on your handsome face to fool little gullable [sic] girls, and neglecting your duties to God; unless you come to your manhood, there is nothing before you but bankruptcy," Mrs. Hemingway wrote her errant son.

The rift between Ernest Hemingway and his family never completely healed, and the novelist's oldest son, Jack, who looks remarkably like his father, with his grey moustache, broad grin, and ruddy complexion, recalls rather sadly that he never visited the family cottage. "Papa pooh-poohed the relatives. He and grandmother did not get along."

Ernest Hemingway's brother-in-law, Sterling Sanford of Grosse Pointe Farms, still remembers Hemingway as "a large fellow who was really handsome. Ernest was responsible in part for books showing his parents as less desirable than they were. They were very nice parents. Ernest didn't always tell the truth because he was a storyteller, always on the edge of fiction."

Hemingway made the wilds and streams of Michigan's north country known internationally in ten stories, sections of two others, and one high school piece, "Sepi Jinguian," published in his senior year in the *Tabula*, a literary magazine at Hemingway's Oak Park high school.

Nick Adams, perhaps the best known of the Hemingway heroes, appears in twenty-four stories. These episodes, in which he grows from child to adolescent, then to soldier, veteran, writer and parent, closely parallel Hemingway's own life.

Adams first encounters the mysteries of birth, violence and death in the Michigan woods. In "Indian Camp," young Nick accompanies his doctor-father as he delivers a baby with a jackknife and no anaesthetic. The husband, who cannot endure his wife's screams, cuts his throat in the bunk above.

*"Is dying hard, Daddy?"*

*"No, I think it's pretty easy, Nick. It all depends."*

The story proved prophetic, prefiguring a series of suicides in the Hemingway family. The novelist's father shot himself in 1928, following a long illness and a series of bad investments. Three of Clarence's children also took their own lives—Ursula, Leicester and Ernest, who shot himself in Ketchum, Idaho in 1961.

"Horton's Bay, the town, was only five houses on the main road between Boyne City and Charlevoix," Nick Adams says in "Up in Michigan." "There was a general store and post office with a high false front and maybe a wagon hitched out in front."

Built around 1875 by A. J. Stroud, the Horton Bay General Store still carries the groceries, fishing hooks and hardware items popular in Hemingway's day. Except for a few photos left behind by a television crew showing Hemingway as a young man, the locals maintain that the store has remained unchanged since Hemingway described it.

The owners, Ray and Jan Eggers, are quick to answer tourists who pop in just to ask if the correct name is Horton Bay or Horton's Bay, as Hemingway wrote. It's Horton Bay. One visitor, whom they described as a Hemingway fanatic, came all the way from Germany just to sip coffee and ask questions.

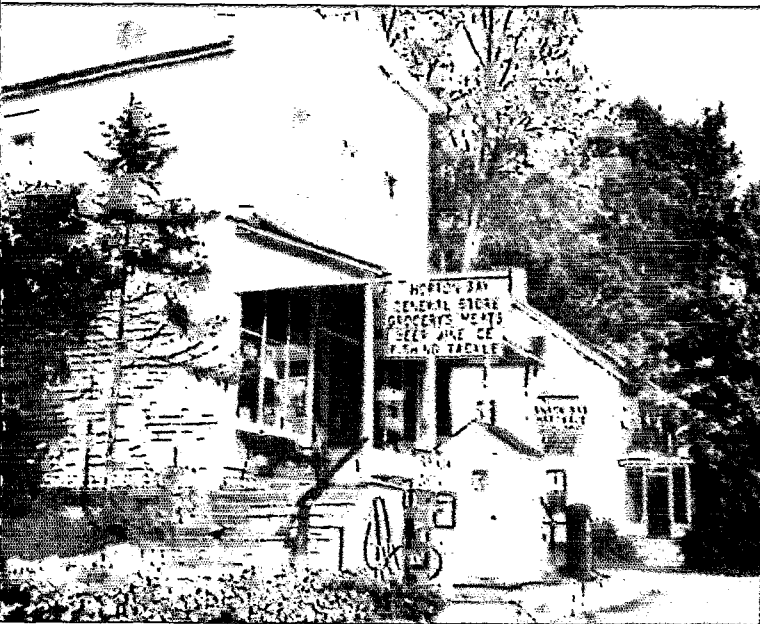
The store is the focal point of the community, and

## pointes north

residents bring their own coffee mugs to hang on the wall beside the counter. As he dips for a fresh doughnut under a plastic cover, one customer jokes that the quiet store may be getting "too popular with the media" since the *New York Times* published a long story about Hemingway.

Another customer, G. T. Long of Horton Bay, tells about his yearly treks to the bull festival in Pamplona, Spain, which Hemingway made famous in *The Sun Also Rises*. Long is one of the many locals who frequent the store just to chat about Hemingway.

Hemingway, his four sisters and his brother remain the subjects of relatively uncommercialized interest in northern Michigan. In contrast to the touristy Hemingway



Horton Bay general store and post office.

PHOTO COURTESY OF HORTON BAY GENERAL STORE

showplaces in Key West, Florida, and Havana, the Horton Bay General Store carries only a twenty-cent postcard showing the false front and gasoline pumps.

Almost directly across the highway stand the Dilworth cottages, *Pinehurst* and *Shangri-La*, both important locations in Hemingway's life and literature. Hemingway returned to the cottages with friends for fishing trips and held his wedding reception at *Shangri-La* in 1921, when he married Hadley Richardson. Restaurateur Liz Dilworth, a friend of the Hemingway family, cooked some of her famous chicken for the occasion. The wooden chapel in Horton Bay, bedecked that day with wildflowers, has long since been torn down.

Hemingway divorced Richardson in 1926 after she bore a son, John. He married three more times. His second wife, in 1926, was Pauline Pfeiffer, a Paris-based fashion writer for *Vogue*, who gave birth to Patrick and Gregory. In 1940 Hemingway married writer Martha Gellhorn, whom he divorced five years later. In 1949 he wed *Time* correspondent Mary Welsh.

The woman Mary Welsh Hemingway describes as Ernest's "true love" and whom Ernest called "the best-looking woman in town" still lives on a quiet street in Petoskey,

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## Jacobson's

one-half block from the bay where she swims daily.

Irene Goldstein Gordon, a retired physical education teacher, first played tennis with Ernest when he was eighteen.

"He was an excellent player, although [in later years] his knee wasn't perfect any more. He was a little bit hampered by his war wound. He didn't limp when he ran, and he had a very long arm. He was a tall guy, and he could cover the court very well. He'd generally win more games than I did," Gordon says.

"Ernest and I sat on the steps of his cottage, and we talked about books, the popular ones. That year he was just thinking about being a writer more than doing it.

"I remember one time we were sitting in the swing on the porch and he was reciting the sleeping bag scenes in *For Whom the Bell Tolls*. The book, of course, had not been written yet."

At eighty-seven, Irene Gordon is still very beautiful. She writes poetry and has just completed a course in creative writing. She recalls how, years after he left Petoskey, Hemingway mailed her copies of his poems.

"I can't remember commenting on any of his poems," she says. "He just wanted to share."

Gordon is particularly proud of a letter she received from Hemingway, now on display at the Petoskey Museum. The occasion was Gordon's fiftieth birthday. He wrote from San Francisco de Paula, Cuba, to thank her for her birthday card to him in 1949.

"Irene, I tell you now, honestly to God, that I have never known a finer or lovelier girl than you, and I have been, for good or bad, around for a long time.

"When I saw you in Petoskey, everything inside of the upper part of my chest went up and down like a fast elevator. The kind that don't stop before the twenty-first-floor. I thought you looked so beautiful and your wonderful body had not changed at all and you were as lovely and mismanaged as when we were kids of the same age. And I thought, well, we two did not play our cards too well in some ways."

He ends by saying he is "making a last good fight to be a good husband and not a bastard" to his wife Mary, and puts Gordon in the ranks of Lady Brett Ashley, whom he compared to a



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## *pointes north*

trim ship in *The Sun Also Rises*.

"I wish you [and Mary] could know each other because you both have so much damned class. Like great race horses, or fine, fast boats, or the way ducks fly."

Gordon chuckles as she recalls a double date she and her roommate had with Hemingway and a war buddy.

"Ernest was living in a rooming house on the near north side of Chicago, and we took a taxi to a speakeasy on Wabash Avenue. I remember this Italian man who greeted Hemingway with his arms around him, and they talked Italian. It was a pleasant evening. Ernest was great to be with."

She also remembers the time Hemingway appeared with a big fish and presented it to her aunt and uncle, who owned Rosenthal's, a local department store.

"I think he bought it because it was beautifully wrapped, and then we had Ernest over for dinner that night," she says. Gordon, who is Jewish, found reports of Hemingway's anti-Semitism surprising, since he always showed "the greatest respect" for her family.

"He was a very sincere, kind, loving person, a true lover of nature, lover of beauty who had great respect for standards," she says. "I don't think of him as drinking unless he did that to erase his innermost thoughts."

"He was a very organized person, and he knew what he was going to do. At the end he was also quite a playboy, but I think he felt he could play because he had done his work."

Merton Carter, retired newspaperman and curator of the Petoskey Museum, describes Hemingway as a summer resort visitor who never went out of his way to publicize Petoskey.

Young Hemingway attracted little attention. "He did not create any stir because nobody knew who he was," says Carter. "People criticize Petoskey for not having more of a monument to Hemingway, but he was not a native son. His only relationship to Petoskey was in his first writings in *The Nick Adams Stories*, so Petoskey didn't feel they owed him very much."

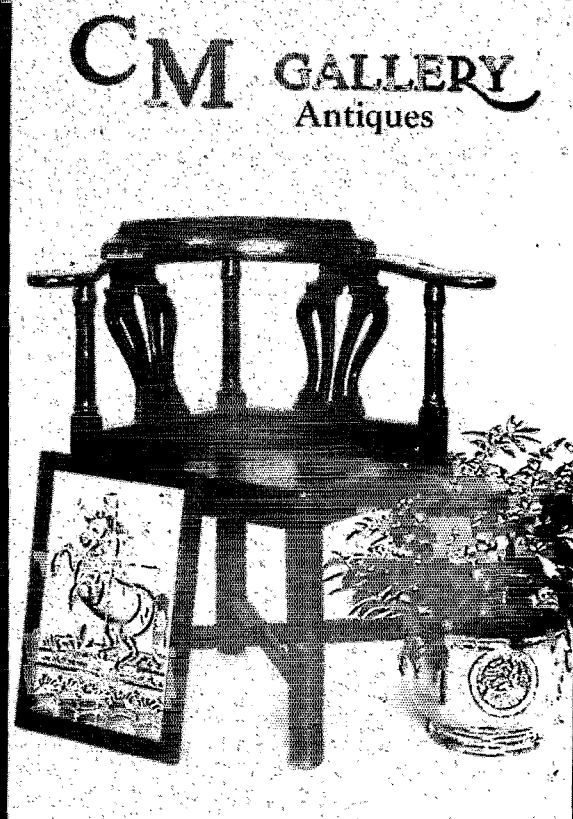
The seventy-three-year-old Carter recalls that Hemingway passed through town for the last time in 1947, on his way from Key West to his home in Idaho. Hemingway took the northern route and stopped to chat with a few of his friends.

"He stayed at the Perry Davis Hotel in Petoskey and contacted the probate judge where he left a copy of his will. He ate breakfast at the old Arcadia Restaurant on Mitchell Street, where the Circus Shop is now. Dutch Pailthorp and I were having breakfast at the counter. I said to Dutch, 'That's your old friend Ernest Hemingway over there.' Dutch got all excited and yelled 'Ernesto, Ernesto.' They embraced each other, and Dutch was so excited he didn't even introduce me."

Irene Gordon also saw Hemingway on his last visit to town. "He came into the store with a great deal of gusto, I remember. He grabbed me and kissed me, and I said, 'Ernest, why haven't you been up here before?' He said, 'Irene, I've always been disappointed in places where I've returned. I have such loving memories of northern Michigan that I didn't want them interrupted.'"

And many of them haven't been. *Windemere* still stands, of course. Now designated a national historic land-

*continued on page 79*



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# HALLELUJAH!

Handel's "Messiah"  
has become a traditional part  
of Christmas celebrations everywhere.

by BEN WALKER

*Hallelujah! For the Lord God omnipotent reigneth. The kingdom of this world has become the kingdom of our Lord and of His Christ; and he shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah.*

The world is filled with wonders at Christmas; that is part of the magic of the season. And one of these wonders is the thousands of men, women and children who, at any other season, would not take the time or have the interest to attend a program of serious sacred music. But off they go at Christmas, both willingly and joyfully, to attend a performance of Handel's great masterwork, "Messiah."

These performances range from a few untrained singers, a pickup orchestra and amateur, yet enthusiastic, soloists to huge productions consisting of hundreds, on occasion, even thousands, of singers, instrumentalists and the most famous of soloists. And is there a high school choir anywhere that does not close its Christmas program with a stirring rendition of the "Hallelujah Chorus?" Indeed, a holiday highlight for many is to return to their alma mater and be invited to sing the "Hallelujah" along with their younger counterparts (who are already anticipating the years when they will return to share in this ongoing tradition).

Exactly what is this work? Why does it touch so many of us—amateur and professional alike? Who was George Frideric Handel, and how did he bring such a masterwork into being? We love the music even without understanding—but some understanding brings new rewards and expanded joy.

Many otherwise well-educated people insist that Handel was English. Actually, he was German by birth, wrote best in the Italian style, but did indeed become one of England's greatest composers. The English have always claimed him as their own, pointing out that he was buried with state honours in Westminster Abbey and is considered one of England's national heroes.

Handel's father was a well-to-do barber and surgeon in the city of Halle in Saxony. Handel was born there in 1685, the same year as J. S. Bach. While Handel's father recognized his son's musical abilities, he did not think music a suitable livelihood and only grudgingly allowed Handel to take music lessons. His father's early death, however, allowed Handel to seriously pursue music, and he soon became proficient in organ, harpsichord, oboe, violin and composition. By the age of twenty, he had written his

ILLUSTRATION BY ANNELIES MORRIS

first opera.

Handel then moved to Italy, the music capital of Europe. For three years he studied with the leading Italian composers and became quite famous throughout Italy, having his works received with much cheering and applause.

In 1710 he returned to Germany as musical director of the Court at Hanover. In his two years there, he took two leaves of absence to travel to London, where his Italian operas proved a great sensation. Although his second visit was arranged on the condition that he return to Hanover "within a reasonable time," he was still in London two years later when his master, the Elector of Hanover, was proclaimed King George I of England. Handel's handling of this embarrassing situation is unknown. However, he did compose a suit of pieces to be played while the king sailed in his barge down the Thames. Thus, the situation and the title for his famous "Water Music."

In the years that followed, Handel's operas enjoyed great popularity. However, in 1728, John Gay's "The Beggar's Opera" became immensely popular. Gay's work was more of a vaudeville, an entertaining English satire on political subjects. Interest in Italian opera began to wane, but even as the public's interest declined, Handel furiously wrote more operas; investing and losing money in all of them. At the age of fifty-two he could no longer maintain his hectic pace. Thousands of dollars in debt and the victim of a paralytic stroke, he acknowledged defeat and went abroad to recover his health.

After recovering, he returned to London and tried, unsuccessfully, to revive two of his operas, "Imeneo" and "Deidamia." He then decided to abandon opera and, in the process, ensured his immortality. He began writing works in the Italian opera style, but with a difference: the words were in English and were sung without actions, costumes, or scenery. This type of unstaged opera was called oratorio, and this medium thrust Handel once again to the top of the musical world.

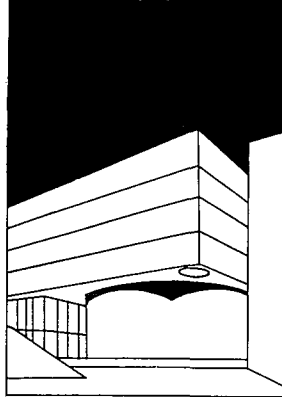
In 1741, Handel was given selected Bible verses for a musical setting of Jesus' life and work. The verses were selected mainly from Old Testament prophecy and were to portray Jesus' nativity, crucifixion, resurrection and everlasting glory. Interest-

ingly, it is not known who actually selected the verses. What is known is that Charles Jennens sent the text to Handel. Dr. Samuel Johnson (1709-84), famous for his knowledge of the English language and for his cutting tongue, called Jennens a "pompous, conceited, wealthy fop who imagined himself to be a literary genius" and a "vain fool crazed by his wealth, who, were he in Heaven, would criticize the Lord Almighty." Johnson may have been right, because Jennens, after

hearing the "Messiah," remarked that, while Handel's music was "entertainment," it was "not near so good as ought to have been done."

Handel set to work in a blaze of inspiration to compose the music. He wrote the nearly three hours of music in the unbelievably short time of twenty-four days. Afraid that if he stopped he would lose his momentum, he barely slept, ate, or left his house for three weeks. At the end of his labour, he is reported to have said, "I

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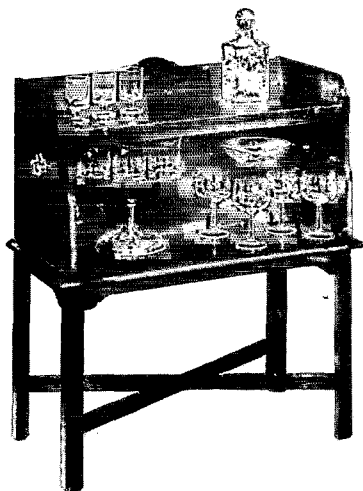
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## music

think God himself has visited me!"

Later in the year, he was invited by the Lord Lieutenant of Ireland to give a series of concerts in Dublin, and he set forth with many accepted compositions, plus the as-yet-unrevealed "Messiah."

He had an open rehearsal of the work in March of 1742, which helped to build great public interest. On the first full performance on April 13 of that year, hundreds of people had to be turned away from the theatre, which had only seven hundred seats. The performance was a tremendous success, well-received by critics and public alike. After the contralto had sung the aria, "He Was Despised," with much beauty, a Dr. Delany (who was aware of the singer's notorious reputation for immorality) exclaimed, "Woman, for this, thy sins be forgiven thee!"

At this first performance in Dublin, Handel worked with the largest body of singers available. The combined choirs of two cathedrals were, by special permission, placed at his disposal. They totalled six boys and fourteen men in all. However, just twenty-five years after Handel's death, a special commemoration concert of "Messiah" was given in Westminster Abbey, performed by an orchestra employing two hundred fifty instruments, including twelve horns, twelve trumpets, six trombones, and three pairs of timpani. The chorus was a choirmaster's dream of sixty sopranos, fifty male altos, eighty tenors, and ninety basses. Handel, always known for big "effects," would have loved it.

Perhaps the most famous tradition in serious music began with the first London performance on March 23, 1743. King George II was so awed by the "Hallelujah Chorus" that he rose and stood at his seat. When the king stood, everyone else did, too. And that spontaneous action became a tradition which is still followed worldwide today.

In 1750, the Foundling Hospital of London sponsored a performance of "Messiah" which has become an annual tradition that continues to this day. It is perhaps the most famous of the many annual versions performed. Handel himself conducted a performance of "Messiah" for the Foundling Hospital on April 16, 1759. It was to be his last concert; he died only eight days later.

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*Holiday lights reflect  
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PHOTO BY JOSEPH MESSANA

*christmas in the pointes*

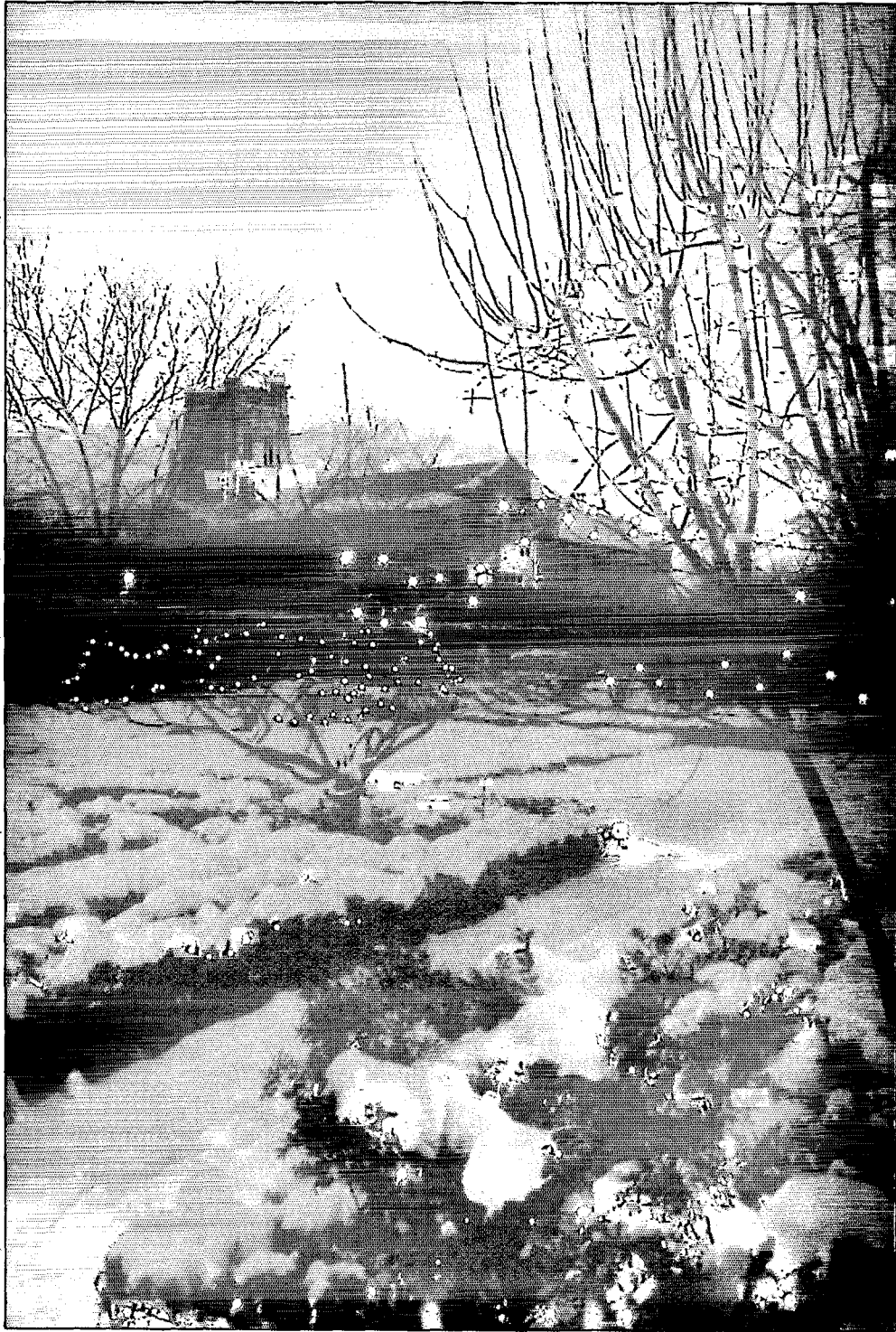


*Christmas in the gathering room, styled by designer Dan Clancy of Perlmutter-Freiwald.*

PHOTO BY ELIZABETH CARPENTER

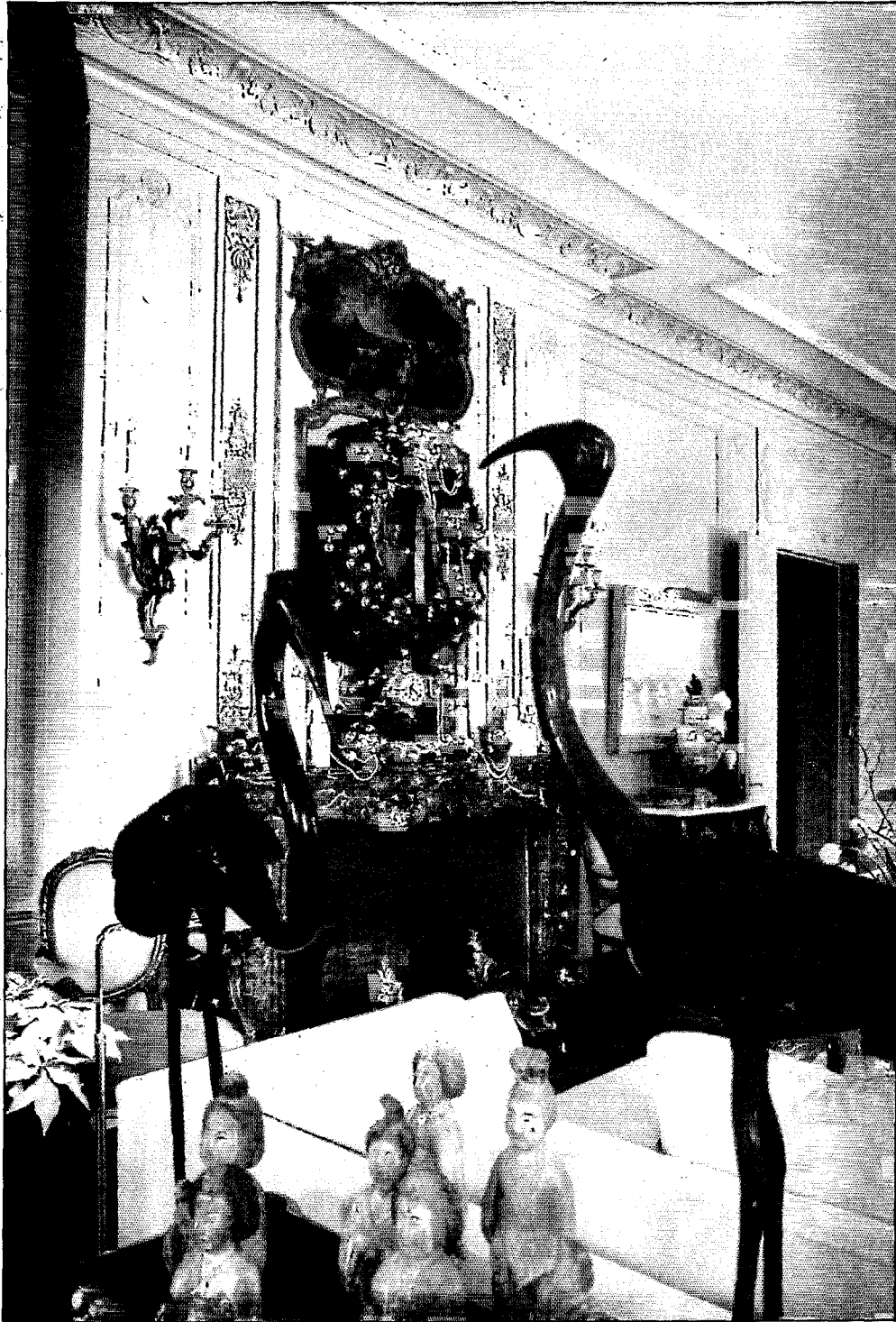


*christmas in the pointes*



*Dusk in the  
formal garden  
of the War Memorial.*

PHOTO BY JOSEPH MESSANA



*Dan Clancy  
decorates the mantle.*

PHOTO BY ELIZABETH CARPENTER



*christmas in the pointes*



*Sidewalks lit  
for an evening stroll.*

PHOTO BY JOSEPH MESSANA

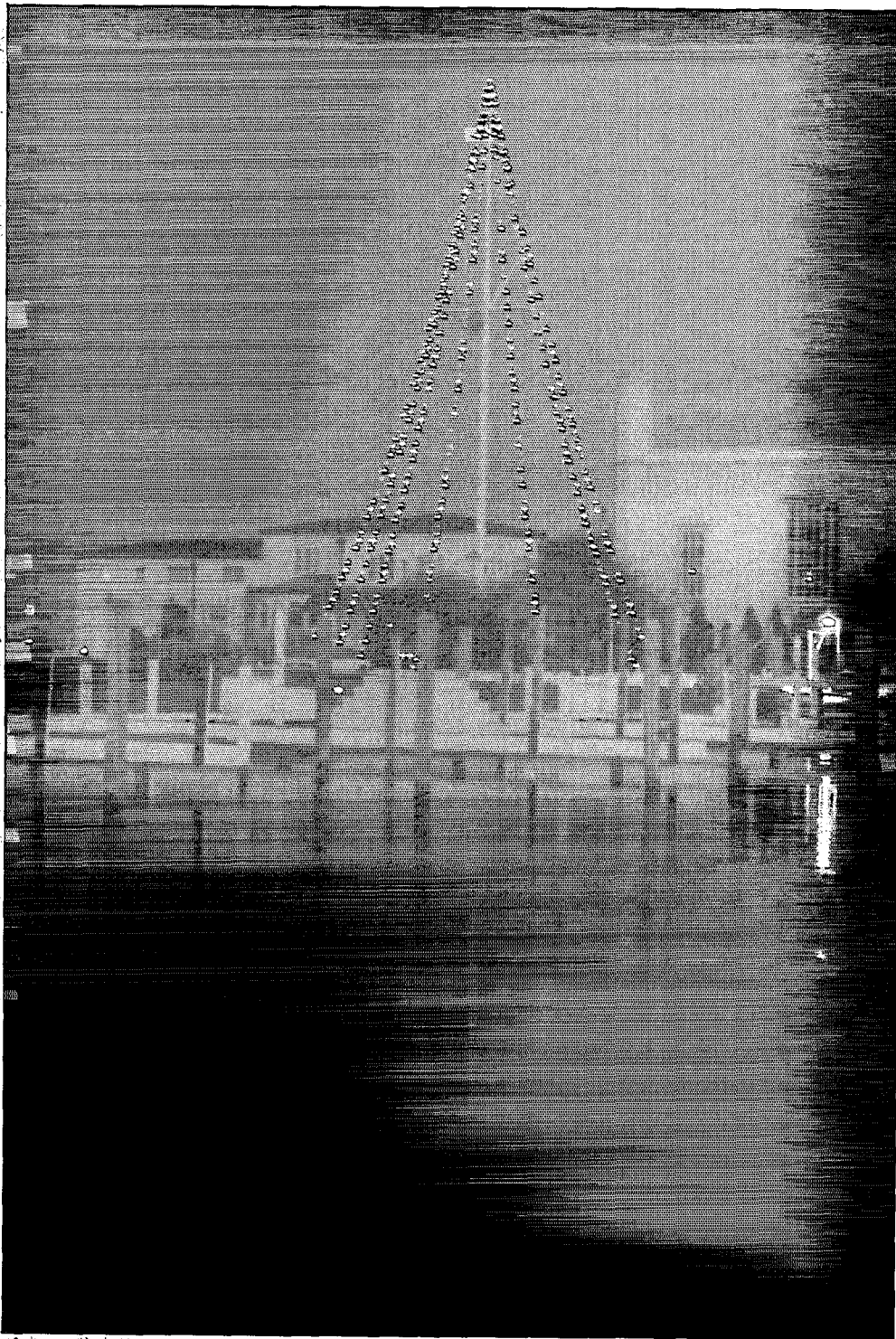
*christmas in the pointes*



*A warm tableau  
by George and Patricia Hawkins  
of Design Detroit.*

PHOTO BY ELIZABETH CARPENTER

*christmas in the pointes*



*A maritime tree at  
the Grosse Pointe Yacht Club.*

PHOTO BY JOSEPH MESSANA

# Black Angels & Stone Cutters

by URSULA MARINELLI

As I sat in the front pew of the church listening to Bessa's eulogy, my wedding day kept running through my mind. What I remembered most vividly about that day is turning around after the preacher pronounced us man and wife and seeing Bessa and Nat on the other side of the glass doors that separated the vestibule from the congregation. Bessa was crying, and Nat's smile was so wide I could probably have counted every tooth in his mouth.

Bessa nursed me. She nurtured me along with her own child while my mother was away at the spa recovering from my delivery. It took her four years to recover. I don't think she stayed at the spa all four years though. She had a royal boyfriend in Italy, a count or something, that she stayed with on the Mediterranean. Sea air is good for post baby blues, or so I'm told.

Bessa raised me. Bessa was shiny black. Her face was kind of flat, and she had a round, relatively dainty nose.

We had a violent storm one night, thunder and lightning and pounding rain. The lights were out and everything was as black and as endless as the pupils in the devil's eyes. I lay in my bed under a blanket crocheted by Bessa, with my eyes open wide. I could see all of the night's demons and spirits staring at me and laughing, trying to frighten me. Trying to make me close my eyes where their cohorts were waiting to terrify me, too. Bessa had an instinct. She came into my room with a candle in one hand and Nathaniel in the other. Nathaniel was her son born the same time that I was. He was my only brother.

He was killed in '67 during the riots. I remember when I got the call at four o'clock in the morning from Lillian, Bessa's sister. Nat owned a market on Livernois. He went down there to protect the store when he heard they were breaking windows. They rolled his car and beat him with bricks. I went to the morgue, but there was no way to identify him. They had to check the dental records.

The shine was gone from Bessa's face that night for the first time in all the years I had know her. She was dull, chalky, with her white hair pulled off her face the way she had worn it for over sixty years. She was still beautiful, but



## *fiction*

she was so sad that night. Although I ached for Nat, I think I ached more for her. I wanted to hold her and sing the Gospel the way she had sung it to us those night when we were hurt and afraid.

Anyway, this one particular stormy night, she came in and set the candle down next to my bed, and she got under the covers with Nat and me. She held us each under one arm, tight to her large bosom, all of us under the blanket she crocheted. Her skin smelled like strawberries, and it was soft as the satin quilt on my mother's empty bed, only much warmer. I rubbed my face back and forth against her meaty arm while she rocked and sang "Amazing Grace." It always made me feel safe, feel loved. She always made me feel that way. They both did, she and Nat.

I remember one afternoon in July when I was about twelve years old. It was a sticky day and everyone was acting mean. Even Bessa snapped at me that morning because I took two cranberry muffins and I was only supposed to take one. I could tell she was upset, so when she snapped at me I just put one muffin back and left her alone in the kitchen. Returning for lunch, I made it as far as the back door when I heard my mother yelling. Through the screen door I could see Bessa standing next to our red formica table with her hands clutching the back of a chair. She held on so tight her knuckles were a cream color against the red vinyl upholstery. I remember thinking that her hands were probably very cold because she was squeezing all the blood out of them. Bessa looked straight ahead while my mother paced back and forth on the other side of the table and screamed about what a poor job she was doing as a housekeeper and cook.

"Who do you think we are, a bunch of Negroes? We don't want to eat your slop." I thought Bessa was a wonderful cook, and I didn't understand how mother could complain about the food because she very rarely ate with us. Then mother started screaming about what a lousy job Bessa was doing taking care of me. She said that just because Bessa was fat didn't mean that I had to be fat, too. She said I had the manners of an alley cat and that if she didn't know better she would swear that someone switched children on her while she was away.

She said I reminded her of an orphan from *Oliver Twist*. Bessa should have kept still, but she mumbled something under her breath after the one about *Oliver Twist*, and my mother asked her to repeat what she said, and Bessa did—which she shouldn't have. She said, "The child may as well be an orphan for the kind of mother she has."

My mother slapped Bessa right across the face so hard it sounded like a window shattering. I ran away from the door and hid behind one of the

apple trees in the yard. I wrapped my arms around the large trunk and pressed my body and the side of my face into the tree as hard as my ninety pounds would allow. The physical pain from the pressure of my weight against the rough bark of the tree seemed to alleviate the pain I felt inside from the breaking of my heart. I couldn't bear to watch the way my mother tormented Bessa, and it seemed that the subject of me always caused the climax: the slaps, the cruelist words,

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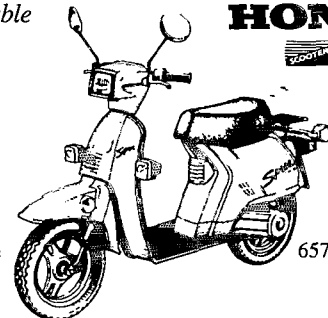
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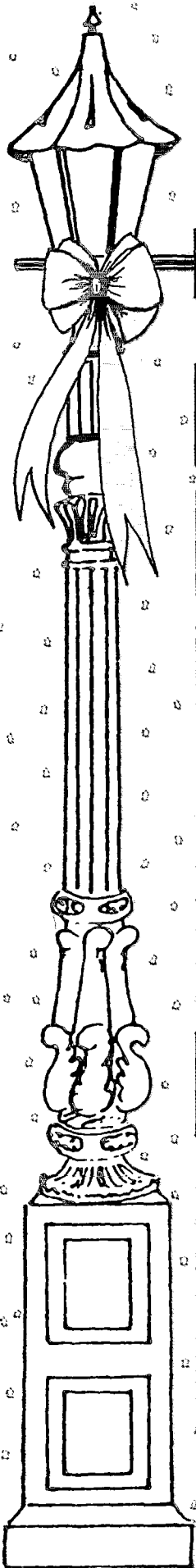


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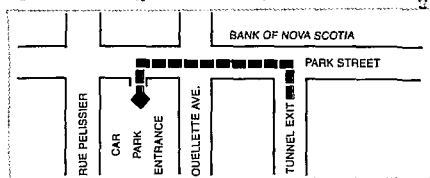
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the spitting. Whatever harsh, disgusting thing my mother could think to do, she did when Bessa defended me. I despised my mother as much as I adored Bessa.

Bessa would just stand there and endure whatever my mother would throw at her, and when she was finished, my mother would stomp upstairs, pack her "things," and leave for an undetermined period of time—a month, a year.

"Elizabeth." I heard my name called quietly behind me. "Elizabeth," Nat whispered again, putting his hand gently on my shoulder. The summer breeze blew my hair over my face. The air smelled of fresh cut grass and the sun had gone behind the clouds.

"What's the matter?" he asked me. I could not let go of the tree. I felt it had become a part of me. It was my foundation and I did not want to lose ground.

"Turn around, Liz. Let go. Turn around. What's the matter?" he asked again in a pleading tone.

I was ashamed to tell him my mother had slapped his mother again because of me. I thought for certain that Nat hated me deep down for all the trouble I caused his mama.

"Is it the same thing? Where's Ms. Laney? Is she givin' mama a hard time again? Liz, turn around. Is that what's the matter?"

I nodded my head yes.

"Did she hit her this time?"

I nodded again. I embraced the tree with all my might.

"She'll be leavin' then. She'll be gone soon. Mama can take it. Turn around."

"She shouldn't have to take it. She doesn't deserve to be treated that way. I hate the way she treats her. I hate her."

"Don't let mama hear you sayin' that. Ms. Laney just has the devil in her so bad she can't see the light of day. It's not your fault she's like that. C'mon, turn around," Nat repeated as he pried my fingers loose from the tree.

I let go slowly. I faced him and slid to the ground. Nat wiped the dirt off my face and pushed my hair back.

"You're bleedin' a little bit here."

"I don't care."

"Well, if you don't care, I don't care."

"I don't care," I insisted.

"I hear ya, missy. Me either. You can just bleed to death for all I care. On your stone the cutters will write, 'Here lies a girl who died 'cause she didn't care,' and you know what?"

"What?"

"I won't care," he said deliberately and started laughing.

"Oh, why are you always making fun of me?"

"'Cause you're so funny. You get so worked up."

"I can't help it. You'd get worked up too if Ms. Laney was your mama."

"If Ms. Laney was my mama there'd be lynchin' in this town." I laughed because Nat opened his eyes wide so that they looked like big white circles set inside his black face, the way a minstrel looked in those vaudeville shows. Nat was such a skinny kid.

The back door slammed and my mother started her car. We both watched silently as she pulled out of the driveway.

"She didn't even say good-bye this time," I said once the car was out of sight. I brought my hands to my face to wipe the tears but began to cry harder. Nat put his arms

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## *fiction*

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around me and started to rock me, and then I heard the sound of Bessa humming. The music came closer and closer until she was standing right over us. She got down on her knees, wrapped her arms around us and squeezed tight. She kissed the tops of our heads and said, "Get inside and clean up for lunch. Chicken salad and wait'll you see the surprise I baked for after. And Lizabeth, you can have two if you'd like. Now get."

The day of my wedding, I walked down the aisle wearing an ivory satin gown, embroidered with tiny eggshell-colored beads that looked like pearls. It came off my shoulders and the bodice fit tight to my waist, but the skirt was

---

*She sat next to the lamp up in her room embroidering night after night, humming. I know her neck was stiff because she smelled like alcohol in the morning. I offered to rub it on for her but she said, "no don't worry about me. You have enough to worry about with gettin' married."*

---

full. It took Bessa all year to make it. I told her I could buy a gown, but she said, "no, it just won't be the same." She sat next to the lamp up in her room embroidering night after night, humming. I know her neck was stiff because she smelled like alcohol in the morning. I offered to rub it on for her but she said, "no, don't worry about me. You have enough to worry about with gettin' married." I wanted Nat to give me away, but Franklin's parents refused to come to the wedding and said they would see to it none of Franklin's family were there if Nat was in our wedding.

Franklin agreed to stand my ground with me and we were going to get married without them if we had to, but Nat said it wasn't worth the trouble it would cause and that he would not participate in my wedding regardless. He said that he was sorry if he hurt me by refusing the honour but someday I would understand. I understood perfectly well. It was he who did not understand.

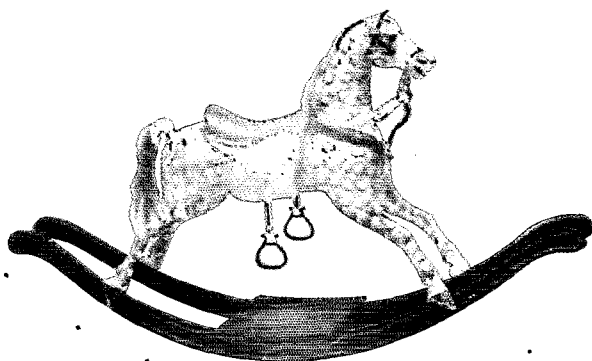
Bessa and Nat stood in the vestibule and watched through the glass doors as I walked down the aisle alone, with Franklin's parents in the front row and my mother away at the spa.

Here I sit, today, in the front row with my hand on Bessa's coffin. The place of honour, next to Lillian, mixed in with Bessa's nieces.

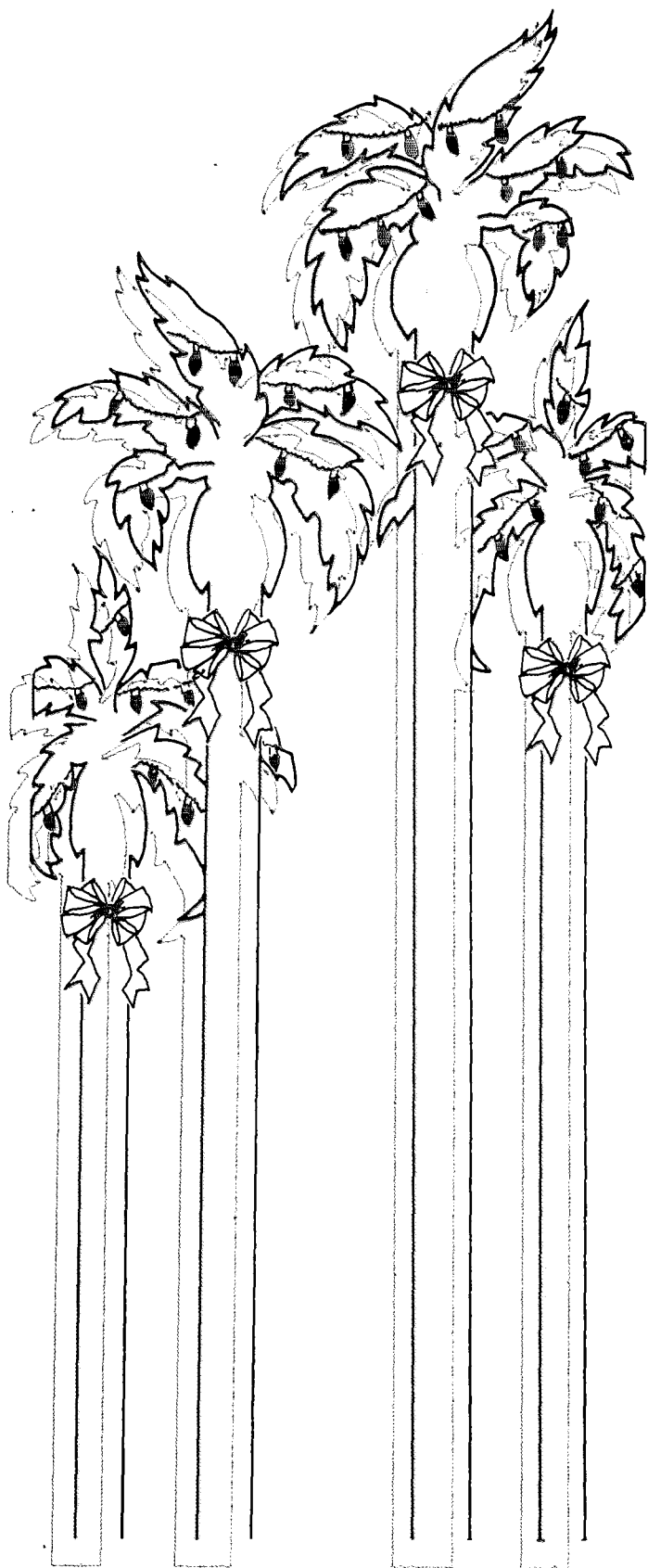
And no one expected otherwise. ◇

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*Ursula Marinelli is a writer in the advertising and promotions department of EDS.*



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# A Green Christmas

*Blue skies and blazing sun  
foster their own  
Florida-style traditions.*

by SANDI ADAMS SCAFFETTI ————— ◆

**U**ntil Charles Dickens' *A Christmas Carol* was published in 1843, snow was not a commonly anticipated part of the holiday season in England—or anywhere else. The popular tale of Ebenezer Scrooge debuted shortly before the first Christmas cards, providing inspiration for the bucolic winter scenes that now grace holiday greeting cards everywhere.

Strengthened by the nostalgic sentimentality of Irving Berlin's "White Christmas" in 1954, we have come to associate December 25 with pristine blankets of snow cloaking the countryside, with gently swirling flakes frosting the scarves and mittens of holiday shoppers. Throughout much of the nation, weather reports are monitored closely for days, as people wait to see if their hopes for a white Christmas will be realized.

While Midwesterners, New Englanders, and diehards of the Northwest anxiously watch the skies for signs of long-awaited snow, Floridians philosophically accept another day of sunshine and wonder if the mercury will dip below seventy degrees. Recent arrivals often identify with the expectations of their neighbors in the higher latitudes. Transplanted Floridians, mall-hopping at Christmas for the first time in Bermuda shorts, have been known to grumble ruefully—although briefly—on the lack of atmosphere.

Former Grosse Pointer Virginia Gillette is an exception. She and her husband, Bill, have called Fort Lauderdale home for several years, but she recalls their first Florida Christmas fondly.

From the beginning "we enjoyed being able to stroll without sweaters," she said. "We'd had so many Christmases when it was cold that this was a real treat for us."

A close look at South Florida reveals a more intimate and traditional connection with Christmas than might first be supposed. Poinsettias, holiday gifts for which Northerners have been known to scramble, grow easily in Florida's subtropical climate and often share landscaping duties with hibiscus bushes and palm trees. Other natural vegetation, such as cypress trees, hearken back to the flora of Nazareth, the birthplace of Christ. And, as in that legendary city, red tile roofs often top the homes in southern

Florida.

In Broward County, which has a substantial Jewish population, seven-branched candlesticks, or menorahs, are displayed in store windows alongside crèches. Observers of both Hanukkah and Christmas unite in a spirit of love that transcends religious affiliation.

This unity makes possible Broward County's unique holiday celebration called Winterfest. Beginning December 5 and ending December 21, forty featured events offer Floridians so much to do that few pine for a white Christmas.

While Detroit-area residents look forward to their Thanksgiving Day Parade, Broward County residents eagerly await the Boat Parade on the Intracoastal Waterway the night of December 20. One hundred decorated boats, from luxury yachts to more modest vessels, motor from Port Everglades to Lake Santa Barbara, several miles north. Along the way, their passengers wave to an estimated half-million spectators, many of whom reserve tables at restaurants or rooms in hotels lining the Intracoastal months in advance of the event. This year, for the first time in the parade's fifteen-year history, 6,000 bleacher seats will be available at Hugh Taylor Birch State Park at \$12.50 each.

Boaters from as far away as Pennsylvania, New York, and Michigan rushed to meet the December 8 application deadline to be in the 1986 parade. Fees range from \$50 for a private entry to \$1,500 for a showboat, which guarantees the vessel coverage on the locally televised broadcast of the parade.

"The boats are gorgeous," remarked Gillette, who, until three years ago, lived on the Intracoastal and had a front-row seat for the parade. "I remember a fishing boat one year decorated as a dragon. I think it even belched fire."

For those without the inclination to do their own decorating, Don Moore, official designer of the Winterfest Boat Parade, will draw up custom plans. His service is popular with corporations, which often hold their employee Christmas parties on company boats in the parade.

For this year's theme, "Magic Memories," coordinator Kia Lassen expects the boats to echo the Big Band era, the 1950s, and other interesting

historical periods. The elaborate use of lights and props on board is only one aspect of the boats' appeal. On many vessels, entertainers perform as they wind their way northward.

"People spend outrageous sums to be in the parade," commented Lassen. "Ten thousand dollars is not unusual."

This year's parade will be led by the USS *Sequoia*, the presidential yacht for forty-four years. The historic craft will be docked in the New River and open for public tours December 18 and 19.

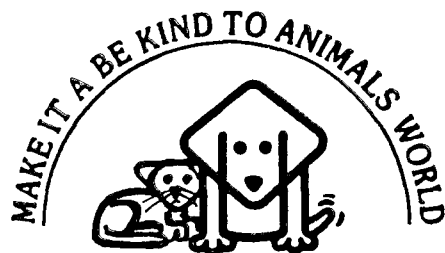
Another Florida-style Christmas event will be the third annual Family Beach Ball, December 21. This all-day festival, held on Fort Lauderdale Beach, will feature an outdoor concert by the singing group, The Commodores. Clowns and musicians will entertain the children, while residents and tourists alike can enjoy an art show and sample foods from local restaurants.

Taking advantage of Florida's typically blue December skies, entrepreneur Darlene Bartlett is organizing a hot-air balloon festival to be held December 5-7 at Quiet Waters Park in Deerfield Beach, north of Fort Lauderdale. Approximately fifty-eight balloons will compete in races each day at sunrise and sunset. Hour-long champagne flights will be available to spectators for \$100. Celebrity look-alike contests and skydiving exhibitions will add to the fun. For Bartlett, however, the highlight of the event will be the arrival of Santa and Mrs. Claus by hot-air balloon.

"How do you explain to a little kid how Santa comes to Florida?" asks Bartlett. "There's no snow for his sleigh, but Santa can come in a hot-air balloon."

A series of outdoor concerts featuring strings, brass, and choral ensembles will also capitalize on the anticipated balmy temperatures of December. The botanical groves of Flamingo Gardens in southwest Broward will be the site for this 1986 addition to Winterfest.

Because Florida's climate makes sporting events possible year-round, it's not surprising that Winterfest includes several. A national invitational softball tournament will be held for the first time in Coconut Creek, a northwest Broward community, December 19-21. Also premiering is the South Florida Jingle Bells Run, a 10-



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## *pointes south*

kilometer race in which all the participants will wear bells on their shoes. Runners will race through specially illuminated streets the night of December 21 in Weston, a new development in southwest Broward.

Tennis lovers can attend two of their favourite events during Winterfest. The world's top junior male tennis stars will play in the Gulfstream Sunshine Cup, also known as the International Junior Davis Cup. In the Continental Players Cup, world-

ranked amateur women aged eighteen and under will compete.

Two of the more unusual sporting events during Winterfest include the Davis State Championship Rodeo in early December and the Tinman Competition, a triathlon held at Fort Lauderdale Beach, featuring a one-mile swim, a six-mile run, and a twenty-five-mile bike ride. Both events have been calendar fixtures in Broward County for several years.

While many communities around

the United States hold home decorating contests for the holidays, Broward extends the competition to businesses as well and makes it a countywide event. Restaurants, malls, banks, and hospitals try to outdo one another with seasonal displays, while individual homeowners vie for top honours in the residential category.

Although it is not an official Winterfest activity, no description of Christmas in Fort Lauderdale would be complete without mention of Santa's other arrival on trendy Las Olas Boulevard. On an evening in early December, the holiday-festooned street is blocked off to all but pedestrians—and Mr. Claus himself pulls up in a bright red Ferrari. Shoppers are serenaded by local school choirs and carolers, while costumed characters delight the children. Merchants on the short, exclusive boulevard offer customers refreshments while they browse.

"It's fun," said Gillette, who has been on hand for the festivities several times since they began five years ago.

While fun and frivolity keep the lighthearted side of Christmas alive, the more solemn aspects are not overlooked. In Coral Springs, northwest of Fort Lauderdale, Christmas Eve is observed through the Festival of Lights. At dusk, residents place sand in small paper bags, anchor candles in the sand, and space the bags along their property lines near the roadside. When the candles are lit, neighbours are joined together along a friendly, unbroken path of light.

Although a Florida Christmas has a distinctive flair, concessions to the North are occasionally made. In Coconut Creek, children are invited to play in the snow at a local shopping center one evening. Tons of the manufactured white stuff are hauled in, giving youngsters who have never seen snow a chance to frolic on a slippery and rapidly melting mountain. For purist parents who grew up in the North, it's the difference between a cake from a mix and a homemade torte. For the kids, it's an indefinable treat. Growing up in Florida, they've come to expect a "green Christmas"—and their chances for disappointment are slim. ◇



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*Sandi Adams Scaffetti is a former East  
Detroiter who currently resides in Florida.*



# A Family Tradition

by DEBORAH DIREZZE

*Theodora Cofer Evans received her first doll in 1932, from her great aunt Cecelia Asbury. The doll was made by Kestner in Wallershausen-Thüringia, Germany in 1882. An abundance of dark blonde curls frames the bisque head; the body is jointed kid leather. Little Theodora was thrilled by this handsome doll, as gifts of food (and not toys) were the norm during the Depression. Theodora has now passed her beloved doll to her daughter, Nancy Evans Brunner of Grosse Pointe Park, who has a tiny daughter of her own. Nancy plans to continue the tradition of passing on the doll when her daughter is old enough to appreciate its loving history.*



During the Christmas season, we celebrate the birth of the infant Jesus. We gather our own families close, recalling in the Christmas story the love of parents and their wonder at the birth of sons and daughters.

To celebrate this Christmas season, it seems appropriate to honour the importance of family ties and traditions. In this spirit, HERITAGE presents a pictorial of heirloom christening gowns that have been carefully kept and passed from generation to generation of families in our community.

These gowns were most often made to formally introduce a firstborn child to family and friends on the day of his or her christening. They were detailed with the finest of needle skills, embroideries, and laces; works of art employed to celebrate new life. When carefully stored, they may be handed down from firstborn to last, to grandchild, great-grandchild, and beyond.

The Grosse Pointe Academy generously gave HERITAGE permission to photograph in the chapel and surrounding environs. The artistry of this historic landmark made our task uniquely challenging. The beauty of its location near the lake, of sunlight streaming through stained glass,

*This gown was handmade by Mrs. Henry (Rose) Wurm for her son, Henry II, who was born in November of 1902. It is a remarkable example of the care given to the creation of such gowns at the turn of the century. The heavily-embroidered ruffles are adorned with scallops and fine pintucking. Insertion and tucking are predominant features of the gown and matching slip, emphasizing a very innocent appeal.*

*The children of Henry Wurm II and his wife, Eugenia, were also christened in this gown.*

*They are Henry III, born in 1929; Elizabeth Rose, born in 1931; Robert Louis, born in 1934; Mary Margaret, born in 1938; and James Joseph, born in 1944.*

*Henry Wurm III and his wife, Veva, dressed their daughter Rosemarie in this gown for her christening in 1952.*

*The most recent babes to wear this gown were the sons of Mary Margaret Wurm, now Mrs. John J. Bissa of Grosse Pointe Farms. John Paul Bissa was born in 1964, and William Matthew was born in 1968.*

*Mary Margaret patiently waits for another generation to follow the family tradition.*



PHOTOS BY JEAN LANNEN

created a special moment in time. The light from outdoors was strong and golden in a way that no technical equipment could duplicate.

The presence of so much history demanded our respect and our reverence. As the photographer and I worked alone in the vastness of the Academy, we spoke in hushed whispers and listened to our footsteps clapping softly upon the tile floor. We were warmly welcomed by the spirit that fills the Academy, but it demanded nothing less than excellence from us.

We are especially appreciative of the families who allowed us their time and shared their heirlooms. We particularly thank Ms. Joyce Alef (Bauhof), Mrs. John J. Bissa, Mrs. James Lafer, Mrs. William Ledyard, Mrs. William B. Krag, and Mrs. Mary Oldani for graciously joining in the spirit of our pictorial on family tradition.

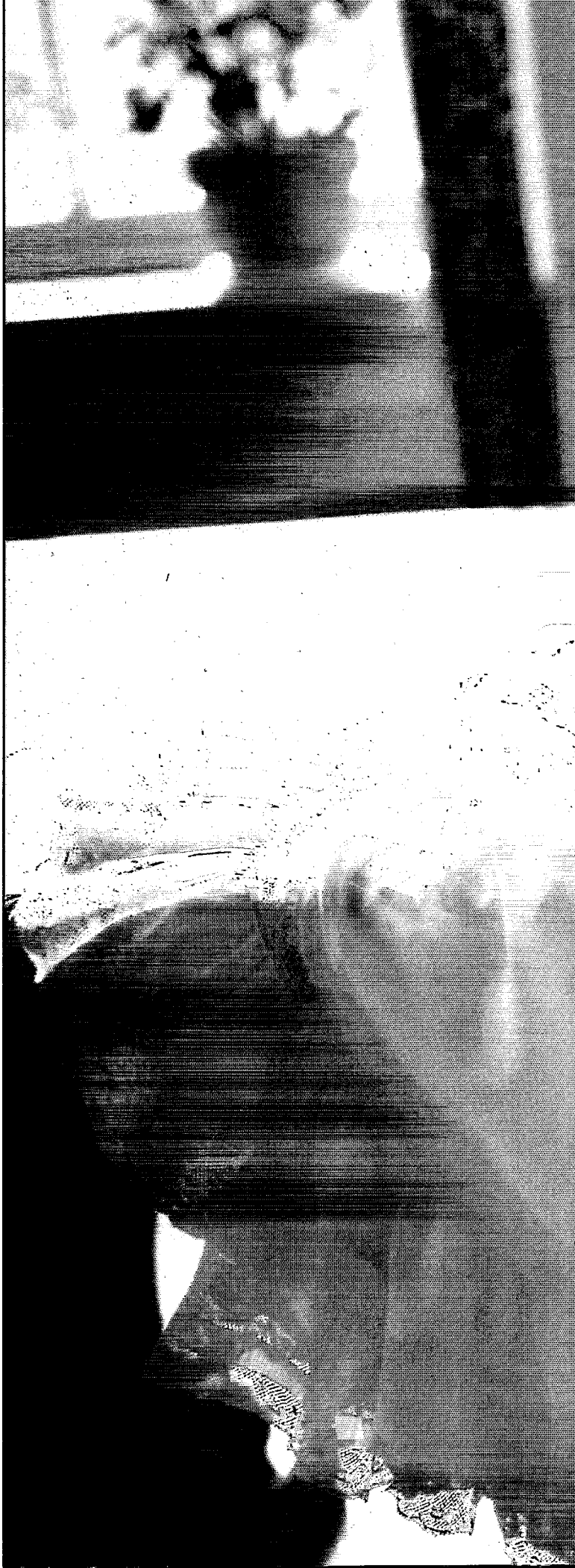
To the Academy family, and to all HERITAGE readers, we wish a Merry Christmas.

*The Ledyard family christening gown and petticoat are studies in clothing as art. The needlework used to create these garments shows magnificent skill, as well as inspired clothing design. Made of a very fine cotton batiste, the gown features several types of delicate lace insertion, including diamond-patterned designs on a bias panel. The tucks are extremely fine and even; incredibly, they number two hundred thirty-eight, covering the sleeves and bodice, encircling the entire dress and petticoat. The ruffles at the hem and the delicate lace trims are extravagant, yet the overall effect is gentle, lovely, and innocent.*

*The gown was commissioned by Mrs. William Hendrie of Hamilton, Ontario, for her grandson, Augustus Canfield Ledyard, who was born in 1901. Augustus, his sister Mary Hendrie, and his brother William Henry, wore this gown on their christening days. Another brother, Henry, wore a second gown commissioned by Mrs. Hendrie.*

*The next generation to wear this gown included the children of Mr. and Mrs. William H. Ledyard—John Odell, Phyllis Hendrie, and Florence Livingstone. Also, both children of Mr. and Mrs. Augustus Canfield Ledyard were christened in it; they were Augustus Canfield Jr. and Alice Mary.*

*The Ledyard family christening gown is presently in the care of Mrs. William H. Ledyard of Grosse Pointe Farms.*







*This simple, yet incredibly delicate, gown was handmade in 1906 for the firstborn of Mr. and Mrs. Charles Frances Sweeney. It was lovingly created by Mr. Sweeney's sister and one of his maiden aunts. Charles*

*Frances Jr. was followed by seven brothers and sisters, each christened in this gown. Twenty-one grandchildren of the Sweeneys have worn the gown on their christening days, and it continues to be worn by various great-grandchildren.*

*Of the sheerest cotton batiste imaginable, the gown has lace insertion, fine pintucks, and a full flounce around the hem. Both the gown and matching slip are cut to hang longer in the back, a feature reminiscent of ladies' dresses of an earlier era.*

*The gown is carefully maintained today by Mrs. Mary Oldani of Grosse Pointe Park, sister to Charles Frances Sweeney Jr.*





*The Alef family christening gown has a history which predates its first recorded wearing in 1892. This was discovered when an old tintype photo of the gown surfaced, without any knowledge of who the child might be who was pictured in it.*

*Lawrence Jacob Alef was the first child known to have worn the gown in 1892, followed by brothers Raymond Joseph in 1895, and Marvin James in 1898.*

*The sons of Raymond Joseph and Agnes Alef were also christened in this gown. They were Raymond Joseph Jr. in 1916, and Marvin James in 1919.*

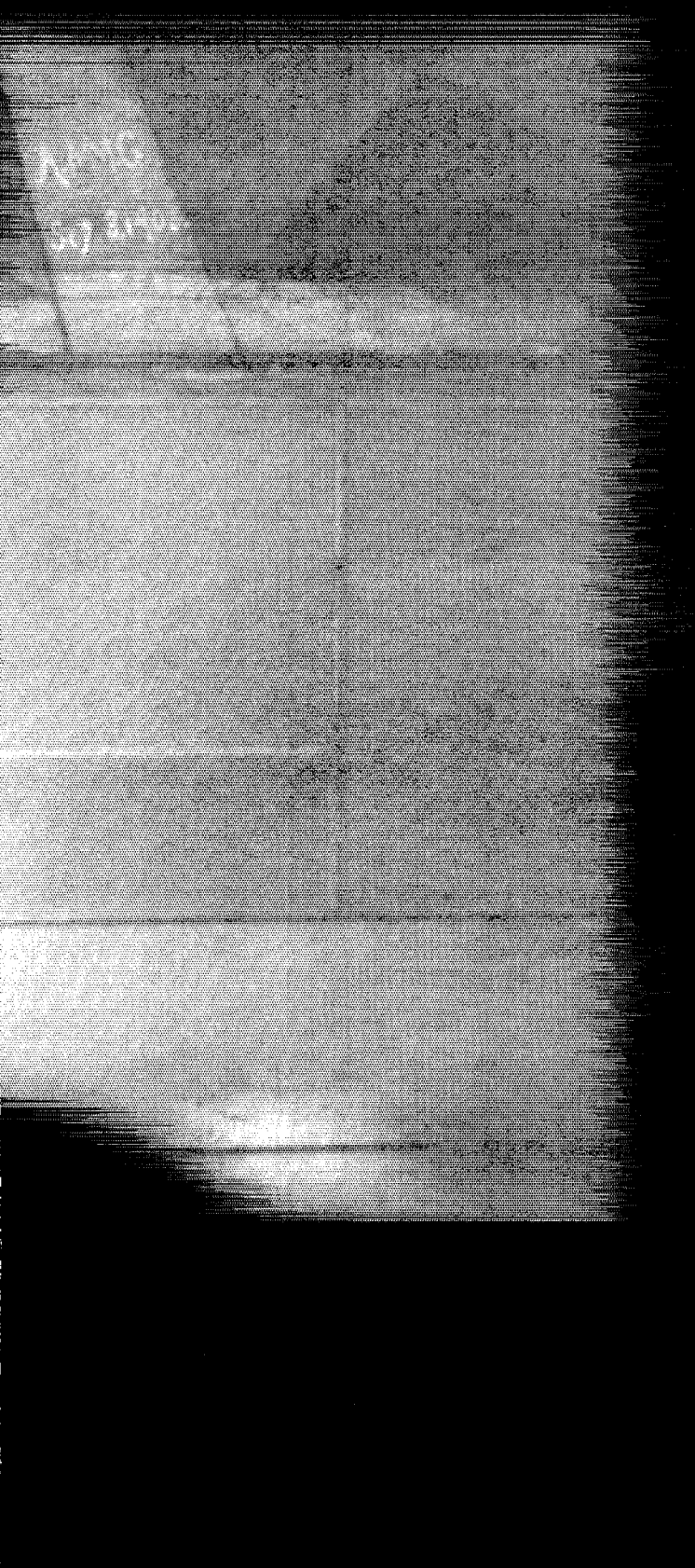
*The first Marvin James had three children with his wife, Troth Romeyn. All christened in this gown, their names are Marvin Philip, John Harlen and Joyce Romeyn.*

*The gown itself is still lovely. Extremely long by today's standards, it is made of embroidered eyelet and has two underslips. One slip is of soft wool for warmth; the other is of a different pattern of eyelet to accent the gown. The bonnet is hand-embroidered net, cut to resemble a Dutch cap design.*

*Joyce Romeyn Alef (Bauhof) of Grosse Pointe is the current steward of the family christening set. An accomplished seamstress, trained in couture, she has created her own family heirlooms for generations to come.*







*Mr. and Mrs. William Wallace Krag had their first and only child, Wallace Brace, in September of 1904. For his christening, Wallace wore this simple gown, detailed with lace insertion on the yoke, hem and ruffle. The bonnet, known as a French cap, with its extensive lace trim and smart ribbon bows, dramatizes the importance of the hat at the turn of the century.*

*In September of 1937, Mr. and Mrs. Wallace Brace Krag welcomed their son, William B., into this world. When William was christened, he wore this special gown.*

*In February of 1976, Mr. and Mrs. William B. Krag of Grosse Pointe Park welcomed the third generation that would wear the Krag christening gown, and named her Tempie Julia.*

*For a number of years, Mrs. Wallace Brace Krag safeguarded this special gown, along with many other Krag heirlooms. Now, the responsibility has been passed on to her daughter-in-law, who hopes that future generations will carry on the spirit of tradition that has spanned more than eighty years.*

The Grosse Pointe Academy graciously loaned this remarkable wax doll. Acquired at the beginning of this century from Alencon, France, the doll is used every Christmas to portray the infant Jesus. The gentle blue eyes gaze with a certain poignancy; the appearance is almost startling in its realism. Note the tiny baby pin on the dress, a rare accessory loaned by Mrs. William Ledyard.



Through all of 1933, Mrs. James Alfred Lafer of Grosse Pointe Woods spent her energies on handsewing baby clothes for her expected firstborn. The needlework she created is exquisite, described by her as a truly enjoyable labour of love.

Fine French seams, minute pintucks and featherstitching detail the set; edges are finished in tating, and rich Irish lace borders the hem. All three of the Lafer children, James Alfred Jr., William Buttolph, and John Edward Buttolph, were christened in this gown.

Mrs. Lafer first completed a different christening set, which she determined was too short for her baby-to-be. She completed the second set, seen in this photo, to dress the new child in adequate length. In time, she found that adequate length was a topic of frequent discussion, as all three sons grew to be well over six feet.

This lovingly-made christening set was also worn by William Buttolph Lafer's daughter, Jennifer Beardslee Lafer. The gown is now carefully stored, awaiting another generation of joyous use.



# Jerusalem the Golden

*This ancient city contains the shrines sacred to three religions.*

by ELIZABETH CARPENTER — ♦

As you approach the ancient and holy city of Jerusalem, your eye is caught by the golden light gleaming from the cupola of the Mosque (called the Dome of the Rock) that crowns the summit of Mount Moriah and overlooks the Temple area, the Wailing Wall, the Church of the Holy Sepulchre and the four quarters of the Old City. The top of this mountain, like the city beneath it and the land around it, is the birthplace of the three great monotheistic religions and, as such, sacred to half the people of the world. The gilded dome covers the rocky outcropping where, tradition has it, Abraham laid his only son, Isaac, and, in complete obedience to God, prepared to sacrifice him. Upon this mountain King Solomon erected a great Temple to house the Ark of the Covenant, and it was from this same height that the Prophet Mohammed is believed to have ridden into Heaven on his Night Journey of Enlightenment. So, just as this ground called the Holy Land has been fought over by Jews, Christians and Muslims, this venerable site has been the foundation for mosques, churches and temples.

Entering the Mosque, prayer rugs mute your steps, and the light from stained glass windows glows on the stone. A guide recreates a scene in the Temple two thousand years ago. The holy rock is a sacrificial altar; its crevices run red with blood as the priests slaughter hundreds of animals a day brought or bought by the faithful. There is so much blood that a conduit



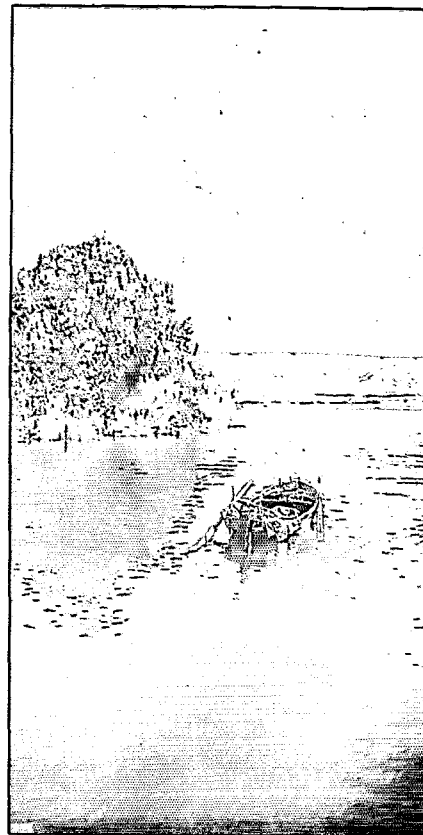
Above: Only men are admitted to pray in this remnant of the original Temple built by King Solomon.

Right: Mouth of the River Jordan. It was in the waters of the Jordan that John baptized Jesus.

is built to channel its river outside the walls. You can feel Jesus' outrage as He comes to the Temple in Jerusalem for the first time as an adult and is met by this clamour and carnage.

*"And making a whip of cords, He drove them all, with the sheep and oxen, out of the temple; and He poured out the coins of the money changers and overturned their tables. And He told those who sold the pigeons, 'Take these things away; you shall not make my Father's house a house of trade.'" John 2: 15-16.*

This man Jesus, whose homeland this is, is revered by Jews and Muslims as a teacher and prophet; He is worshipped by Christians as the Christ (from the Greek, meaning "the Anointed One"), their Savior and the Son of God. However one regards





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Jesus, his personality and teachings have the most powerful impact on world history of any man who ever lived. The Gospels are the essential source for the study of his life, but to walk where He walked, to see what He saw can richly garland the bare branches of history. For the believer, a trip to the Holy Land can be the journey of a lifetime.

Only Matthew and Luke tell the story of Jesus' birth:

*"Now when Jesus was born in Bethlehem of Judea in the days of Herod the King, behold wise men from the East came to Jerusalem." Matthew 2:1.*

*"And she gave birth to her first-born son and wrapped Him in swaddling cloths, and laid Him in a manger because there was no place for Him in the inn." Luke 2:7.*

Many landmarks in Jesus' life have been lost to time and the efforts of pagans to obliterate the shrines of the young faith. However, it is believed that the temple to Adonis, erected by Hadrian in A.D. 135, actually preserved the location of the birth, which is today marked by the Church of the Nativity. But the Grotto of the Nativity, richly ornamented in the Greek Orthodox tradition, is worlds away from the bare cave recorded in history.

The Gospel of John simply says:

*"And the Word became flesh and dwelt among us, full of grace and truth." John 1:14.*

So, while it is certainly enticing to imagine that you are literally standing on the spot where an important event in Jesus' life occurred, and while it is enlightening to place Him in his historical context, it is vital to realize, as the Gospels do, that his brief public ministry is what had lasting impact on the world. With the exception of Luke's story of Jesus teaching in the Temple in Jerusalem when He was twelve, the Gospels are silent about the next thirty years of Jesus' life, until he quietly makes his entrance on the stage of history.

*"In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan." Mark 1:9.*

From that moment, He had less than three years to teach and to build an organization capable of carrying on his work.

Who was this man, and from where did He come? He was a Jew, descended through his father, Joseph, from the noble Davidic line. He was raised in a pious Israelite home with other brothers and sisters and received a good education, for He knew Hebrew, Aramaic and "Koine," the Greek of the marketplace. His family lived in Nazareth, a small, unimportant town in a fertile valley about fifteen miles from the Sea of Galilee—quiet now, but then in the center of a busy fishing and trade area. Jesus himself never travelled farther than one hundred miles from this place. He was a Palestinian, a citizen of a country that had been almost continually occupied by a host of foreign armies. During his lifetime, it was under the dominion of Rome. This Holy Land, sandwiched between the Mediterranean Sea and the Arabian Desert, was the highway between Rome and Egypt, crisscrossed by a skein of commercial and military traffic. It is also important to remember that Jesus

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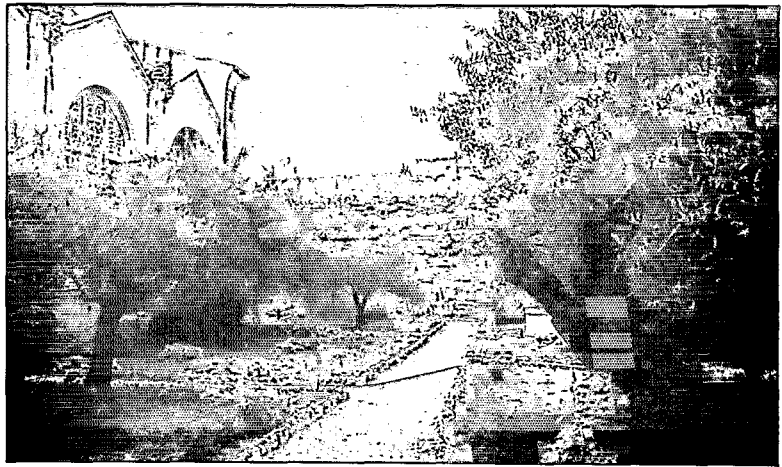
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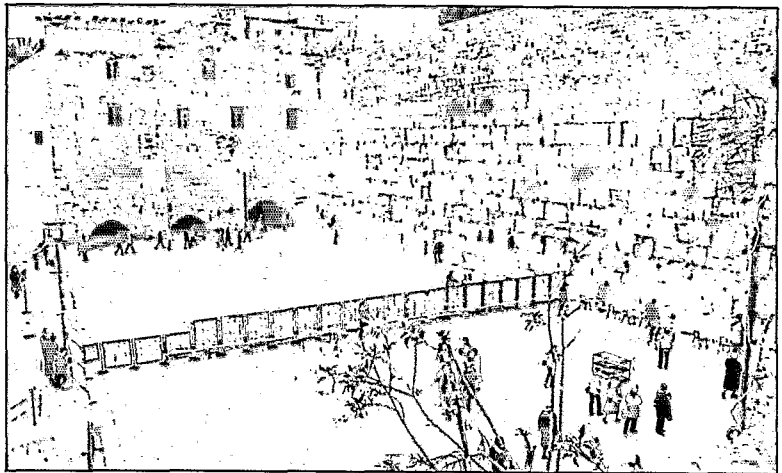




Above: The Samaritan countryside was the setting for the parable of the Good Samaritan.



Top Right: The Garden of Gethsemane was the place where Jesus prayed with his disciples on the night he was betrayed by Judas.



Bottom Right: The Wailing or Western Wall is the holiest of Jewish shrines, the only remnant of the wall Herod built around the second Temple in 20 B.C.

was of Western-Oriental heritage, molded by the confluence of two cultures and thus prepared to draw from and speak to both.

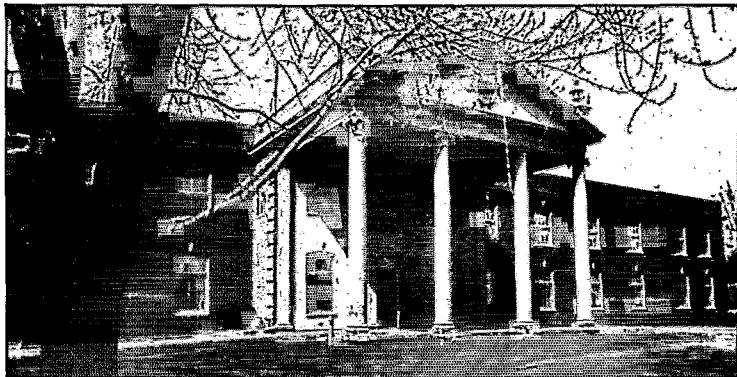
The man who called Himself homeless was a citizen of a world that still seems very close.

*"Foxes have holes and birds of the air have nests; but the Son of Man has nowhere to lay his head."*

Matthew 8:20.

Even now as you enter Jerusalem, there are money changers at the gate, donkeys bearing the produce of the countryside sharing the narrow, twisting streets, and the babble of different tongues overlaid with the ringing of church bells and the muezzin's call to prayer. It is not hard for a pilgrim to turn from buying a lunch of flat bread, olives and goat cheese and imagine that the crowd is stopping to jeer three criminals being led to their place of execution or that one of the ever-present soldiers is conscripting an onlooker to bear the burden of a man too weak to carry his own cross.

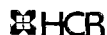
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## *travel*

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In fact, each Friday the stones of the Via Dolorosa, or Way of Sorrow, feel the weight of this procession as the Franciscan Fathers retrace the last steps of Christ.

It is refreshing to leave the city, as Jesus often did in the evening, and return to the slower rhythms of the countryside, where some times and in some places, two thousand years might not have passed. Jesus often used mystical conundrums to instruct, such as "the first shall be last" or "he who would save his life must lose it." But, just as often, He made up parables and metaphors using the elements of the natural world and the scenes and activities He and his listeners knew well to explain Himself and his mission.

Jesus spent much of his ministry in Galilee around the lake where, growing up, He had probably watched the men haul in nets alive with fish. He recruited his first followers from among these men and called them this way:

*"And passing along by the Sea of Galilee, He saw Simon and Andrew, the brother of Simon, casting a net into the sea; for they were fishermen. And Jesus said to them, 'Follow me and I will make you become fishers of men! And immediately they left their nets and followed Him.'" Mark 1:16-18. "Again, the kingdom of heaven is like a net which was thrown into the sea and gathered fish of every kind; when it was full, men drew it to shore and sat down and sorted the good into vessels but threw away the bad."* Matthew 13:47.

How vivid this image would have been to those who



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sorted their catch every day. It was also here, by the shores of this lake, that, according to John, He shared a fish breakfast with some of his disciples after the resurrection.

Living in a land where finding fresh water could be urgent, He identified Himself as the "living water." In the course of his wanderings, He must have seen the stagnant waste of the Dead Sea and, nearby in a wadi, a fresh stream of water gushing forth from the sand. He may have called upon such a memory when meeting the Samaritan woman by Jacob's Well (which can be visited today), saying to her,

*"Everyone who drinks of this water will thirst again, but whoever drinks of the water that I shall give him will never thirst; the water that I shall give him will become in him a spring of water welling up to eternal life."* John 4:13-14.

As it was then, much of the land now is tilled and planted or grazed by flocks of sheep. Driving through the hills of Judea on the way from Jerusalem to Galilee along a route often walked by Jesus, you look up still to see a boy carefully following his donkey around the terraced furrow. The warning of Jesus leaps to mind:

*"No one who puts his hand to the plow and looks back is fit for the Kingdom of God."* Luke 9:62.

He frequently drew his inspiration from these well-tended fields and grape arbors. Many parables center around the labourers in the fields and the sowing of seed and reaping of harvests, while the tending of vines offered Him one of his most beautiful analogies:

*"I am the true vine and my Father is the vinedresser. . . I am the vine, you are the branches. He who abides in Me, and I in Him, he it is that bears much fruit, for apart from Me you can do nothing."* John 15:1,5.

One of the most enduring and lovely images of Jesus is as the Good Shepherd, a figure which He employed to describe his pastoral love for his people. He may or may not have tended a few sheep for his family, but certainly He witnessed the devoted care the shepherd took of his flock, giving each sheep its own name, teaching it to follow only the sound of his own voice, and risking his life for their safety.

*"I am the good shepherd; I know my own and my own know Me, as the Father knows Me and I know the Father; and I lay down my life for the sheep."* John 10:14-15.

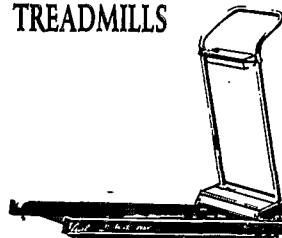
Even today, you can stand on the hills of Galilee and, as the sky darkens, watch the sheep follow their masters into the folds.

This teaching predicted his end, for Jesus had only a few more months to live before returning to Jerusalem where He was first heralded as a king and then, within a week, put to death on the cross. The pilgrim can trace the events of his passion from the Garden of Gethsemane, which lies at the foot of the Mount of Olives, where He went to pray after keeping the Passover with his disciples, across the Kidron Valley, into the city of Jerusalem and finally to the Church of the Holy Sepulchre which, tradition says, is built over Golgotha and the tomb. Each holy

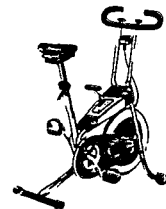
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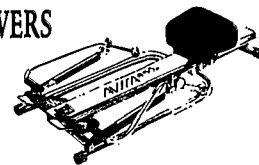
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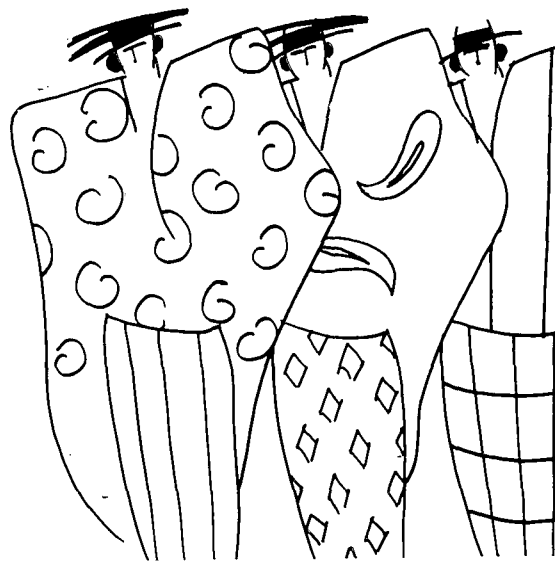
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site within its walls is presently presided over by a different religious sect, each with its distinctly-robed priests attending a kaleidoscope of richly-embellished altars and shrines. Incense weights the air; candles are for sale everywhere. There is only room for two people at a time to squeeze into the narrow sanctuary built over the tomb itself, buy a candle from the monk, lay it upon the marble slab which represents Jesus' last resting place, take a picture and make way for

others.

At the time Jesus was killed, Calvary was outside the city walls, as it had to be, for it was against the law for a Roman to have to hear the cries of a man being crucified. Even now, outside the present walls, there is another tomb near a mountain shaped like a skull, which is what "Golgotha" means. This is called the Protestant, or Garden, Tomb and is believed by some scholars to have its own claim to authenticity. Carved out of the rocky

hillside, in a quiet, green clearing, it certainly more closely approximates the biblical description:

*"Now in the place where He was crucified there was a garden, and in the garden a new tomb where no one had ever been laid. So because of the Jewish day of Preparation, as the tomb was close at hand, they laid Jesus there."* John 19:41-42.

The tomb belonged to a believer, Joseph of Arimathea, who having asked Pilate for the body, took it down, wrapped it in a linen shroud,

*"and laid it in his own tomb, which he had hewn in the rock; and he rolled a great stone to the door of the tomb, and departed."* Matthew 27:60.

Today you enter the tomb by stepping over a narrow trough which would have allowed the stone to be rolled back to admit another body, as Joseph's tomb was intended for himself and his wife. You stand in a small mourner's room, all alone, facing two stone slabs. The rough walls are absolutely bare, except for a sign by the entrance bearing some words from Mark 16:6. It is very quiet; the tomb is empty. The inscription reads,

*"He is risen, He is not here."* ♦

Betty Carpenter would like to thank her sister Peggy for taking her to the Holy Land, a trip that holds special memories and meaning for both of them.

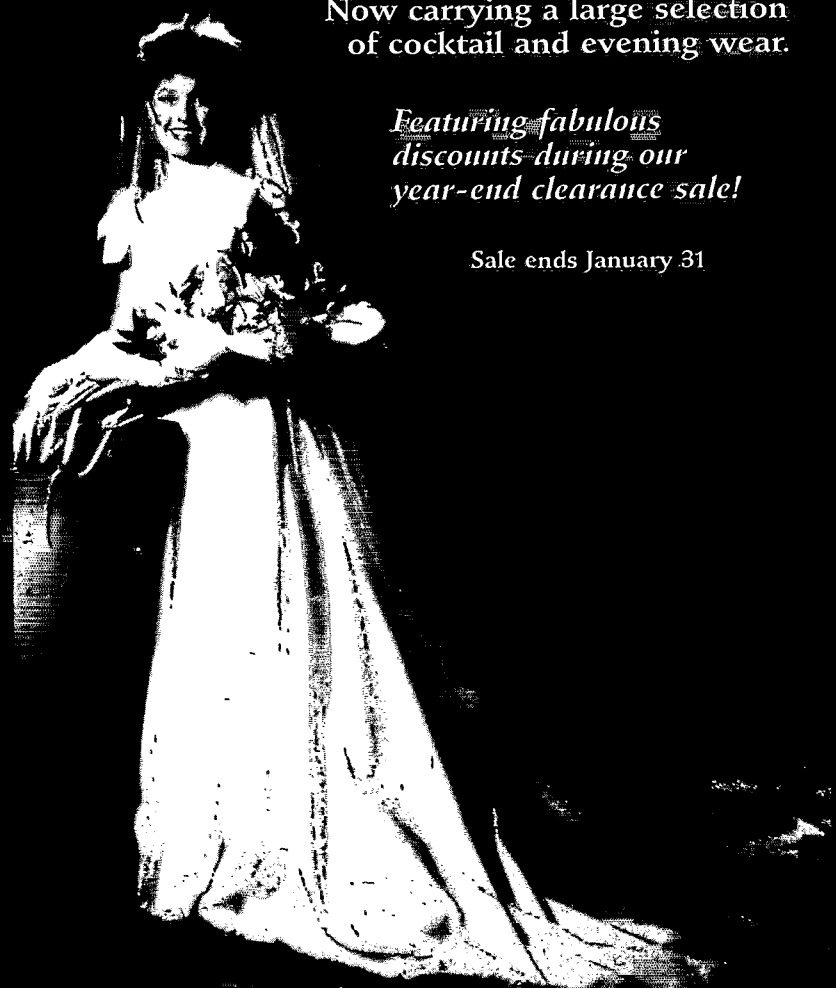
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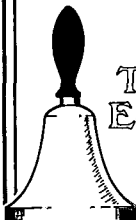
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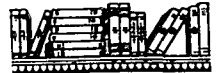


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BOOKS

continued from page 28

it is done so beautifully here (Morrow, \$15).

Among the books packaged with cassettes is *Peter and the Wolf*, Prokofiev's well-known tale, here illustrated by Jorg Muller. This highly recommended book is large and colourful, with panels introducing the orchestra's varying instruments and the "voices" they represent. Each step in the story is colourfully presented, and at the end, we view the conductor along with the story, followed by a curtain call. It is a lovely way to enjoy this familiar story, and the artwork is superb. Even without the cassette, the book is completely self-explanatory, and it is available separately (Random House, book-plus-cassette, \$19.95). ♦

Gwenn Bashara-Samuel is the proprietress of the Grosse Pointe Book Village.

HEMINGWAY

continued from page 45

mark, it attracts Hemingway buffs from all over the world, many driving the narrow, partially paved road near Petoskey, hoping for a glimpse of Sunny and the place where Hemingway spent his honeymoon.

The Potter Rooming House at 602 State Street, the gabled frame building where Hemingway banged away at the typewriter on stories he could not sell during 1919-20, still takes renters.

The Petoskey Public Library on nearby Mitchell Street receives the curious who want to hear of the wartime adventures Hemingway narrated to the Ladies' Aid Society in December 1919, when he exhibited his bloodstained uniform for their edification.

And the splendid Nativity stained-glass window in the quaint, stone Emmanuel Episcopal Church on Mitchell is dedicated to Ernest Hemingway. It stands as a lasting tribute to a brother whom Sunny Hemingway still adores and as a memorial to the summer visitor who made northern Michigan world-famous. ♦

Roberta Schwartz, who teaches journalism at Oakland University, has visited Hemingway haunts all over the world. She is writing a film script, "Young Ernie Hemingway."

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# St. Nicholas Day

*Traditional foods and festivities combine to make this the happiest of Dutch holidays.*

by LYNNE GUITAR

It's dusk on St. Nicholas Eve (traditionally December 5), and friends and family members from far and near are gathered at the Grosse Pointe Farms home of Lee and Marieka Allen, neé Sellenraad. Wooden shoes intermingle with small leather ones on the floor in front of the fireplace, where a fire is merrily dancing.

Perched on sofas and chairs, sitting on the carpeted floors, and standing about the cozy living room, the forty guests, aged five to sixty, are all transformed by their expectations into children, eagerly awaiting the arrival of St. Nicholas — better known as Sinterklaas — and his assistant, Black Peter. Included in the assemblage are the Allens' five grown children, Horace, Jan Willem, Adrian, Carel and Eleanor; Dr. Kim Lie, his wife Mado, and the five youngest of their ten children, Günter, Tamara, Natasha, Sergei and Ariadne (the Lie family is from Dutch Indonesia); Mark Hertogh and Gotfried van Geest, exchange students from Holland at Grosse Pointe South High School; Tom DeBoer and his daughter DeeDee (wife Mary will arrive later, in the guise of Black Peter); neighbour Cheryl Quinlan and her young children, Erin and Paul; Marieka's brother Johann; sister-in-law Zdenka and her children Willem, Lee, Kathy, Susan, Karen and Thomas. Marieka's older brother, Fred, is "upstairs taking a nap," or so we are told. (He has taken over the role of St. Nicholas from their ninety-four-year-old father.)

"Sing, children, sing," Marieka shouts, her rosy face aglow with memories of St. Nicholas Day in her native Holland. "Sing loudly so that St. Nicholas can hear you."

Falteringly at first, the children and adults raise their voices in song:

PHOTOS BY ELIZABETH CARPENTER

*"Sinterklaas kapoentje  
gooi wat in mijn schoentje,  
gooi wat in mijn larrsje.  
Dank U Sinterklaasje."*

*("Santa Claus you holy man  
throw something in my shoe,  
throw something in my boot.  
Thank you, Santa Claus.")*

Soon the closely packed roomful of children and adults is singing loudly together, listening carefully between joyful choruses for the sound of St. Nicholas' horse, clip-clopping on the rooftop.

Suddenly, there's a sound of tapping at the back window. The children rise as one and rush for a peek at the saint. Just as they reach the window, there's tapping from another direction. And another. "Sinterklaas!" they squeal in delight as they rush hither and yon. A shower of candies and little cookies flies magically through the air, filling the shoes lined up by the fireplace and scattering over the carpet. "Black Peter! It must be Black Peter!" the children shout as they scramble for the treats.

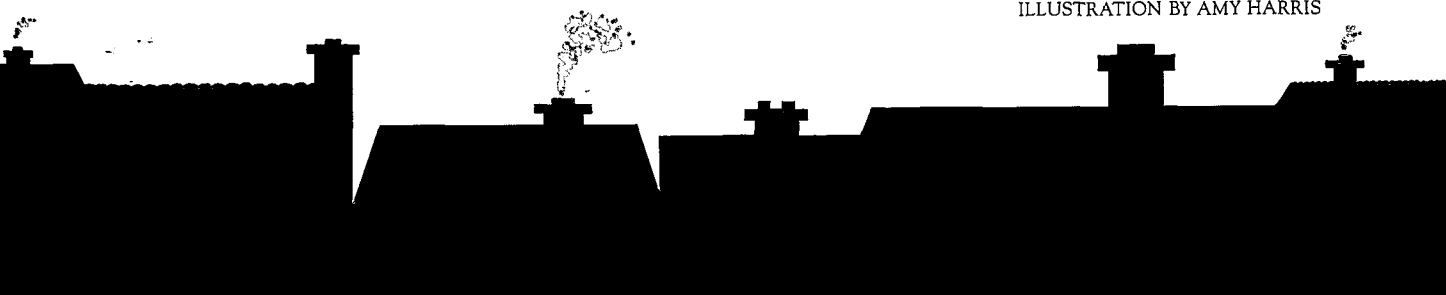
A hush flows over the room as a figure enters through the velvet curtains that have screened off the entry hall. Tall and stately, dressed in robes of crimson and gold, and carrying a huge book and golden staff, it is St. Nicholas himself, followed by the impish Black Peter. The saint's all-knowing eyes rake the room through his bushy white eyebrows; then he nods sagely and asks if he might sit down. "It's been a long journey," he says. "I've come all the way from Spain. Do you children know where Spain is?"

"Across the ocean."

"Yes. All the way across the Atlantic Ocean," Sinterklaas affirms.

*continued on page 83*

ILLUSTRATION BY AMY HARRIS





# The Origins of Sinterklaas and Black Peter

The Dutch Sinterklaas and American Santa Claus legends both originate from the same source, St. Nicholas, patron saint of sailors and merchants, and protector of children and poor maidens. But Clement Moore wrote a poem back in 1822 which changed the date the dear saint visited good children of the world from December 5 to December 24—from St. Nicholas Eve to “The Night Before Christmas.” Thomas Nast, the famous American cartoonist, broadened the gap between Sinterklaas and Santa Claus when he portrayed the latter in a red-and-white costume (the better to keep the jolly old elf warm on cold nights at the North Pole) instead of his traditional crimson-and-gold bishop’s robe.

The real St. Nicholas, or so it is believed, was born nearly two thousand years ago. He was Nicholas of Myra, born about A.D. 241 in Patara, Lycia. His wealthy parents died in an epidemic when Nicholas was a boy of nine, and he became a ward of the Catholic Church. Later, he was ordained a bishop in Myra (today Demre, Turkey), lived to the ripe old age of 101, and became renowned for his kindness and good deeds. He was canonized shortly after his death on December 6, A.D. 342.

Merchant sailors carried St. Nicholas’ earthly remains to Bari, Italy in the Eleventh Century to protect them from desecration by the Moors. They also carried with them legends of the goodly saint. One of the most popular is the tale of St. Nicholas and three sisters who were so poor that they could not afford dowries and consequently could not marry. St. Nicholas overheard the girls weeping about their plight, each of them willing to be sold into slavery so that the other two could wed. He returned to deliver anonymously a purse of gold for the eldest. Twice more he returned with purses of gold for the girls’ dowries, but on the third time, as he was tossing the bag of gold down the chimney, the girls’ father caught him at his good deed.

A grisly story, but one with a happy ending, is told about a cruel innkeeper who murdered three young boys and hid their dismembered remains in pickle barrels. Seven years later, St. Nicholas confronted the evil man, who denied all. But St. Nicholas remained firm. He demanded that the barrels be opened. When they were, the three young boys, magically whole again, were taken into protective custody by the saint.

Another oft-told legend, especially popular with sailors, tells of the time the bishop persuaded visting seamen to share their precious cargo of grain with the starving people of Myra, there being a famine in the area at the time. As the sailors left the port, having doled out their grain, they discovered that the storage containers, which should have been empty, were just as full as they had ever been!

By the Fourteenth Century, convent schools in Europe held annual processions on December 6 to collect alms for the church, with one of the schoolboys in the procession dressed in the guise of St. Nicholas. Eventually the annual procession was transformed into today’s celebration. Ironically, St. Nicholas Day, celebrated as the saint’s birthday, is actually the day history records as his death.

Sinterklaas’ assistant, *Swarte Piet* (Black Peter), has more obscure origins. It is conjectured that he may represent a Moorish servant kept by Bishop Nicholas in Myra, but it is more likely that his colour is not a racial statement but a representation of the forces of evil, in this case, evil subdued by the good St. Nicholas.

Black Peter’s duties as Sinterklaas’ assistant consist of leading the saint’s white horse (in pre-Christian times, Woden rode his white horse Sleipnir through the skies during the winter solstice on December 22) down parade routes and, on St. Nicholas Eve, across the rooftops, where he stops to listen down the chimneys for good children,

to whom he delivers gifts. Black Peter also throws candies into individual homes or into throngs of children to announce the arrival of Sinterklaas. His lighthearted impishness is always a contrast to St. Nicholas’ dignified demeanor.

—Lynne Guitar

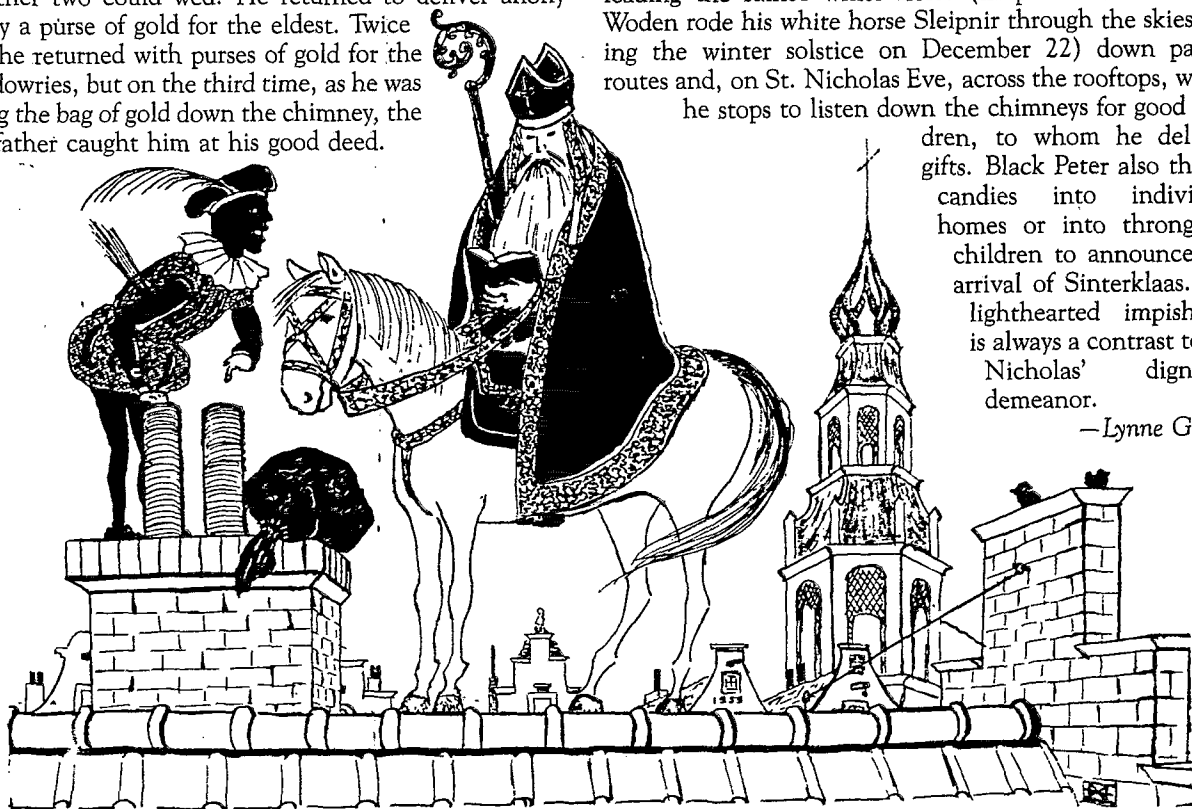


ILLUSTRATION BY MARIEKA ALLEN

The children sing happy birthday to St. Nicholas, for it is his birthday, after all; then he thanks them with dignity and opens the huge book in his lap.

"Do you know what this is? It's my record book. It tells me whether each of you has been good or bad. For good children, there's a present in Black Peter's burlap bag. But for those of you who've been bad, Black Peter has willow switches.

"Günther Lie," Sinterklaas intones, his finger coming to rest on a line in his record book. "Is Günther here?" the saint asks, and seven-year-old Günther arises to stand beside him. "It says here that you've been a good boy. Well, at least you've tried your best. Do we have a present for Günther, Black Peter?"

One by one, each of the children and adults is called up to receive his or her present, St. Nicholas making humorous comments about the behavior of the recipient, and each recipient reading aloud the poem accompanying the gift. Some of the poems are about the season ("Young or old or in-between/bright blonde hair or grey/the spirit of St. Nicholas/inspires us all today.") and some are hints to the gift inside ("For women on the go, taking things in tow/be it gym shoes and gym socks/makeup and whatnots/If your purse is overflowin'/and you've still got places you're goin'/this gift will ease the packing chore/and allow you to buy more!").

After all the poems have been read and all the gifts opened, St. Nicholas leaves to visit other Dutch families—but not until he's given some sage advice about improving behavior over the next year.

Marieka leads the way to the dining room, where a buffet of Dutch snack foods is arranged in a tempting array. There is hot chocolate for the children, icy-cold shots of *jenever* (gin) for the men, and *boeren jongens* (country boys) for the women—brandy-and-spice-steeped raisins eaten with a little spoon out of a glass cup. There is black bread and cheese, puff pastries filled with almond paste, crackers and herring. And, of course, there are windmill cookies made of a dough called *speculaas*.

Festivities over for another year, families say their warm goodbyes and head home, perhaps for a typical Dutch supper of croquettes or *hutsjot*.

"When I was a little girl in Holland," Marieka confided, "I always wondered why father wasn't around when Sinterklaas came. I thought it was a shame that he couldn't enjoy the festivities, too."

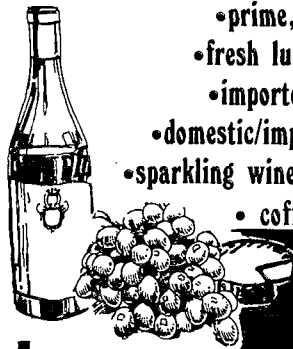
The St. Nicholas season begins in mid-November. Villages plan elaborate parades and, on the last Saturday in November, Sinterklaas, his white horse and Black Peter (*Swarte Piet*) sail into the harbour aboard the steamship *Spanje* from Spain. Brass bands, floats and marching schoolchildren welcome the saint to Holland; in Amsterdam, he was ceremoniously met in the city square by the queen and her children.

On the eve of St. Nicholas Day, Dutch children fill their wooden shoes with straw, oats and carrots for the saint's horse and receive little presents and sweets in exchange, including a large piece of chocolate in the shape of the first letter of their name. "The gifts are usually small toys, a doll or a book," said Marieka. "Nothing elaborate or expensive, and they are more often made or baked than bought. We were taught that giving of yourself takes far

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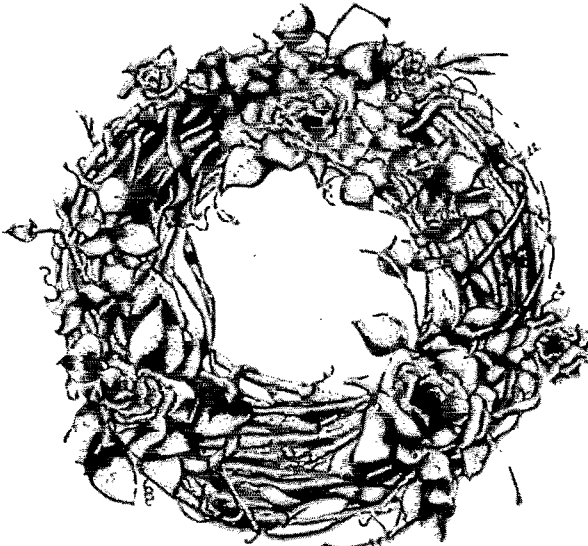
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more energy; buying a gift at a store is 'copping out.'

"The poem accompanying the gift is far more important than the gift itself. Parents labour for days over the rhyme, telling all the good and bad things done during the year—St. Nicholas really knows!—and warning that this or that shouldn't happen again." The presents are disguised as angels or animals, or wrapped in a series of progressively larger boxes; sometimes the children are led on complicated "treasure hunts" to find their gifts and poems.

Marieka told about one St. Nicholas Day she will never forget.

"In September of 1944, the Allied Forces had fought their way over the river into Holland—we thought the war was over—but they were forced back by the Germans (there was a movie made about it, *A Bridge Too Far*). After that, the Nazis tightened their security.

"We lived in Bloemendaal, a community somewhat like Grosse Pointe, and the Nazis wanted our homes and their contents. They ordered us all to move out. Our neighbours complied, but not my father. He barricaded and locked us in, expecting the Allies back within two weeks.

"Time passed. We snuck out at night to trade goods to the farmers for food and, by December, people began to relax a little bit. But the Germans knew December 6 was a day of celebration, so they clamped down again. The first we knew of it was when a woman in the street in front of our home began crying as soldiers hauled her man off. The Germans took all boys and men aged eighteen to thirty-five to work in the factories over in Germany that were being constantly bombed. We were hiding my brother.

"I was watching from a second-floor window, pressed against the wall, not moving for fear of making a shadow. There was lots of shooting all day long. In the afternoon, Germans came to our gate, rattled it and looked up at the house. They shot into the air, hoping, no doubt, to draw curious lookers from within... Finally they left, only to reappear shortly thereafter in the driveway of the house next door, looking at our house and shooting some more. It was like going through the eye of a needle."

Marieka talked about Christmas in the happier years in Holland, the years without war. "Christmas Day is a spiritual day in Holland. We had Christmas trees, but no artificial lights. Instead, there were candles that were lit while one of us read the Christmas story aloud from the Bible. For dinner, we usually had something festive, like goose or rabbit. But there were no presents, like here."

Today, Marieka and her husband, Lee, spend Christmas Eve at the Jefferson Avenue Presbyterian Church, where they both sing in the choir. "We come home afterwards to have a warm drink and eat *kerstkrans* (puff pastry with almond-paste filling in the shape of a Christmas wreath). We finish decorating the tree—with lights; candles are too risky, even though there is nothing more beautiful than white candles against a tree's dark background—and put up stockings.

"When the children were young, Lee would read the poem, *The Night Before Christmas*, to them in front of a roaring fire in the fireplace. And he awed them with his own family's legend of the brick that opens within the fireplace and the elves that come out to rise up the chimney (the sparks)."

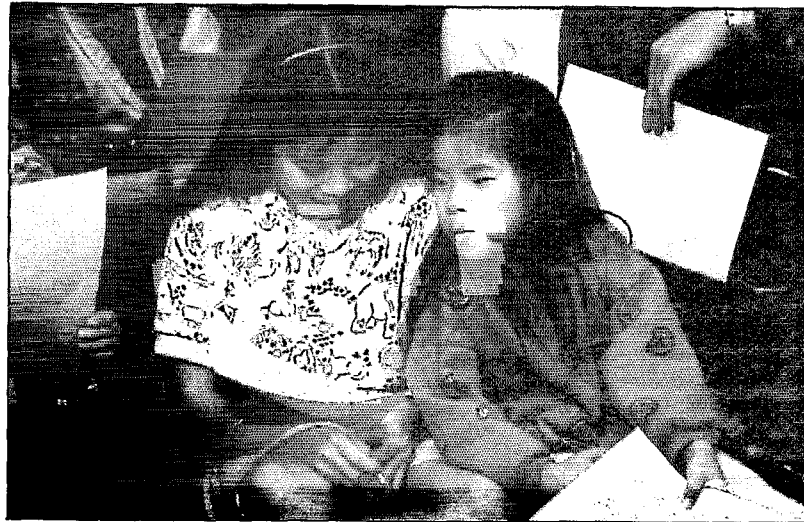
When Lee was asked how the children felt about celebrating the Dutch St. Nicholas Day in addition to the





Left: Foods on St. Nicholas Eve are kept simple so all members of the family can enjoy the festivities.

Below: Smiles light the faces of young and old alike on St. Nicholas Day.



traditional American Christmas, he laughingly responded, "The kids'll take all the extra Christmases, birthdays, whatever they can get."

The festivities on St. Nicholas Day are so important to the Dutch that the foods eaten that day are kept simple, yet wholesome, so mother doesn't spend all her time in the kitchen. Many of the foods are purchased already prepared: crackers, pumpernickel bread, cheese, pickled herring (in Holland, where the fish is fresh from the ocean, herring is eaten raw with a bit of onion). Main dishes are hearty, one-pot meals that can be prepared ahead and reheated. Dutch ingredients and specialty foods can be purchased in Grosse Pointe from Maria Rettich of Sterling Heights, who delivers in her van every other Thursday (1-739-3373).

#### *Boeren Jongens*

- 1 C water
- 1 C sugar
- 2 cinnamon sticks
- 1 clove
- 4 C brandy (approximately)
- 1 lb. raisins

1. Wash raisins in warm water and drain well.
2. Mix first four ingredients and bring to a boil in a medium-sized pot. Add raisins. Leave standing at room temperature until raisins swell.
3. Drain raisins and place them in a jar. Pour cooled syrup over raisins and add brandy. Seal jar and wait at least 3 months before serving.

#### *Speculaas*


While any cookie cutters may be used, traditionally, the *speculaas* dough is pressed into carved wooden molds, the cookies appearing as a reverse image (*speculaas* from the Latin *speculum*—mirror). During the St. Nicholas season in Holland, *speculaas* is made into cookies of up to one pound in weight, shaped like men and women and called "lovers." As a teasing gesture, a mother might give her teenaged daughter a "lover," causing no end of blushes.

- 1/3 C tightly-packed dark brown sugar
- 1 T milk
- 1 C sifted flour
- 1/2 t powdered cloves
- 1/2 t cinnamon
- 1/4 t nutmeg
- 1/4 t powdered ginger
- Pinch of salt
- Pinch of baking powder
- 1 T chopped blanched almonds
- 1 T minced candied fruit
- 5 T butter
- Large slivers of blanched almonds for decoration

1. Dissolve the brown sugar in milk over medium heat; add flour, spices, fruit, chopped almonds, salt and baking powder; cut in the butter. Knead dough until soft and pliable, and no longer sticky. (Allow dough to cool for easier handling.)
2. Dust wooden molds or cookie cutters with cornstarch. For molds, firmly press dough into mold, running a sharp knife along design edges; gently lift out dough or tap it onto a greased cookie sheet. For cookie cutters, roll dough out 1/4" thick; cut out; gently place cookies on a greased cookie sheet. (Cut off dough may be reused.) Press almond slivers where desired.
3. Bake cookies 15 minutes in a pre-heated 350° oven. Remove from sheet and allow to cool and crisp on a rack. (3/4" thick "lovers" bake 45-60 minutes at 300°.)

#### *Almond-Paste-Filled Puff Pastry*

This renowned Dutch pastry is traditional both on St. Nicholas Day, when it is shaped in the family initials (*letterbanket*), and on Christmas Day, when it is shaped like a wreath and decorated with glacé fruit (*kerstkrans*).




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## food

### Puff Pastry

½ C (1 stick) sweet butter  
1 C sifted all-purpose flour  
½ C (or more) iced water  
Pinch of salt

1. Stir salt into flour. Cut the butter and ice water alternately into flour, using just enough water to hold the dough together (as per your favourite pie dough recipe). Shape into a ball, cover with cloth and refrigerate until thoroughly chilled.

### Almond Paste Filling

¼ lb. blanched almonds  
½ C sugar  
1 egg  
Pinch of salt  
Grated peel of 1 lemon

2. While dough is chilling, grind the almonds and mix them together with all the other ingredients. Grind the mixture once more; then, on a floured board, roll into "sausages" about 1" in diameter. Wrap in waxed paper and chill.
3. Roll the chilled dough into a strip 3-½" wide and ⅛" thick. Place the almond-paste "sausages" end-to-end along the center of the dough strip; fold dough over filling; seal top and ends with water.
4. Shape into initials or a wreath and place, seam side down, on a floured cookie sheet. Bake 30-35 minutes at 425°; cool on a rack.
5. Wreath can be decorated with confectioner's sugar icing, studded lavishly with red and green glacé cherries and "leaves" cut from candied citron.

### Meat Croquettes

*Croquetjes* are very popular in Holland. They are eaten at quick lunch counters and food bars, and are even available from vending machines. Not only are they eaten as snacks or for lunches, they also are served as a dinner's main course, with green peas, carrots and mashed potatoes. Shaped as small round balls, they are called *bitterballen*, and served as appetizers.

1 C cooked veal, beef or chicken  
1 C broth  
Laurel leaf, mace, 4 peppercorns  
Small onion, diced  
Small carrot, diced  
¼ C flour  
2 T butter  
1-½ t unflavoured gelatin  
1 small shallot, diced  
1 egg, slightly beaten with 2 t water  
Breadcrumbs  
Fat

1. Simmer the onion, carrot, shallot, and spices gently in warm broth for about 30 minutes.
2. In another pan, melt butter and stir in flour, blending

## food

well. Gradually add strained broth and cook over very low heat, stirring constantly, until sauce is thick and smooth. Add dissolved gelatin and chopped or diced meat. Season to taste.

3. Spread mixture onto a flat plate and cool thoroughly. When cold, divide into 8 equal portions and shape into 8 oval croquettes. (For *bitterballen*, divide into about 20 portions and shape into small round balls.) Roll each croquette in breadcrumbs and dip in the beaten egg mixture. Roll again in breadcrumbs. Be careful not to break the croquettes.
4. Fry in deep fat, putting croquettes into the skillet carefully with the aid of a kitchen spoon or pancake turner. Remove when golden brown. Drain on paper.
5. Serve at once with fresh parsley, mustard and, if desired, pickles and toast. (*Bitterballen* are served on toothpicks with mustard.)

### Hutspot

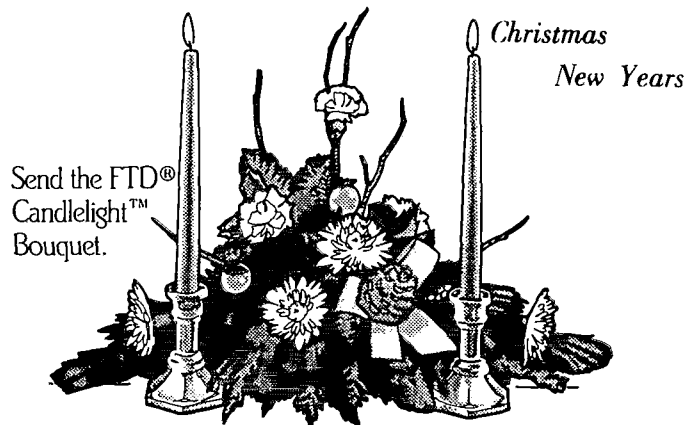
Literally translated, this main dish is "hodgepodge." A simple yet hearty, one-dish meal, *hutspot* is especially suitable for festive days like St. Nicholas Eve. *Eet Smake lyk!* (Dutch equivalent of *Bon appetit!*)

1 lb. pork ribs  
3 lbs. carrots  
3 lbs. potatoes  
½ lb. onions  
1 qt. water  
Salt and pepper to taste

1. Braise the ribs, then simmer them slowly in a quart of water for 1-½ hours.
2. Clean, pare and cut up vegetables. Add the carrots first, then potatoes and onions. Simmer for another 30 minutes, adding water if mixture becomes too dry.
3. Remove the ribs. Trim off the bones and fat. Dice meat.
4. Mash the vegetables, season to taste. Add the diced meat and serve with pumpnickel bread and sweet butter. ◇

*Lynne Guitar and her daughter, Eileen Julian, were warmly welcomed by the A-lens as part of the family, and thoroughly enjoyed their first St. Nicholas Day.*

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# Michigan Skis

*Downhill or cross-country,  
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by LISA DeWITT BROWN



PHOTO COURTESY OF THE MICHIGAN TRAVEL BUREAU

In a dimension between the crisp winter air and the crystallized substance below, skiers glide like colourful satin ribbons propelled by the wind. Swathed in trusty double-layer garments and water-repellent attire, many Grosse Pointers indulge in the fresh, carefree fun of Michigan skiing every season.

Robin Couzens, 31, a Grosse Pointe Farms downhill skier who occasionally takes a quick jaunt around a cross-country trail after a day on the slopes, feels that skiing is a healthy sport, invigorating both physically and psychologically. "You breathe in the nice fresh air. You stand there at the top of the hill and you say, 'this is just so pretty.' It looks like a fairyland."

When this library media specialist isn't on the slopes with her husband, Frank Couzens III, a weekend

ski instructor at Nub's Nob, she's either buzzing around the lodge or unwinding near a warm fire.

Frank, who has been skiing all of his life and teaching at Nub's Nob since the 1979-80 season, admits that he is aware of little else during the cold months in Michigan. "I don't know what people would do in the winter if there wasn't skiing," he says seriously.

Frank instructs new skiers, children and adults, from the beginning stages to intermediate and advanced, and he believes anyone can learn.

"I've taught a lady who was seventy-six how to ski," he says. "Her husband had passed away, and she was out to try new things. I think it was really something. She was a daredevil.

"I think you'll find a lot of people will explore now, with the new equipment they have out, he says, main-

taining that any fear one might have had about the safety of the sport should be alleviated by the industry's advancing technology. "You're not apt to experience as many injuries, because of the improvements in ski manufacturing." Specifically, the old ski straps designed to keep the ski with a fallen skier have been replaced with ski breaks. These breaks have a two-fold purpose: They reduce accidents produced by swinging skis, and they have the ability to stop and remain stationary on the hill.

Couzens, who is vice-president and account supervisor at the Dearborn offices of Wells, Rich, Green, a New York-based advertising agency, points out that, in addition to improvements in ski equipment, there have been some significant engineering improvements in the machine used for slope-conditioning.

"Ski resort areas have become much more knowledgeable about how to maintain a safer environment for skiers," he points out. However, while state-of-the-art mountain grooming equipment eliminates icy, slippery conditions, the slopes of one resort vary greatly from those of another.

John Dettlinger, a twenty-four-year-old Grosse Pointer who has skied half of his life, speaks of Nub's Nob as *the* place to go when it comes to skiing in Michigan. "I would say it's kind of a Grosse Pointe hangout. It's the place to be. It's got a warm, cozy atmosphere." Although he obviously appreciates this resort's quaint personality, he's more attracted to Boyne Highlands and its large number of runs, as well as the quad chair lifts available there. At the Highlands it's also considerably warmer than at Nub's Nob. "The sun faces the slopes more," Dettlinger

says.

Judith Verlinden, a Grosse Pointe Park skier who spends the Christmas holidays at Boyne Highlands, says, "It's a nice family place. When my kids were little and we first started going, we went to Boyne because they have a plan where kids go with a group and the adults go off by themselves." Last year, Verlinden and her husband stayed in Harbor Springs and reaped the benefits of two resorts, skiing both the Highlands and Nub's Nob. "Harbor Springs is a beautiful little town. It has nice restaurants and shops too," she recalls fondly.

Donna Waterston, Grosse Pointe Park mother of three, says that keeping up with her eldest son on the slopes is just about impossible, yet she doesn't let that deter her from going up north with friends to socialize and enjoy some winter activity. She says Boyne Highlands is the family's favourite winter recreation spot, and that it has quite a few more slopes than other northern Michigan ski areas. But, she adds, it is very crowded. "I feel you have to be a little better skier than average to really enjoy the Highlands and to handle the tight situations," she cautions.

"But once you've had that thrill of getting down a hill that's very high and steep, it's a good feeling."

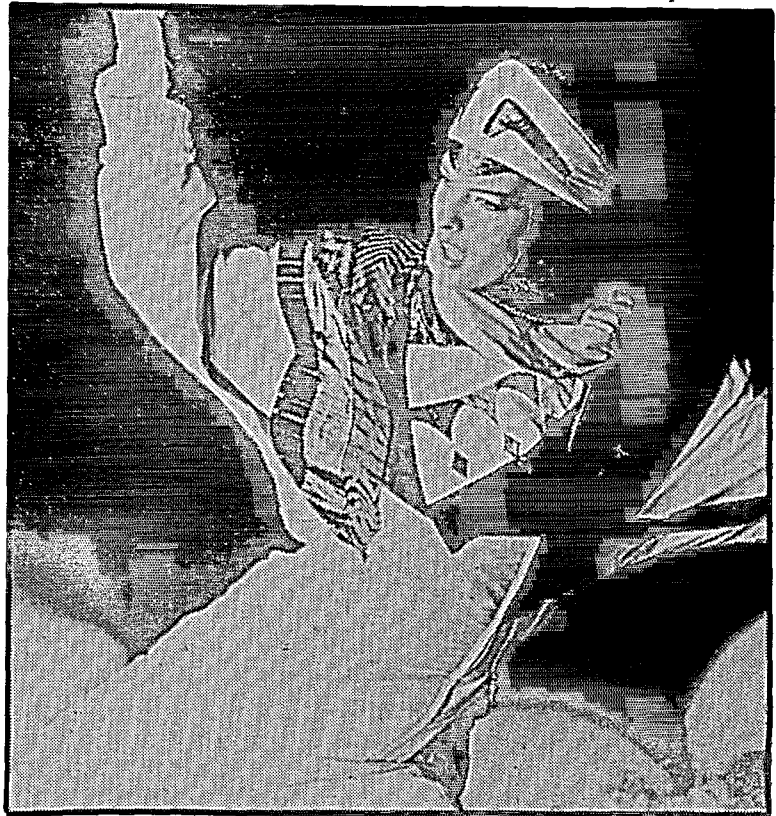
Cross-country skiing, also called Nordic skiing, provides a good feeling, too. "I love it," says Eleanor Moran of Grosse Pointe Farms, who got interested in it twelve or fifteen years ago, when she was fifty years old. "I felt that life was slipping by. I felt I needed to do something more strenuous for exercise, and cross-country skiing, which was new then, seemed like the right thing."

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Moran's first cross-country adventure was with friends who downhill-skied, but wanted to try cross-country. Since then, she's skied at numerous places, including Stoney Creek, Kensington Park (near Milford), Proud Lake Recreation Area, Mayberry Urban State Park on the outskirts of Plymouth, and Independence Oaks, which is run by Oakland County Parks and Recreation. "Ranch Rudolph, near Traverse City, is great, too," says Moran. "You can ski right out of your motel room onto the trails."

Age is not a real factor in cross-country skiing. "Last year I bought my five-year-old grandson a pair of skis. After one lesson, he thought he knew it all," laughs Moran.

Cross-country locations recommended by other Grosse Pointe skiers include nearby Metropolitan Beach Park, The Pinery and Toronto Zoo in Canada, and "anywhere in Traverse City, Petoskey or Harbor Springs." We promised not to mention that one local country club also came up as a popular spot, because skiers have to sneak onto the golf course at night. Every Tuesday, Thursday and Sunday throughout January and February the Neighborhood Club takes groups of cross-country skiers to nearby state parks. Don't hesitate just because you're not experienced or because you don't have the equipment. Rental cost is just \$3, and the group leader, Jean Fine, is a very understanding and patient teacher.

"The best thing about cross-country skiing is the silence," says Moran. "The silence and being in the woods instead of around lots of other people and bright lights like in the downhill ski areas. . . . As long as you're in areas where they don't allow snowmobiles on the trails, you're all set."

Skiing, whether downhill or cross country, has another benefit, a very important one to residents of northern states like Michigan. "I don't dread winter anymore," says Moran. "In fact, I look forward to it now." ♦



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Lisa DeWitt Brown is a freelance writer for area newspapers. This is her first article for HERITAGE.

# Michigan Ski Areas and Resorts

## Alpine Valley

6775 E. Highland Rd.  
Milford 48024  
(313) 887-4183

Location: On M-59, 10 miles west of Pontiac and 13 miles east of US-23 and M-59 interchange; Alpine Skiing: 23 runs, 9 double chair lifts, 15 rope tows; Amenities: Instruction, rental equipment; Lodging: Nearby.

## Barothy Lodge

Box C  
Walhalla 49458  
(616) 898-2340

Location: 16 miles east of Ludington on US-10; go 1 1/2 miles south, and 1 mile east, turn left at Barothy Rd.; Nordic Skiing: 2, 4 km marked trails; Amenities: Trail maps, guides; Lodging: On site.

## Big Powderhorn

Powderhorn Rd.  
Bessemer 49911  
(906) 932-3100

Location: 3 miles northwest of Bessemer and 4 miles northeast of Ironwood on US-2; Alpine Skiing: 22 runs, 7 double chair lifts; Nordic Skiing: 1 groomed 5 km trail; Amenities: Rental equipment, instruction; Lodging: On site.

## Bintz Apple Mountain

4535 N. River Rd.  
Freeland 48623  
(517) 781-0170 or  
781-2590

Location: 5 miles northwest of Saginaw off M-47; 7 miles west of I-675, exit Tittabawassee Rd.; Alpine Skiing: 10 runs, 10 rope tows; Nordic Skiing: 2 trails, 6 and 8 km; Lodging: Nearby.

## Bittersweet Ski Area

600 River Rd.  
Otsego 49078  
(616) 694-2032

Location: 2 miles west of Otsego, off M-89 on North River Rd.; Alpine Skiing: 12 runs, 3 triple chair lifts, 2 rope tows; Amenities: Rental department; Lodging: Nearby.

## Blackjack

Box 66  
Bessemer 49911  
(906) 229-5115

Location: 2 miles northeast of Bessemer and 1 mile north of Ramsay; Alpine Skiing: 15 runs, 4 double chair lifts, 2 rope tows; Nordic Skiing: 27 km marked trails; Amenities: Trail maps, rental equipment, instruction; Lodging: Nearby.

## Boyne Highlands

Harbor Springs  
49740  
(616) 526-2171

Location: Harbor Springs; Alpine Skiing: 17 runs, 3 triple chair lifts, 4 quad, 1 rope tow, 1 T-bar; Nordic Skiing: 24 km trails; Amenities: Rental equipment, instruction, trail maps; Lodging: On site.

## Boyne Mountain

Boyne County Administrative Offices  
Boyne Falls 49713  
(616) 549-2441

Location: Boyne Falls; Alpine Skiing: 17 runs, 6 double chair lifts, 4 quad, 1 rope tow; Nordic Skiing: 42 km trails; Amenities: Rental equipment, instruction, trail maps; Lodging: On site.

## Briar Mountain

P. O. Box 9  
Norway 49870  
(906) 774-2747 or  
563-9718

Location: Just off US-2, 10 miles east of Iron Mt.; Alpine Skiing: 12 runs, 2 double chair lifts, 1 rope tow; Amenities: Rental equipment, instruction; Lodging: Nearby.

## \*Caberfae Ski Resort

Rt. 4  
Cadillac 49601  
(616) 832-3301 or  
862-3303

Location: 12 miles west of Cadillac on M-55; Alpine Skiing: 37 runs, 3 chair lifts, 3 rope tows, 5 T-bars; Nordic Skiing: 35 km trails; Amenities: Rental equipment, instruction; Lodging: On site.

## \*Cannonsburg Ski Area

Box 14  
Cannonsburg 49317  
(616) 874-6711

Location: 10 miles northeast of Grand Rapids, 4 miles east of US-131 on Cannonsburg Rd; Alpine Skiing: 32 runs, 1 double chair lift, 1 triple, 1 quad; Amenities: Rental equipment, instruction; Lodging: Nearby.

*continued on page 99*



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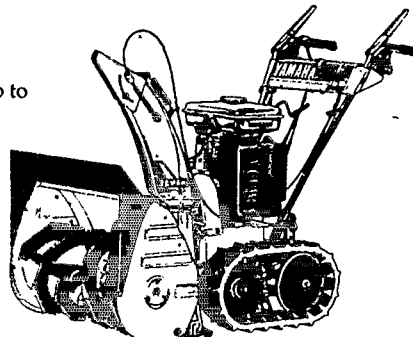
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# The Spirits of Christmas

*Cognac and Armagnac  
come home for the holidays.*

by GENE CUNNINGHAM

**I**n the Grosse Pointes and across the country, brandy fanciers are indulging in a rediscovery of the *eau de vie* (water of life) of France—cognacs and, increasingly, armagnacs are gracing both table and kitchen.

The United States is now the number one importer of cognac in the world, and the Detroit area is the number one metropolitan marketing area; the number of cognacs available in Michigan has increased in the last decade from four to nearly forty. Some understanding of the basics is necessary if one is to make intelligent choices.

Cognac is made in only one place in the world—the 280,000 acres that surround the little town of Cognac in southwestern France; since 1909, French law has decreed that only spirits produced in this region can bear the designation “cognac.” Even discerning connoisseurs, however, are not often familiar with the seven subregions of Cognac. Yet the soils and microclimates of each subregion vary in subtle but highly important ways. Usually, blends of two to four of the spirits produced by the subregions are carefully selected by *les maitres de chais* (the master blenders) for their particular character, then harmonized and aged to golden perfection. Combinations of blends can amount to thirty or more!

The subregion of Grande Champagne (*champagne* means “field” in French, hence “great field”) is the heart of Cognac. Here, the chalky soil produces grapes that yield the most flavourful, full-bodied cognac. These are rich, complex spirits with deep golden colour, an extremely delicate balance of mellow dryness and pun-

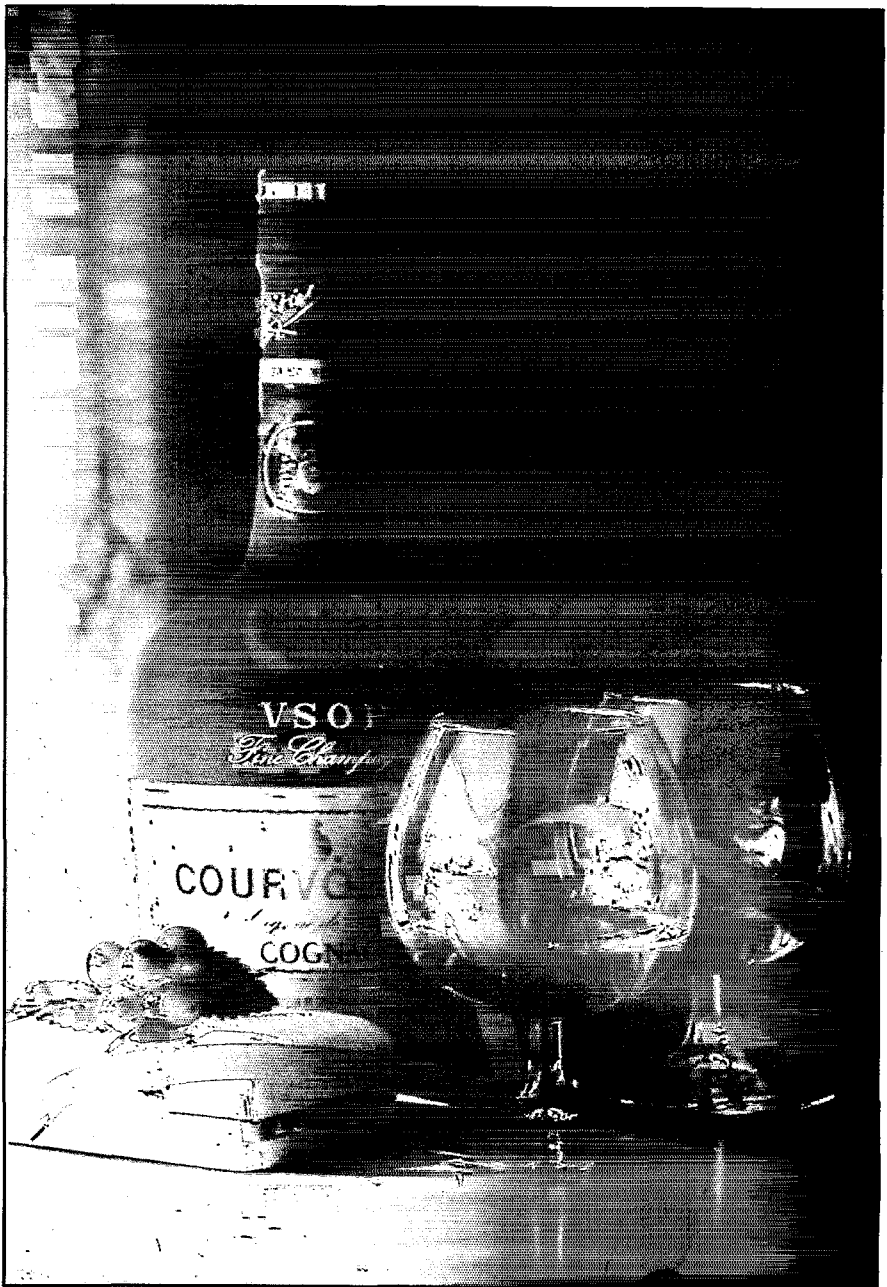


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## *spirits*

gent fruitiness, and a bouquet that can fill a room when the cork is pulled. With patient aging, cognac from Grande Champagne is round, fat and languid, with a buttery smoothness and long finish.

Actually larger in size than Grande Champagne, Petite Champagne ("little field") is the next important subregion. The soil is less chalky here, and the resultant spirits are usually lighter in body and paler in colour than their cousins from le Grande.

Cognac's smallest subregion, Borderies, has an influence on the blend disproportionate to its size. Cognac derived from grapes grown here is big-nosed, heavy-bodied and highly expressive. Current fashion in spirits has swung away from heavier-bodied brandies to lighter, more elegant blends. For this reason, many cognac firms use Borderies very sparingly, or not at all.

Enveloping the Grande Champagne, Petite Champagne and Borderies subregions in a wide oval is the last of the top-quality subregions, Fins Bois ("fine woods"). Fins Bois cognacs are not nearly as earthy as those of Borderies; the best of them can rival Petite Champagne for grace and texture. These are soft, subdued brandies known for their smooth and supple taste and relatively fast maturation in the cask. Fins Bois are meticulously married with cognacs of the first three regions to balance their assertiveness with a light touch.

Bon Bois ("good woods") cognacs reveal their character through the hands of the chief distiller and master blender. The best Bon Bois yield good, occasionally exceptional, cognacs of thin body but unusually pungent, fruity bouquet, with a faintly sweet taste. In small amounts, the more interesting brandies of this sub-premier area are used to add nuance to one or more of their superior cousins. The rest wind up on the shelves of French supermarkets, along with ninety-nine percent of the cognacs from the Inland Bois Ordinaire and Maritime Bois Ordinaire ("inland and maritime ordinary woods"). These cognacs, while not exported to the United States, are pleasant to drink—undistinctive, yet still superior to many brandies produced outside Cognac.

The only grapes used in making cognac are the Folle Blanche, Columbard, St. Emilion, Jurancon, Blazac Blanc and St. Pierre; other varieties are prohibited by law. The juices from these special grapes are distilled not once, but twice, in an onion-shaped copper still called an *alembic*, originally used by medieval alchemists trying to turn non-precious metals into gold. By law, distillation must begin on the first of November and end on the last day of April the following year. The crystal-clear spirits (140 proof) are aged in wooden barrels made by highly trained coopers who split the staves by hand, as their ancestors did for centuries. The oak used (Limousin, Tronçais) imparts unique properties to the aging cognac.

Unlike wines, which age in the bottle, cognac ages only in wood. Therefore, a cognac that has aged three years in oak is a three-year-old cognac, even if it has been sitting in a musty wine cellar for one hundred years.

Cognac labels are not difficult to decipher. A label with the designation V.S. (ignore the stars, but historically this label carries three) means the cognac has been aged for three to nine years; V.S.O.P. (Very Superior Old Pale) has been aged an average of six to twenty years; X.O., Napoleon, V.V.S.O.P., Vielle Reserve, Grand Reserve,

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## *spirits*

Royal and Vieux apply to cognacs that are even older, and therefore contain a very high percentage of cognac that has been aged twenty, thirty, forty years or more. The words "fine champagne" or "grande fine champagne" on the bottle mean that the grapes used to produce the cognac come entirely from the Cognac region's top vineyards (Grande Champagne and Petite Champagne); "Grande Champagne" designates cognac made predominately (fifty-one percent or more) from grapes of that subregion, with lesser amounts of the Petite.

Armagnac is the other great brandy of France. Although it is nearly two centuries older than cognac, it has only recently made its presence felt on the import/export market. Americans often confuse armagnac with cognac or, worse, consider it "just another foreign brandy."

Armagnac is produced from the same grapes employed in making cognac, but the different soil composition and warmer climate of the Armagnac region surrounding the town of Eauze in southern France help to produce a brandy that, at its best, has a powerful taste and an aroma of prunes, lilacs, plums and hazelnuts.

Armagnac is not of stronger proof than most brandies, but it has a country character that is not lost in overrefining. Armagnac is distilled only once, then aged in black oak barrels, which also add to its complex nose and earthy taste. It would be a mistake to assume that the powerful armagnacs have no finesse; those with extra age possess charm and grace with satiny smoothness and no loss of power. These vintage armagnacs (*millesimee*), however, are rare and expensive.

Immortalized by Dumas as the land of D'Artagnan and the Three Musketeers, Armagnac is wild and beautiful country, with few large towns. It is divided into three subregions, the Bas Armagnac (low), Tenareze (middle) and Haut Armagnac (upper). The Bas Armagnac produces the most full-bodied, deeply coloured brandy, especially its western edge, called the Grand Bas. The middle zone, Tenareze, is of nearly equal stature, but the third subregion has fallen on hard times. The spirits of this area have a reputation for being somewhat fiery, and the "haut" ("upper") in its name refers here to topography, not to quality. The farmers in Haut

Armagnac have found it more profitable to plant corn and crops other than grapes, and the small amounts of brandy still produced here are either married with those of superior quality or used as a base for armagnac liqueurs.

Some recent developments must be noted. Ordinarily the differences between cognac and armagnac are as pronounced as those between a superior Kentucky bourbon and unblended single malt scotch. However, in an effort to appeal to the blander American palate and deal with the shortage of oak from the Black Monlezun Forest, some armagnac producers are making more extensive use of the cognac-type still (legal since 1972) and the abundant oak of the Tronçais forest. This blurs, but does not obliterate, the differences between the two brandies.

There appear to be no hard-and-fast rules delineating what constitutes a fitting occasion for imbibing the celebrated brandies of France, though holidays seem to be the peak season in the Grosse Pointes.

At Galligan's in the Park, Hennessy and Courvoisier are called for, not only at holiday time, but whenever a patron deems the occasion happy: a newborn baby, a raise, a win for a favourite sports team, all reasons to sip à votre sante.

At Sparky Herbert's, the clientele seemed more attuned to consuming cognac as the mood dictated, without any special circumstances whatsoever. The mention of armagnac, however, drew quixotic expressions.

An excursion into the well-stocked Vintage Pointe Wine and Spirits Shoppe revealed more awareness of the *eau de vie du France*, particularly by owner/manager Cheryl Mehr. Here, several well-known brands of cognac are kept, along with Cles de ducs and Larresingle armagnacs, which enjoy a small but faithful following.

Hillis M. Williams, the maitre d' who has been at The Old Place for thirty-three years, is anything but complacent when it comes to food and wine. An alumnus of the University of Tennessee and a frequent traveller to France, he is successfully blending American-style fare with a French flair. "Our patrons enjoy cognac 'neat' and in mixed drinks, but they are less aware of armagnac," he said.

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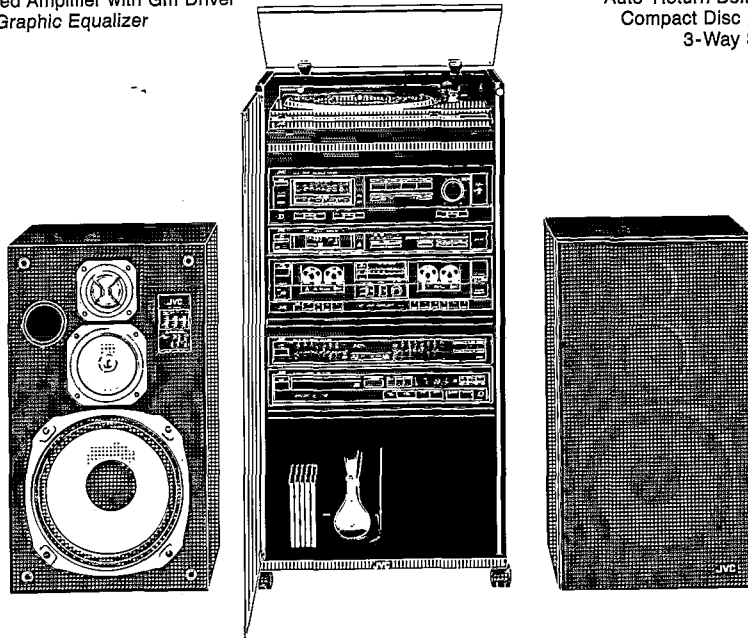
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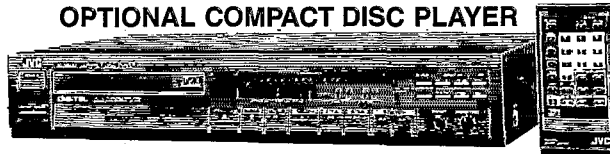
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## spirits

nac, are more expensive to produce than other brandies. They are produced under rigorously enforced French laws, by traditional techniques first employed four hundred years ago. In addition, cognacs age longer than other brandies. As they age, thousands of gallons of brandy are lost due to evaporation through the oaken casks; this is called the "angels' share," because it permeates the air above the town of Cognac with its heavenly aroma. All of the above contribute to the high cost of cognac and armagnac. But a growing number of devotees know that it is quality that counts in brandy, and that less is better when it's the best. ♦

*Gene Cunningham is a regular contributor to the Michigan Beverage Journal, the wine and spirits journal of the state's beverage industry.*

The Cognac Information Bureau has a free booklet of recipes and flambé tips. Send a stamped, self-addressed envelope (size 10) to the bureau at 380 Madison Avenue, Fifth Floor, New York, NY 10017 requesting "A Potpourri of Party Ideas." Here are two samples:

### *Bananas Flambé*

- 4 firm ripe bananas, peeled
- ¼ C orange juice
- 3 T butter
- ⅓ C brown sugar, firmly packed
- 1 t grated orange rind
- ⅛ t cinnamon
- ¼ C cognac, warmed

1. Cut bananas in half lengthwise and brush both sides with a little of the orange juice.
2. Melt the butter in a large shallow pan over low heat. Add sugar, remaining orange juice, orange rind and cinnamon. Heat, stirring often, until mixture starts to bubble. Add the bananas, cut side down, and heat them through—about 3 minutes—basting constantly with the syrup in the pan.
3. Ignite the cognac and pour it over the bananas. Serve with some of the syrup spooned over. Bananas may also be served with plain cake or ice cream.

### *Café Brulot*

- Peel of 1 orange, coloured part only
- Peel of 1 lemon, coloured part only
- 1, 2-inch cinnamon stick
- 6 whole cloves
- 4 t sugar (or to taste)
- 6 oz. cognac, warmed
- 1 qt. strong, hot coffee

1. Place peels, cinnamon stick, cloves, sugar and warmed cognac in a heated metal or glass punch bowl or chafing dish. Using a long wooden match, ignite cognac. Stir until the sugar dissolves.
2. Slowly add the coffee and stir well. Ladle into demitasse cups and serve immediately.

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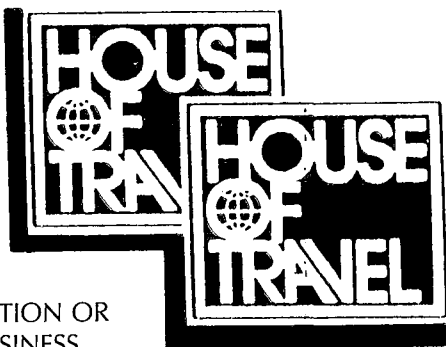


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*continued from page 33*

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Marian B. Potter says Christmas is her favourite season. This article had its nativity while she was collecting information for a Christmas trivia quiz for Family Circle magazine.

We wish to thank Lillian Sturda, who kindly agreed to allow us to photograph the antique Christmas cards used in this piece.

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all the staff at  
**HERITAGE**

continued from page 91

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**\*Crystal Mountain Resort**

Thompsonville 49683  
(800) 321-4637

Location: On M-115, 6 miles east of US-31; Nordic Skiing: 10 groomed, marked trails (22 km); Amenities: Rental equipment, instruction, trail maps; Lodging: On site.

**Hanson Hill Recreation Area**

P. O. Box 361  
Grayling 49738  
(517) 348-9266

Location: 2 miles west of Grayling; Nordic Skiing: 6 groomed, marked trails (35 km); Amenities: Rental equipment, instruction, trail maps; Lodging: Nearby.

**Hinchman Acres Resort**

702 N. Morenci (M-33)  
Mio 48647  
(517) 826-3267

Location: 4 blocks north of blinker light on M-33 in Mio; Nordic Skiing: 4 groomed, marked trails (28 km); Amenities: Rental equipment, instruction, trail maps; Lodging: On site.

**Independence Oaks County Park**

9501 Sashabaw Rd.  
Clarkston 48016  
(313) 625-0877

Location: 2½ miles north of I-75, exit 89; Nordic Skiing: 5 groomed, marked trails (16 km); Amenities: Rental equipment, instruction, trail maps; Lodging: Nearby.

**\*Indianhead Mountain Resort**

Wakefield 49968  
(906) 229-5181

Location: 1 mile west of Wakefield on US-2; Alpine Skiing: 16 runs, 2 double chair lifts, 1 triple, 1 quad, 2 T-bars; Nordic Skiing: 5 km trails; Amenities: Rental equipment, instruction, trail maps; Lodging: On site.

**Kensington Metropark**

2240 W. Buno Rd.  
Milford 48042  
(800) 247-2757

Location: 35 miles northwest of Detroit on I-96, exit 151; Nordic Skiing: 4 groomed, marked trails (18 km); Amenities: Rental equipment, instruction, trail maps; Lodging: Nearby.

**Marquette Mountain**

P. O. Box 487  
Marquette 49855  
(906) 225-1155

Location: 1 mile south of Marquette off US-41/M-28, on CR 553; Alpine Skiing: 18 runs, 2 double chair lifts, 1 rope tow, 1 T-bar; Amenities: Ski shop. Lodging: Nearby.

**\*Mt. Brighton Ski Area**

4141 Bauer Rd.  
Brighton 48116  
(313) 229-9581

Location: 1 mile west of Brighton off I-96; Alpine Skiing: 22 runs, 2 triple chair lifts, 4 double, 10 rope tows; Amenities: Rental equipment, instruction; Lodging: Nearby.

**Mt. Holly**

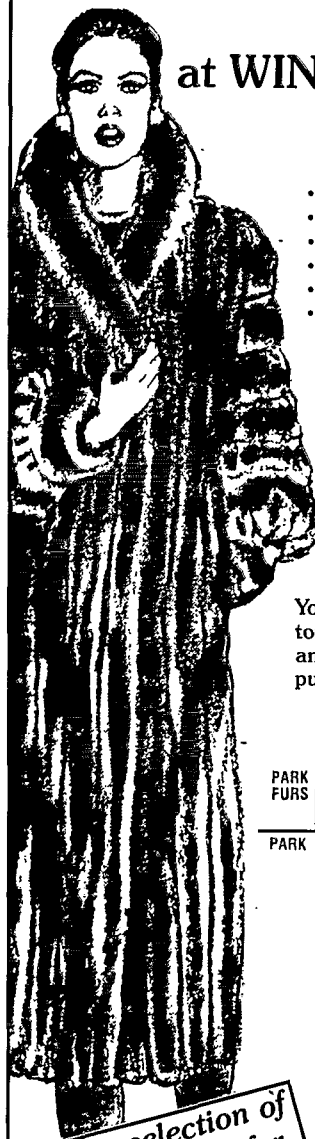
13536 S. Dixie Hwy.  
Holly 48442  
(313) 634-8269

Location: 15 miles north of Pontiac off I-75; Alpine Skiing: 15 runs, 3 double chair lifts, 3 triple, 1 quad, 4 rope tows; Amenities: Rental equipment, instruction; Lodging: Nearby.

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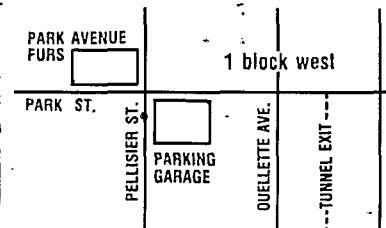
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**\*Nub's Nob**

4021 Nub's Nob Rd.  
Harbor Springs 49740  
(616) 526-2131

Location: 5 miles northeast of Harbor Springs on Pleasantview Rd.; Alpine Skiing: 20 runs, 3 double chair lifts, 1 triple, 1 quad, 1 rope tow, 1 poma; Nordic Skiing: 2 trails; Amenities: Rental equipment, instruction; Lodging: On site.

**Pando Ski Area**

8076 Belding Rd.  
Rockford 49341  
(616) 874-8343

Location: 12 miles northeast of Grand Rapids on M-44; Alpine Skiing: 7 runs, 6 rope tows; Nordic Skiing: 3 groomed, marked trails (11 km); Amenities: Rental equipment, instruction, trail maps; Lodging: Nearby.

**\*Pine Knob**

7777 Pine Knob Rd.  
Clarkston 48016  
(313) 625-0800

Location: Off Clarkston Rd., 1/2 mile east of Sashabaw Rd., 3 miles east of Clarkston, accessible from I-75 via Sashabaw exit; Alpine Skiing: 8 runs, 2 double chair lifts, 3 triple, 7 rope tows; Amenities: Rental equipment, instruction; Lodging: Nearby.

**\*Pine Mountain**

N3332 Pine Mt. Rd., Rt. 2  
Iron Mountain 49801  
(906) 774-2747

Location: 5 minutes from Iron Mountain; Alpine Skiing: 15 runs, 3 double chair lifts, 1 rope tow; Nordic Skiing: 2; 5 km trails; Lodging: On site.

**Porcupine Mountain**

599 M-107  
Ontonagon 49953  
(906) 885-5275

Location: 15 miles west of US-45 from Ontonagon, follow M-64 to M-107; Alpine Skiing: 10 runs, 1 double chair lift, 2 rope tows, 1 T-bar; Nordic Skiing: 5 groomed, marked trails (40 km); Amenities: Rental equipment, trail maps; Lodging: Nearby.

**Shanty Creek/Schuss Mt.**

Mancelona 49659  
(800) 632-7170

Location: 5 miles west of Mancelona on M-88, off 131; Alpine Skiing: 34 runs, 5 double chair lifts, 1 triple, 1 rope tow; Nordic Skiing: 7 groomed, marked trails (50 km); Amenities: Rental equipment, instruction; Lodging: On site.

**Ski Brule-Ski Homestead**

397 Brule Mt. Rd.  
Iron River 49935  
(906) 265-4957

Location: 7 miles southwest of Iron River, between M-189 and M-73 along Brule River; Alpine Skiing: 11 runs, 3 double chair lifts, 1 rope tow, 1 T-bar; Nordic Skiing: 14 groomed, marked trails (23 km); Amenities: Rental equipment, instruction; Lodging: On site.

**Sugar Loaf Resort**

Route 1  
Cedar 49621  
(800) 632-9802

Location: 18 miles northwest of Traverse City off County Rd. 651 in Leelanau County; Alpine Skiing: 20 runs, 5 double chair lifts, 1 J-bar; Nordic Skiing: 8 groomed, marked trails (6 km); Amenities: Rental equipment, instruction; Lodging: On site.



**Ranch Rudolf, Inc.**

6841 Brownbridge Rd.  
Traverse City 49684  
(616) 947-9629

Location: 12 miles southeast of Traverse City on Brownbridge Rd.; Nordic Skiing: 3 groomed, marked trails (25 km); Amenities: Rental equipment, trail maps; Lodging: On site.

\*These resorts are participants in **Let's Go Skiing, America!**, a program which offers beginning skiers free equipment rental, a free lesson, and free access to the beginner slopes on January 9, 1987. The same resorts offer reduced package rates to beginning skiers January 10 through February 8. Discount coupons are available at Bavarian Ski Village in East Detroit and Mt. Clemens, and at Schummers Ski Shop in Grosse Pointe.

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# Sweeping Changes

An age-old occupation enjoys a renaissance.



Don Jiles

PHOTO BY MICHAEL MISTALESKI

On a clear, crisp morning, smoke curling from the chimney tops, a band of slightly built boys roams the streets, calling "Sweep-ho!"

The master sweep, decked in black tails and shiny top hat, offers their services for a mere ten pence. A true bargain,

he assures the maid, as his boys are small enough to negotiate even the narrowest of chimneys.

A trade glamorized through folklore, chimney sweeping has come full circle in the past five hundred years.

As a profession, it was recognized in

Germany in the 1400s. Rules and regulations protected the chimney sweeps and provided them with a respectable living. A three-year apprenticeship was offered, and the young adult sweeps were provided with food, clothing and a home.

The English took less stock in chimney sweeps than the Germans. In an attempt to glamorize the profession, sweeps in England began to wear black tails and top hats. It did not work. Sweeps were considered to be among the lowest of labourers.

Chimney viewers were designated to comb chimneys in the English colonies, searching out those in need of cleaning. Although chimney fires were a threat to entire communities, the chimney viewer was an unpopular person. A visit from him meant that precious shillings had to be spent, and a fine imposed on those who would not comply.

The penurious and impoverished tried their luck at cleaning their own chimneys. Often, they would start chimney fires in hopes of burning out the soot and creosote (the gummy residue of burned wood).

Other, more innovative self-sweeps resorted to dangling a live goose down the chimney. After a few passes down the flue, with their great wings flapping wildly, the soot was unlodged, much to the chagrin of the baffled goose. The goose was then given a bath.

Neither home method proved effective, though, and the sweeps remained in business.

To be a sweep, it was thought one had to be small in stature. So, the English reasoned, who better than children to do the job?

The frailest of children (usually boys) were sought for the job. Master sweeps (or the head sweep) would go to any length to recruit the youngsters. Advertisements and handbills were common solicitations. Poor children fell prey to master sweeps, and many children were kidnapped from school or churchyards.

Master sweeps owned their apprentices and were notorious for despicable treatment of the young "climbing boys."

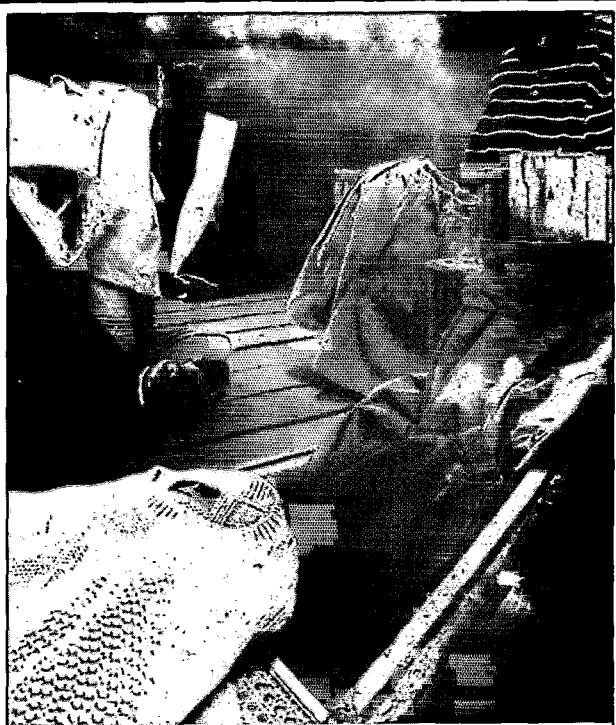
Although in 1788 Britain's Parliament passed an act that said no boy under age eight could sweep and that food, clothing and shelter must be provided, master sweeps saw fit to bend the laws. They persisted in recruiting boys at the age of four because they could easily climb into chimney flues which were sometimes only six inches square.

As nasty as the master sweeps were, so were the young sweeps tainted with wretched status. The blackened urchins were ridiculed for their lowly position and received no formal education or moral guidance.

Most were underfed (a crust of bread in the morning, with leftover, cold gravy from their masters' dinners the previous evening), went unbathed for weeks at a time, and were ill-clothed. A jacket, undershirt and patched pants were the extent of most sweeps' wardrobes. Few owned shoes, so they resorted to tying rags around their feet in winter.

Health hazards were numerous for the chimney boys. Tuberculosis from the cold, dust and soot; deformed limbs from climbing chimneys while their bones were still soft and growing; and "chimney sweep cancer" (testicle cancer) were all common among young sweepers.

By the time these boys reached age twelve, they were



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## traditions

unfit for sweeping because of their size and unfit for any other work because of their physical condition. Many would wander the streets as beggars, or resort to crime.

As degrading as the job came to be known, tales of romance and superstitions bloomed, nonetheless.

It is considered good luck for any person who meets a sweep to bow three times, and for newlyweds to receive a sweep's kiss and handshake. This superstition was romanticized from an old French tale, wherein a handsome chimney sweep lost his balance atop a roof of a Paris home. He would have fallen to the street below if his coattails hadn't caught on a drainpipe.

At that precise second, a young woman looked from her window to see the handsome chimney sweep dangling by his coat. He flashed a smile as she lifted him to safety. As the crowd below watched, he kissed her, and later, they were married.

In 1840, after years of pressure on Parliament to rescue poor children from the evils of the master sweeps, a bill was passed prohibiting children under the age of twenty-one from sweeping chimneys.

In America, where chimney sweeps settled in the 1600s and 1700s, strict regulations were enacted, although cruel master sweeps did exist. During the 1880s and 1890s, the sweeps were even considered to be entertainers, wearing special red overalls and court jester-type stocking caps.

At the beginning of the Twentieth Century, chimney sweeps became a rare breed. It wasn't until the oil embargo of the 1970s that this curious trade emerged once again.

Don Jiles, owner of Coachlight Chimney Sweep Company, which services the Pointes, explained why a demand for chimney sweeping has surfaced in the last ten years.

"In 1973, all of a sudden we were faced with an oil embargo. More people wanted to heat with wood and were suddenly using their fireplaces and wood-burning stoves," he says.

"They wanted to burn wood, but they didn't realize that they had to clean their chimneys. It came right down to fire prevention."

Don knows all about fire prevention. He is a full-time fireman as well as owner of his own chimney sweep business.

Chimney fires start when soot and creosote have built up around the bricks of the fireplace and in the flue. A hot fire in the fireplace ignites the creosote. With a roar that sounds like a fast-approaching locomotive, flames engulf the chimney, sending sparks flying. Not only can these sparks cause the roof and nearby trees and structures to ignite, but temperatures within the flue can get so high that they cause the tiles to crack, which can start "extension fires" in the attic or in any of the walls adjacent to the chimney.

If a chimney fire does start in your home, Lieutenant Mehl of the Grosse Pointe Fire Department recommends that you call the fire department immediately. "There's not too much that you can do yourself," he warns. "If you have glass doors on the fireplace, you could close them; it helps a little to contain the fire. Or you could put out the fire and close the flue—beware, however, because cold water on hot tiles can crack them. It's best to let professionals handle the fire to make sure it is really out and that it hasn't spread to the attic through cracks in the liner."

Prevention is best of all, professionals agree. Jane

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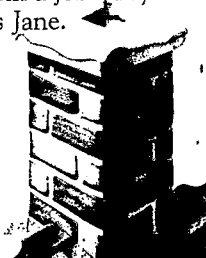
## traditions

Jiles, Don's wife, recommends that you burn as hard a wood as possible, because softer woods produce more creosote. "The imitation logs are the worst," she notes. "Made primarily of paper and sawdust, they are the softest woods imaginable. They're all right to use once in a while, but you should burn a mixture of soft and hard woods."

The best time of year to have your chimney cleaned is in the spring or early summer. Not only is there no wait for sweeping services as there is in autumn, it's also best from a safety standpoint. The summer's sun and heat bake the creosote on, causing the chimney tiles to disintegrate at an accelerated rate. "A good rule of thumb, whatever the season," Jane adds, "is to have your chimney cleaned every time you've burned about two face cords of wood, or when the creosote reaches a thickness of one-quarter inch."

Although we are fast approaching the Twenty-First Century, with technological advances that leave most of us in awe, the art of chimney sweeping has changed very little. And it's still relatively inexpensive. For a ranch home with one chimney, Don charges about \$60.

The tools are better constructed today, and small children no longer wiggle up into the flue. Don is well protected by layers of clothing and wears a filter respirator over his face when he sweeps, but he is still covered from head to foot with soot when he's finished with a job. "My washing machine is constantly filthy," sighs Jane.



Chimney sweeps don't really "sweep" the chimney. Using metal brushes on a series of interconnecting flexible rods—a variety of brushes ensures a perfect fit for all sizes of flues—Don spends one to two hours scraping all the creosote out of the chimney. He finishes by crawling into the fireplace opening and scraping all the residue off the bricks and tiles with a hand-held metal brush.

Don and his crew are certified through the National Chimney Sweepers Guild, a distinction not many sweeps carry. He enjoys chimney sweeping, and that's important to him.

"It's all in what the individual makes it," he says. "I enjoy it. I have fun. I really enjoy the kids at Christmas time, too."

During the holidays, Don tells all of the youngsters in homes he sweeps that when he leaves, he gives Santa a call in order to let him know that the chimney is clean and it's okay for Santa to deliver gifts on Christmas Eve.

And yes, Don carries with him a top hat and tails and is happy to don them before or after he sweeps. He also will appear at weddings.

"It's impossible to wear them when you do the job, though," he says. "But with us, you get the Americanization of the chimney sweep. We wear baseball caps with Coachlight Chimney Sweep Company on them!" ◇

Michelle DeLand is publications editor for K Mart International and co-owner of Classic Furniture Restoration in Warren.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7	8	9	10	11	12	13
St. Nicolas Fest/Auction Brunch with Santa	Stranahan Manor Trip Ballet Workshops begin Gingerbread Cookies Puffy Basket Class	Holiday Tree Trimming Life exhibit opens Canadian Brass	Noel Night Evergreen Wreath Evergreens Workshop	1986 Tribute Tree Christmas Walk Detroit Symphony Orchestra "Amadeus" opens World Art Class	"Barclay Square" Nostalgic Noel Night DJ/A Wassail Feast Christmas Ballet Recital "A Christmas Carol" Rosemary Clooney Concert	"Barclay Square" "Amadeus" White Christmas Ball Rosemary Clooney Concert "A Christmas Carol" Viennese Christmas Ball
14	15	16	17	18	19	20
St. Paul Holiday Concert Brunch with Santa Big Band Bash D.S.O. Symphony & Chorale Rosemary Clooney Concert "A Christmas Carol"			Christmas Concert Holiday Sing-Along Colonial Williamsburg Trip	"Amadeus" Holiday Sing-Along Structures exhibit opens	Grandparent/Grandchild Christmas party Tchaikovsky's "Nutcracker" "A Christmas Carol" Wrestling Tournament	Reserve Key West Handel's "Messiah" Tchaikovsky's "Nutcracker" "A Christmas Carol"
21	22	23	24	25	26	27
	Yuletide at Greenfield Village	High School Basketball				
28	29	30	31			
Handel's "Messiah" Tchaikovsky's "Nutcracker" "A Christmas Carol"	Handel's "Messiah" Tchaikovsky's "Nutcracker"	Tchaikovsky's "Nutcracker"	Tchaikovsky's "Nutcracker"	MERRY CHRISTMAS! Tchaikovsky's "Nutcracker"	Tchaikovsky's "Nutcracker" BOXING DAY	Tchaikovsky's "Nutcracker" "Fiddler on Roof" opens

# January 1987

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4	5	6	7	8	9	10
		Hockey at Joe Louis High School Wrestling New Beginnings Fitness in Tempo		Detroit Symphony Orchestra "Amadeus" "Days & Nights Within" Contract Bridge	Detroit Symphony Orchestra "Amadeus" "Ma Rainey's Black Bottom"	High School Hockey Merlin's Magic Show Detroit Symphony Orchestra "Amadeus" Tenor Mark Dubois Vocal Classes begin
11	12	13	14	15	16	17
New Year's in Vienna	Aerobic Workout begins		High School Volleyball			Windsor Symphony Orchestra "As You Like It" Marc-Andre Hamelin Chicago Jazz Band Perfect Closets
18	19	20	21	22	23	24
Roger Williams Concert		Drawing Techniques Class	"A Far Country" Three Faces of Love Drawing/Painting Class	South's Winter Concert Marc-Andre Hamelin	"As You Like It" Marc-Andre Hamelin "Escape to Freedom" opens	"A Far Country" "Amadeus" Detroit Symphony Orchestra Gauguin exhibit opens
25	26	27	28	29	30	31
Grosse Pointe Symphony Orchestra Windsor Symphony Orchestra Mostly Slavic Concert				Detroit Symphony Orchestra	Detroit Symphony Orchestra	Detroit Symphony Orchestra Gauguin exhibit opens
			North's Winter Concert	"A Far Country" "As You Like It" Czech Philhar	"A Far Country" "As You Like It" Detroit Symphony Orchestra	"A Far Country" "Amadeus" Detroit Symphony Orchestra Gauguin exhibit opens

## restaurants

by CHARLOTTE RUSSE

'Tis the season to be jolly, and what better way to enter into the festive spirit of the season than to dine out in any one of our favourite restaurants below. Eating spots are bedecked in their holiday best, and special treats magically appear on many menus. Take the family, take a friend, take a neighbour who needs a night out. For a special treat, consider Antonio's, the tiny, new Italian restaurant in Kimberly Korner. Buon Natale!

Charlotte keeps us updated on restaurant information. The prices listed indicate the range in cost of entrées. All establishments have a full bar unless otherwise specified. Be sure to note the days and hours they are open. Bon Appetit!

Credit Cards: AE—American Express; CB—Carte Blanche; DC—Diners Club; MC—MasterCard; V—Visa.

**Amigos**, 18310 Mack in the Farms, 886-9625. The sombreros and typical south-of-the-border decor were omitted when this little eatery was decorated, but the menu is definitely Mexican. The large grilled burritos are memorable. Also on the menu are enchiladas and soft tacos, plus a few vegetarian meals. Everything is made from natural ingredients. No bar. Monday 4-9 p.m., Tuesday-Thursday 11:30 a.m.-9 p.m.; Friday-Saturday 11:30 a.m.-11 p.m.; Sunday 4 p.m.-8 p.m. \$3.50-\$4.75. No credit cards.

**Assembly Line Sandwich Shop**, 19341 Mack in the Woods, 885-5122. Though half of their business is carryout, they do have a casual dining area for about forty. Delivery between 10 a.m. and 3 p.m. has become legendary. Try their huge party subs. Monday-Saturday 10:30 a.m.-10 p.m.; Sunday noon-9 p.m. \$1.85-\$3.50. No credit cards.

**Butchers Saloon**, 1489 Winder, 567-4999. Set in the middle of the Eastern Market, this restored saloon has been in almost continuous operation since 1903. A favourite weekday spot for business lunches, on Saturdays it is packed with produce packers, farmers, meat cutters, and shoppers. Hearty breakfasts are served all day, including French toast laced with Grand Marnier, and three-egg omelettes served with real french fries. All burgers are made of one-half pound ground sirloin. While you're waiting for your meal, delight in the saloon's shady history on the back of the menu. Monday-Saturday 7 a.m.-8 p.m. \$2.75-\$6.95. AE, MC, V.

**Café Le Chat**, 17001 Kercheval in the City, 884-9077. A charming, cozy café featuring gourmet meals with a French flair. Soups, salads, pasta and sandwiches are available, along with a full dinner menu. The cheese tray changes daily, as does the selection of decadent desserts, all made on the premises. Lunch Monday-Saturday 11 a.m.-2 p.m. High tea Monday-Saturday 2-5 p.m. Dinner Wednesday-Saturday 6:30-9:30 p.m. \$10-\$30. MC, V, AE.

**Callaghan's in the Park**, 15412 Mack, 881-6550. The sandwich menu features ground rounds, clubs and coney islands. Onion rings and homemade soup round out the fare at this casual neighbourhood eatery. Monday-Saturday 11 a.m.-2 a.m.; Sunday noon-2 a.m. \$4. No credit cards.

**Clairpointe**, 630 St. Clair in the City, 884-6810. A full menu of Italian and American dishes are served, including chicken piccata, Boston scrod or stuffed pizza. For dessert, there are many homemade treats, including a variety of tortes. No bar. Monday-Saturday 7 a.m.-9 p.m.; Sunday 8 a.m.-3 p.m. \$5-\$13. No credit cards.

**Da Edoardo**, 19767 Mack in the Woods, 881-8540. Northern Italian continental cuisine served in a beautiful, dimly-lit English countryside setting. Rich wood panelling and mirrored arches enhance the three intimate dining rooms. Veal medallions with prosciutto and cheese sautéed in wine sauce or the spinach pasta filled with crab are popular specialties. Over coffee and dessert, study the magnificent ceiling in the Cappuccino Room. Monday-Thursday 5-10 p.m.; Friday-Saturday 5-11 p.m. \$16-\$22. MC, V.

**Fogcutter**, 511 Fort Street, Port Huron, 987-3300. High above the City of Port Huron, this spot offers a spectacular view. The menu presents a wide variety ranging from seafood to prime rib. Only three blocks away from municipal docks. Entertainment daily. Monday-Thursday 11 a.m.-10 p.m., Friday 11 a.m.-11 p.m., Saturday noon-11 p.m. and Sunday noon-11 p.m. \$8.95-\$16. AE, DC, MC, V.

**Galligan's**, 519 E. Jefferson, Detroit, 963-2093. An old-style, well-appointed bar in the midst of downtown's hubbub. Usual pub fare includes hamburgers, sandwiches, mussels, chili and fish. The black bean soup is a standout—hearty and delicious. The rooftop restaurant opens in warm weather to afford diners a spectacular view of the booming Detroit scene. Monday-Saturday 11 a.m.-2 a.m. \$4-\$8. AE, DC, MC, V.

**Irish Coffee**, 18666 Mack in the Farms, 881-5675. A famed ground round headlines at this spot. Lined with lots of wood, the interior resembles a library. But a friendly crowd of all ages keeps things far from hushed. Monday-Saturday 11 a.m.-2:30 a.m.; Sunday 5 p.m.-2:30 a.m. 96¢ ground round Monday-Friday until 5 p.m. Up to \$6.95. MC, V.

**Jacobson's**, St. Clair Room, 17000 Kercheval in the City, 882-7000. Take a break from shopping duties in this cheerful colonial room. Among the chef's specialties are the crepes, sandwiches, and soups. Salads include pasta, tuna, taco and a great Maurice. Wine and beer. Open Monday-Wednesday 9 a.m.-5 p.m.; Thursday-Friday 9 a.m.-8 p.m.; Saturday 9 a.m.-5 p.m. \$2.95-\$4.50. AE, Jacobson's.

**Julio's**, 20930 Mack in the Woods, 885-7979. Now you don't have to go all the way to Greektown to hear your waiter shout "Opa!" John Kefalinos has brought Greek food to the Pointes in his newly-opened restaurant. Along with the ubiquitous saganaki, the menu features dolmathaki (stuffed grape leaves), octopus, horiatiki (blend of tomatoes, cucumbers, green peppers, onions, Greek olives, feta cheese and pepperoncini), spinach cheese pie, gyros, souvlaki and pastitsio (Greek lasagna). Lots of Greek bread comes with

everything. Seven days, 11 a.m.-2 a.m. \$6.95-\$12.95. AE, MC, V.

**Little Tony's Lounge in the Woods**, 20513 Mack, 885-8522. Taste Carol's homemade chili or some outstanding GP burgers in the rustic comfort of high-backed wooden booths. While dining, pause to study the cartoons and other artwork on the walls—many are by local artists. Monday-Saturday 11 a.m.-2 a.m. \$1.25-\$3.45. No credit cards.

**Mallard Pub**, 18000 E. Warren, Detroit, 884-9100. This cozy little nest sports ducks on the walls, the tablecloths and the Tiffany-style lamps. The theme extends to the menu, with duck soup and mallard salad, Long Island roast duck, or sautéed breast of duck with raspberry champagne sauce. Other entrees include venison, boar, moose and pheasant. Lots of alternatives for less adventurous diners. Monday-Thursday 11:30 a.m.-10 p.m.; Friday 11:30-2 a.m.; Saturday 4 p.m.-2 a.m. \$20. AE, MC, V.

**The Old Place**, 15301 E. Jefferson at Beaconsfield in the Park, 822-4118. This formal dining room is filled with gorgeous antiques to occupy wandering eyes between courses. China dolls, wall hangings and old farm implements create a backdrop for tables beautifully set with white linen, pewter and crystal. The primarily American menu includes an occasional nod to the French. Chateaubriand, many veal dishes, rack of lamb, and prime rib on weekends. Open Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-midnight; Saturday 4 p.m.-midnight. Bar open Monday-Saturday until 2 a.m. Entertainment Wednesday-Saturday. \$10.95-\$16.95. AE, MC, V.

**The Original Pancake House**, 20273 Mack, west of Lochmoor, in the Woods, 884-4144. People come from miles around to eat breakfast here; it might be because their pancakes, crepes, omelettes and everything else on the menu are made from the freshest ingredients. The custard-filled apple pancakes topped with cinnamon glaze reign supreme. No bar. Daily 7 a.m.-9 p.m. \$3.50-\$5.95. No credit cards.

**Park Place Café**, 15402 Mack at Nottingham in the Park, 881-0550. A comfortable, contemporary spot in the Pointes. Park Place is known for its fresh fish (flounder, trout, orange roughy) and generous salads. Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-midnight; Saturday 5 p.m.-midnight; Sunday brunch 11 a.m.-3 p.m. \$9.95-\$14.95. AE, DC, MC, V.

**Pontchartrain Wine Cellars**, 234 West Larned, Detroit, 963-1785. This warm and cozy, clublike bistro continues to serve traditional fare, perfectly prepared. Toast the birthplace of cold duck with a glass of the same, then choose

some old favourites — escargots de bourgogne, sweetbreads braised with sherry, frog legs, or grilled fresh fish. Not a chance for disappointment here. An extensive wine list is reasonably priced. Beer and wine. Monday-Friday 11:30 a.m.-2:30 p.m. and 5-9:30 p.m., Saturday 5:30-11 p.m. \$10.50-\$18. AE, CB, DC, MC, V.

**Sierra Station Cantina**, 15110 Mack in the Park, 822-1270. Grosse Pointe's Mexican connection: all of the food, including nachos grande, burritos, and the fiesta plate are cooked up by Mexican husband-wife team Fabian and Aurora. The cantina is awash with interesting south-of-the-border artifacts. Monday-Thursday and Sunday 4:30-11 p.m. Friday-Saturday 4:30 p.m.-2 a.m. \$5.25-\$7.75. MC, V.

**Sparky Herberts**, 15117 Kercheval in the Park, 822-0266. Stylish decor and a cream-of-the-crop crowd give this local favourite its flair. Everyone stops in to talk, laugh and eat salads, pasta, rack of lamb, pheasant, fresh fish, beef tenderloin, and daily changing specials. A commendable wine list. Monday-Saturday 11:30-2 a.m.; Sunday noon-midnight, with brunch from noon-3 p.m. \$13.95-\$15. AE, DC, MC, V.

**St. Clair Inn Restaurant**, 500 N. Riverside in St. Clair, 329-2222. The linen and china-set tables add to the elegance of this traditional English dining room. Gaze over the St. Clair River while savouring entrées on the American menu, including fresh seafood and steaks. Breakfast Monday-Saturday 7-10:30 a.m.; Lunch 11:30 a.m.-4 p.m.; Dinner Monday-Thursday 5-10 p.m.; Friday-Saturday 5 p.m.-midnight. Sunday breakfast 8 a.m.-noon, Dinner 1-9 p.m. \$12-\$20. AE, CB, DC, MC, V.

**Summer Palace**, 1211 Beaconsfield in the Park, 331-8440. Finally! A Chinese restaurant in the Pointes — and one that serves authentic Cantonese and spicy Szechuan food in a comfortable, relaxed atmosphere. No bar. Tuesday-Thursday and Sunday 11 a.m.-9 p.m.; Friday and Saturday 11 a.m.-10 p.m. \$6-\$9. No credit cards.

**Thumbs Up**, 2000 East Nine Mile Road, St. Clair Shores, 777-6460. This newly opened restaurant and lounge on the second floor of the Shore Pointe Motor Lodge is a bright spot in a neighbourhood where good eating spots are at a premium. The standouts here are the creamy soups and pastas, both of which change daily. Sandwiches are generously sized, accompanied by what only can be described as mountains of french fries. At dinner, choices are more elaborate (baked brie, skewered shrimp and scallops, San Francisco stirfry, blackened fish), but prices remain reasonable. Monday-Friday 11 a.m.-11 p.m., Saturday 4-11 p.m., Sunday 9 a.m.-2 p.m. (breakfast only). \$3.75-\$10.50. AE, CB, DC, MC, V.

**Tom's Oyster Bar**, 15016 Mack in the Park, 822-8664. Fresh shellfish in the Pointes! Oysters, crabcakes, softshell crabs — all prepared with finesse in this casual restaurant which resembles a New England saloon. Wood dominates the decor, from floor to walls to the old-fashioned bar. Checkered tablecloths complete the image. Monday-Saturday 5 p.m.-2 a.m. \$4.95-\$9.95. AE, MC, V.

**Telly's Place**, 20791 Mack in the Woods, 881-3985. The menu is stuffed with a variety of croissant sandwiches which, in turn, are stuffed with crabmeat, turkey, tuna, ham... Relax and

dine in church pew booths. Monday-Saturday 11:30-2 a.m.; Sunday 5:30 p.m.-midnight. \$3.25-\$6.95. MC, V.

**Tidewater Grill**, 18000 Vernier in Eastland Mall, Harper Woods, 527-1050. Seafood and fresh fish are the specialties, with the added delight of a mesquite grill. Dine cozily in an eclectic New England atmosphere. Open Monday-Thursday, 11 a.m.-11 p.m. (bar open until midnight); Friday and Saturday, 11 a.m.-midnight (bar open until 1 a.m.); Sunday, noon-9 p.m. \$5.75-\$10.95. AE, CB, MC, V.

**Vivio's**, 2460 Market Street, Detroit, 393-1711. A great spot in the Eastern Market, serving everything from a farmer's breakfast (eggs, potatoes, N.Y. strip sirloin or ham and bacon and sausage, toast and jelly) to half-pound ground rounds, "knife and fork" sandwiches and full-course dinners. This is real food, as fresh as can be found anywhere. Servings are generous; prices, modest. And there are lots of nice little surprises — Dijon mustard on the table, Earl Grey tea, and a piano bar with singer. The eclectic clientele shows off the city at its best. Monday-Saturday 7 a.m.-9 p.m. Up to \$10.95. All credit cards.

**Wimpy's**, 16543 E. Warren, Detroit, 881-5857. A casual and cozy little pub, where Pete and Diana Corio serve casual fare amidst friendly surroundings. Hamburgers, salads, chili, sandwiches, and a wide assortment of noshes. Wednesday and Friday feature fish-and-chips specials. Monday-Saturday 11-2 a.m. \$3.95-\$7.75. MC, V.

**Wong's**, 1463 University W. in Windsor, 519-252-8814. A tried-and-true favourite, this Chinese eatery remains firmly entrenched in first place. A dazzling variety of dishes, generously portioned and beautifully presented. Restrained decor and friendly, helpful service complete the picture. Lunch and dinner daily 11 a.m.-11:30 p.m. \$7-\$15. AE, MC, V.

**Wooden Nickel**, 18584 Mack in the Farms, 886-7510. You'll feel right at home in this casual setting; then, enjoy a hearty, full bowl of meaty chilli. The waitresses dish up thick pickles to go with your burgers. Choose from twelve tempting sandwiches. No bar. Monday-Saturday 11 a.m.-9 p.m. \$2-\$6. No credit cards.

**Za Paul's**, 18450 Mack in the Farms, 881-3062. Generous portions of fresh pasta are standouts in this casual, contemporary two-story Tudor building. A fourth reincarnation of the old Manor bar, they serve up ribs, chicken and beef in a setting conducive to table-hopping. Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight, with entertainment; Lounge until 2 a.m. \$4.25-\$12. AE, MC, V.

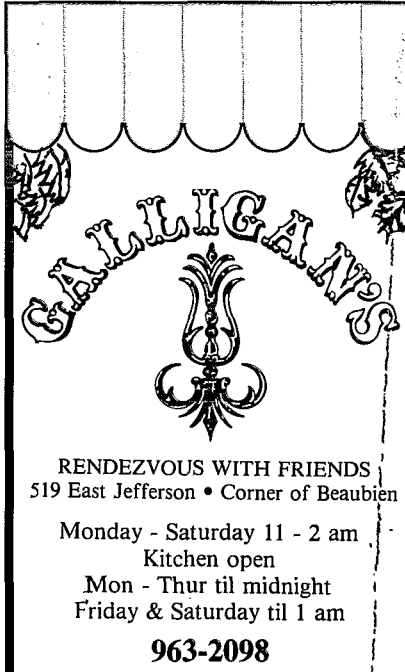


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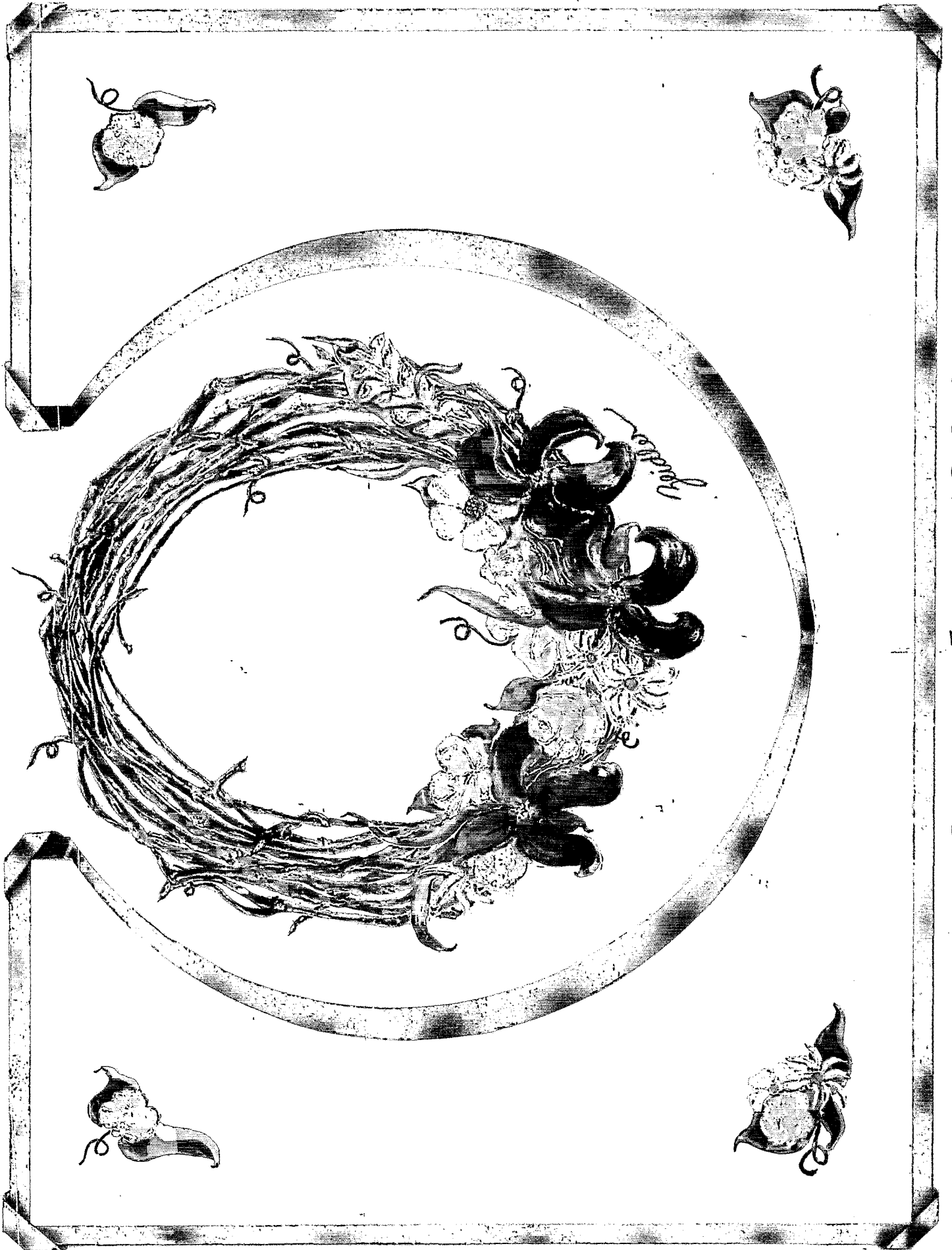


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**New!**

**Antonio's**, 20311 Mack, in the Kimberly Korner Mall in the Woods, 884-0253. This newly-opened restaurant, formerly Le Cafe Francais, specializes in Northern Italian and Sicilian cuisine. Chef Gordon recommends the *tagliatelle con dadi di prosciutto* (pasta with onions, fresh Italian tomatoes, and prosciutto), *pollo Gordoncini* (boneless chicken in a sweet wine sauce with mushrooms and prosciutto), and the *fruta del mare bagnato* (mussels, clams, shrimp and fish-of-the-day steamed in fresh Italian tomatoes and herbs). Wine and beer. Lunch Tuesday-Friday 11:30 a.m.-2 p.m. Dinner Tuesday-Saturday 6-9:30 p.m. Sunday lunch 11:30 a.m.-3 p.m. \$6.50-\$11. MC, V.

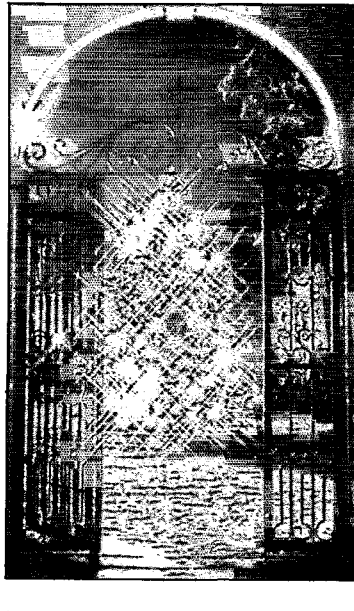


December 1986

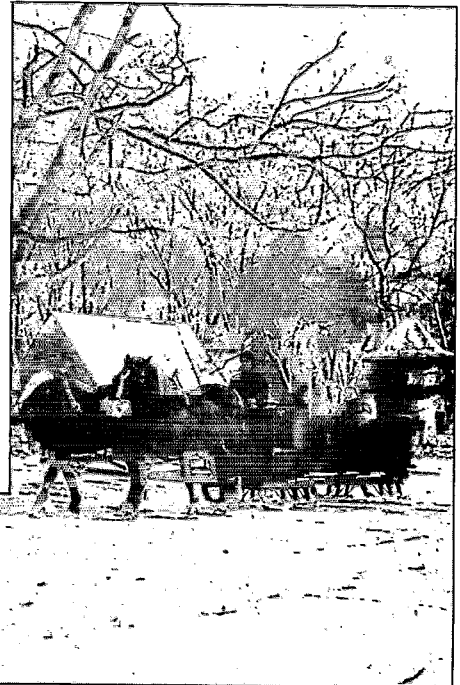
## engagements

December and January may be cold months, weather-wise, in Michigan, but they are the warmest of all in spirit. Get the kids into the spirit of the season by visiting Santa in residence at Jacobson's in the Village, or at the Detroit Institute of Arts, where you can also take in the Detroit Youththeatre's puppet show, "A Sugar Plum Fantasy." Kids will enjoy brunching with Santa at the Grosse Pointe War Memorial (December 7 and 14—he arrives by helicopter!) and the giant indoor playground that Cobo Hall has decorated for Christmas Carnival. There's also Noel Night at the Cultural Center, with fun for the whole family, and Nostalgic Noel Night at the War Memorial, Family Night at Jacobson's, a Grandparent/Grandchild Christmas Party at the Neighborhood Club, and monthlong festivities at Henry Ford Museum and Greenfield Village, which are all dressed up for Yuletide. After all the family activities, mom and dad may want to do something all by themselves; something glamorous and exciting, perhaps. May we suggest the White Christmas Ball at the Country Club of Detroit, the Viennese Christmas Ball at the War Memorial, and a very special treat in 1987, New Year's in Vienna—but you only have to go as far as the Ford Auditorium. And don't forget the season's traditional presentations of "A Christmas Carol" (at both the Bonstelle Theatre and the Macomb Center for the Performing Arts), and the Detroit Symphony Orchestra's "Nutcracker" and "Messiah." Whatever you do and wherever you go, the staff at HERITAGE wishes you and yours the warmest Christmas and best New Year ever!

White Christmas Ball, benefit for St. John Hospital, December 13. Center: Grosse Pointe War Memorial's 1986 Tribute Tree, December 4.



Henry Ford Museum and Greenfield Village are all decked out for Yuletide, through January 4.



### Ongoing

Swing your partner, do-si-do to the **Plus-Level Square Dance Lessons** every Tuesday at Monteith School, sponsored by the Grosse Pointe Council of Square Dance Clubs. 7:45-10:15 p.m. Caller, Ken Crowley. Couples only; \$4 night. 1275 Cook Road, G. P. Woods. 263-0548 for more information.

For Grosse Pointe residents age 21 and over, the **Grosse Pointe Ski Club** meets the first Wednesday of each month through April at the Grosse Pointe War Memorial. 7:30 p.m. Membership is \$14 single and \$22 couple. 32 Lake Shore Road, G. P. Farms. 881-7511.

### through December 7

Last chance to see the Michigan Opera Theatre's presentation of **My Fair Lady** by Lerner and Loewe at the Fisher Theatre. 874-7488 for ticket prices and reservations.

### through December 14

The Detroit Institute of Arts presents part II of the exhibition, **Of Water and Ink: Muromachi Period Paintings from Japan 1392-1568**. The exhibit includes more than one hundred major achievements in ink painting (*suibokuga*) that are on loan from fifty museums, temples and private collections throughout Japan. 5200 Woodward Avenue, Detroit. 833-7900.

### through December 16

The Dossin Great Lakes Museum's exhibit, **Michigan's Nautical Time Capsules**, allows visitors to see the condition of sailing and steam vessels which were lost in Michigan waters between the 1850s and 1970s, vessels preserved by the cold, clear waters. Open Wednesday-Sunday, 10 a.m.-5:45 p.m. Strand Drive, Belle Isle. 267-6440.

by LYNNE GUITAR





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### through December 21

The kids will enjoy **Santa in Residence at the DIA**; they can breakfast with him or visit him at lunch in Kresge Court, 5400 Woodward Avenue, Detroit. 833-7963.

The Attic Theatre presents **Vaudeville** by Laurence Carr, a play about 1919 and the waning days when actors plyed their trade for applause, a few dollars, and the dream of one day "playing the Palace." 3031 West Grand Boulevard, Detroit. 875-8284 for ticket prices and reservations.

### through December 24

**Santa and his elves are at Jacobson's** in the Village and are eager to personally meet your children and listen to their cherished Christmas wishes. Don't wait too long, though. On Christmas Eve, Santa has to leave to visit children all over the world. 17000 Kercheval. 882-7000.

### through December 31

Detroit Repertory Theatre presents the Midwest premiere of the comedy, **Heart of a Dog** by Mikhail Bulgakov. The play challenges the notion that the nature of anything, dog or human, can be seriously transformed to a better state. 8:30 p.m. Thursday-Saturday, 2 and 7:30 p.m. Sunday. \$7. 13103 Woodrow Wilson, Detroit. 868-1347 for reservations.

### through January, 4, 1987

The DIA presents **The Art of the Woodcut**, selections from the permanent collection illustrating nearly five hundred years of relief printing. 5200 Woodward Avenue, Detroit. 833-7963.

### through May 31, 1987

The Detroit Historical Museum's new exhibit, **Selling American Dreams: The Marketing of the Motor Car**, explores the means by which automobiles have been marketed. On display are original advertising materials as well as recreations of famous automotive advertisements. Wednesday through Sunday 9:30 a.m.-5 p.m. 5401 Woodward Avenue, Detroit. 833-1805.

Pre-schoolers will delight in viewing the night sky inside Barnes School's mini-planetarium during **Twinkle Twinkle Little Star**, a program co-sponsored with Tim Joslyn of the Living Science Foundation. 1:30-2:30 p.m. \$3. 343-2178.

Students in grades 3-5 learn about NASA's glorious past and exciting future in a **Junior Astronaut Program** at Barnes School that features videotapes, hands-on experience with flight instruments, and a simulated shuttle front end. 4-5 p.m. \$3. 343-2178.

### December 1

Learn to make a **Patch Bottom Baby**, a sock doll reminiscent of those made in the pioneer days. 6:30-9:30 p.m. Barnes School. \$6.75. 343-2178.

Learn to use Lebkuchen dough to make a **Gingerbread Wreath—Edible Centerpieces!** Barnes School, 9:30-11:30 a.m. \$7. 343-2178.

### December 1 through January 4

It's **Yuletide at Henry Ford Museum & Greenfield Village**. The festive atmosphere of yesterday's holiday trimmings is enhanced by a candlelight dinner at the village Eagle Tavern or the museum's American Cafe. Advance reservations are required. The museum features Santa Claus and a giant Christmas tree decorated with hundreds of colourful toys, truly "A Child's World of Christmas." Open daily except Thanksgiving, Christmas and New Year's Day. 271-1620.

### December 2

It's **Family Night at Jacobson's** in the Village. Enjoy the show windows decorated by community school students ("Twelve Days of Christmas" theme), carols, scarf-tying demonstrations and informal modelling of fashions, and more. Santa and his elves will see to it that everyone gets into the Christmas spirit. 17000 Kercheval. 882-7000.

Grosse Pointe Public School's Community Education program offers a new **Theorem Painting** class, an elegant form of stenciling. Barnes School. 7-10 p.m. 343-2178.

### December 3

Community residents are invited to enjoy the annual **Christmas Concert and Tea** sponsored by Grosse Pointe South Mothers Club and Grosse Pointe North Parents Club at the Performing Arts Center, North High School. The choirs from both high schools will perform. 1 p.m. 343-2187.

### December 4

The Grosse Pointe War Memorial lights its **1986 Tribute Tree** in the courtyard at 7:30 p.m. Caroling, cocoa and cookies, plus a special visit from Santa, add to the festivities. To purchase a "white light of tribute" for someone special, send \$5 for each honouree with your name, address and phone number, along with honouree's name and address, to 32 Lake Shore Road, G. P. Farms, MI 48236. 881-7511.

### December 4, 5 and 6

Featured pianist of the **Detroit Symphony Orchestra** is Walter Klien; conductor, Esa-Pekka Salonen. 8 p.m. Thursday and 8:30 p.m. Saturday, Ford Auditorium. 10:45 a.m. Friday, Orchestra Hall. 567-1400 for ticket prices and reservations.

**December 4 and 11**

Enjoy homes professionally decorated for the holidays on the 27th annual **Detroit Symphony League's Christmas Walk**. December 4 features five homes in Grosse Pointe; on the 11th there are five homes in Birmingham-Bloomfield. \$7 in advance; \$8 at door. 10 a.m.-6 p.m. 885-4078.

**December 4, 5, 13 and 18**

The Hilberry Theatre presents **Amadeus**, the compelling story of Wolfgang Amadeus Mozart. 8 p.m. Cass and Hancock, Detroit. 577-2960 for ticket prices and reservations.

**December 4 through February 26**

Part II of the DIA's **Survey Course: Survey of World Art** examines art from the Migratory Period through the High Renaissance in Europe in addition to discussing Indian, Chinese and Japanese art. \$60 to the general public. Meets Thursday, 10 a.m.-noon. 833-9804 for registration.

**December 5**

Grosse Pointe Inter-Faith Center for Racial Justice presents its 12th annual **Holly Mart** featuring the works of more than thirty-five artists and an antiques corner. The offerings available give holiday shoppers a chance to experience cultural and ethnic diversity at its best. Admission \$1; children free. Friday, noon-5 p.m.; Saturday, 10 a.m.-3 p.m. Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

**December 5 through 19**

Cobo Hall hosts the 25th annual **Christmas Carnival**, a fantasyland for children offering one acre of animated characters, playground equipment, puppet shows, Christmas displays and, of course, Santa Claus. Buy a meal at one of the many concessions or bring a sack lunch to enjoy in the indoor picnic area. Open 9 a.m.-9 p.m. No charge; however, donations are accepted.

**December 6**

The Seagram Pops Series presents **The Moe Koffman Quartet**, 8:30 p.m. in the Cleary Auditorium, Windsor, Ontario. (519) 254-4338 for ticket prices and reservations.

**December 6 or 13**

You and your child will have fun together learning to create a festive **Graham Cracker House** that looks like a little German gingerbread house. 9 a.m.-2 p.m. \$10 plus \$7.50 for supplies covers an adult and one child age 5+. Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

**December 6 through 28**

Children and adults alike will thrill to the delightful musical "Annie" at Northville's historic Marquis Theatre, 135 E. Main Street. 349-8110 or 349-0868 for ticket prices and reservations.

**December 7**

Indian Village's Detroit Waldorf School presents a **St. Nicholas Fest and Auction**. From 1-4 p.m. enjoy artists selling homemade toys and gifts; books and delicious foods are also available. Entertainment includes caroling and a puppet show. Auction from 4-6 p.m. features handmade, seasonal merchandise and community services. No entrance fee. 2555 Burns, Detroit. 822-0300.

**December 7 and 14**

Santa arrives by helicopter at the Grosse Pointe War Memorial so your children can enjoy **Brunch with Santa**. \$7.50 per child, \$7 adult includes meal, a child's gift, caroling and entertainment. 11:30 a.m. 32 Lake Shore Road, G. P. Farms. 881-7511.

**December 8**

Join the Neighborhood Club for a day trip to **Stranahan Manor in Toledo, Ohio**. \$26 includes transportation, Christmas tour of the manor, lunch at The Cape House, and admission to an animated Christmas display. Leaves 8 a.m. Limited reservations. Call 885-4600 as soon as possible.

Learn to make **Decorated Gingerbread Picture Cookies** in this new class at Barnes School. 7:30-9:30 p.m. \$7. 343-2178.

Children age 5 through high school begin **Classical Ballet Workshops** at the Grosse Pointe War Memorial. Monday-Friday from 4-6 p.m., Saturday 9:30 a.m.-2:30 p.m. \$45 for one weekly lesson, \$76 for two weekly lessons for twelve weeks. 32 Lake Shore Road, G. P. Farms. 881-7511.

A pretty, country **Puffy Basket** makes a nice Christmas gift. Learn to make one at this class at Barnes School. 7-9:30 p.m. \$5.75. 343-2178.

**December 9**

Achieve the look you want for the holidays; learn **Holiday Tree Trimming** at the Grosse Pointe War Memorial. Two professional designers offer expert tips. 7:30-9 p.m. 32 Lake Shore Road, G. P. Farms. 881-7511.

Macomb Center for the Performing Arts presents the **Canadian Brass**, hailed as the premier classical brass ensemble in the world today. 8 p.m. \$16; \$14 students and seniors. 44575 Garfield Road, Mt. Clemens. 286-2222.



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## December 10

Thousands of voices from local choirs and ensembles welcome the holiday season during the University Cultural Center's 14th annual **Noel Night**. Enjoy free entertainment, children's workshops, exhibits, gift shopping and a grand finale as the Salvation Army Marching Band leads caroling at the Detroit Recreation Department's portable bandstand on Woodward Avenue at Kirby Street. 6-9:30 p.m. Call 831-1811 for more information.

Fashion your own **Fresh Evergreen Wreath**. Workshop from 6:30-9:30 p.m. Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

Learn to make a miniature Christmas tree and decorate it with bows and lights in the Grosse Pointe War Memorial's **Fresh Evergreens Workshop**. \$10 plus \$12 for materials. 1-3 p.m. 32 Lake Shore Road, G. P. Farms. 881-7511.

## December 11, 12 and 13

Grosse Pointe North Players present the fantasy, **Barclay Square**. 8 p.m. 707 Vernier, G. P. Woods. 343-2187.

## December 12

The intermediate and senior members of the Grosse Pointe War Memorial's Corps de Ballet present **A Christmas Ballet Recital** choreographed and directed by Mary Ellen Cooper. 8 p.m. \$3 adults; \$1.50 students under age 12. 32 Lake Shore Road, G. P. Farms. 881-7511.

Grosse Pointe War Memorial presents **Nostalgic Noel Night**. Bert Hornback will read "A Christmas Carol" in true Dickens' style accompanied by music and caroling by the Grosse Pointe South High Pointe Singers. Punch and cookies will be served. 7:30 p.m. \$7 adults; \$5 students ages 18 and under. 32 Lake Shore Road, G. P. Farms. 881-7511.

Reserve early for this annual **Wassail Feast at the Detroit Institute of Arts**. Enjoy Olde English merrymaking with a lavish menu and costumed entertainment provided by the WSU Department of Performing Arts. 832-2731.

**Swimming**, North vs. South (also Brother Rice and Brighton).

## December 12 and 14

Enjoy the combined presentations of the **Detroit Symphony Orchestra and Detroit Symphony Chorale**, featuring Martyn Hill, tenor. 8 p.m. Friday and 3:30 p.m. Saturday, Ford Auditorium. 567-1400 for ticket prices and reservations.

## December 12, 13 and 14

Vocalist/actress **Rosemary Clooney**, fondly remembered as Bing Crosby's costar in "White Christmas," is star of the Merrill Lynch Weekender Pop Series at the Ford Auditorium. 8:30 p.m. Friday and Saturday, 3:30 p.m. Sunday. \$14, \$17 and \$20. 567-1400 for reservations.

## December 12, 13, 14, 19, 20 and 21

Christmas wouldn't be Christmas without **A Christmas Carol** by Charles Dickens. Now playing at the Bonstelle Theatre. 8 p.m. Friday and Saturday, 2 p.m. Sunday. 3424 Woodward Avenue, Detroit. 577-2960 for ticket prices and reservations.

## December 13

"A Dickens of a Christmas" is the theme of the Fontbonne Auxiliary of Saint John Hospital's 33rd annual **White Christmas Ball** at the Country Club of Detroit. Cocktails and hors d'oeuvres at 7 p.m. followed by dinner at 8:30 and dancing to the Meyer Davis Orchestra. \$250 per couple. Proceeds used to purchase equipment for the hospital's cardiac catheterization program. 343-3675.

Detroit Youththeatre presents the delightful puppet show, **A Sugar Plum Fantasy** in the Detroit Institute of Art's auditorium. \$3.50 adults and children. 5200 Woodward Avenue, Detroit. 832-2730.

Dance to the music of the Johann Strauss Salon Orchestra at the Grosse Pointe War Memorial's annual **Viennese Christmas Ball**. Enjoy an hors d'oeuvres buffet and an interlude of Austrian Christmas carols during intermission. Black tie suggested. 9 p.m.-midnight. \$15 per person. 32 Lake Shore Road, G. P. Farms. 881-7511. Limited reservations.

Journey back to Olde England for the Yuletide classic, **A Christmas Carol**, live at the Macomb Center for the Performing Arts; features professional singers, dancers, actors and musicians. \$10; \$8 students and seniors. 2 p.m. and 8 p.m. 44575 Garfield Road, Mt. Clemens. 286-2222.

## December 14

The Lyric Chamber Ensemble presents a **Holiday Concert at St. Paul on the Lake** in honour of Michigan's Sesquicentennial. Features James Hartway's "April Sunrise" and "Autumn Air for Baritone and Harp;" Bach's "Prelude" and "Fugue in C Major for Organ;" Robert W. Harris' "Love Came Down at Christmas;" Scott Warner's "Dreams in Technicolor for Harp" (first Detroit performance); and Halss-ter's "Danza de la Pastura." \$6; \$4 students and seniors. 3 p.m. 157 Lake Shore Road, Grosse Pointe. 357-1111 for tickets.

It's a **Big Band Bash** with the Johnny Trudell Band at the Macomb Center for the Performing Arts. 7 p.m. \$6; \$4 students and seniors. 44575 Garfield Road, Mt. Clemens. 286-2222.

**December 15**

Hope you've already made reservations, because tonight's the night the War Memorial sponsors **Yuletide Evening at Greenfield Village**. \$40 includes bus to and from Greenfield Village, a sleigh ride or hay ride to the Eagle Tavern, where you'll dine on oysters, roast turkey and plum pudding, and an after-dinner tour of the village, decorated at its old-fashioned Christmas best. 881-7511.

**December 16**

Basketball, North vs. South.

**December 17**

The Grosse Pointe War Memorial's **Christmas Concert** features the youth and adult students of Doris Pagel's voice classes. 7 p.m. \$2.50 adults; \$1.50 students ages 12 and under. 32 Lake Shore Road, G. P. Farms. 881-7511.

**December 17 and 18**

It's time for the Detroit Symphony Orchestra's **Holiday Sing-Along**. Hundreds of voices, conducted by Stephen Stein, will fill Ford Auditorium, singing a mixture of holiday favorites including selections from the "Messiah." Songbooks for the program will be provided. 8 p.m. \$12, \$14 and \$16. 567-1400 for reservations.

**December 17 through 21**

Hope you've already made your reservations for the Grosse Pointe War Memorial's trip to **Colonial Williamsburg and Washington, D.C.** \$699 per person. 881-7511.

**December 18 through January 26**

The Detroit Science Center has a special new exhibit called **Structures**. Why do buildings and bridges stand up? What makes them fall down? Find out for yourself by experimenting with shapes and forces while building your own bridges, skyscrapers or cathedral domes. A hands-on exhibit for all ages. Center is open 9 a.m.-4 p.m. Tuesday through Sunday. \$4 adults; \$3 children ages 6-12; 75¢ children ages 4 and 5. 5020 John R., Detroit. 577-8400.

**December 19**

Reserve by December 16 for the Neighborhood Club's **Grandparent/Grandchild Christmas Party**. \$1 person; maximum \$2 family. Fun and games for all ages, and a special visit from Santa himself. 17150 Waterloo, Grosse Pointe. 885-4600.

Macomb County High School Wrestling Tournament at East Detroit.

**December 19 through 31**

Always a holiday favourite, Tchaikovsky's "**The Nutcracker Suite**" enchants children and adults alike with its heartwarming story of Clara and her nutcracker doll. Detroit Symphony Orchestra, Ford Auditorium. \$12, \$16 and \$18; ½ price for children under 12 and for seniors. New Year's Eve, ticket prices range from \$12-\$25 and include a reception and dance following the presentation; also, your first glass of champagne. 567-1400 for schedule and reservations.

**December 20**

Last chance to make reservations to join the Neighborhood Club for a **Two-Week Trip South to Key West, Florida**, January 20-February 2. Itinerary calls for stops in Charleston, Savannah and St. Augustine before proceeding to Key West. \$699 includes transportation, hotel accommodations and some meals. 885-4600 for detailed itinerary and reservations.

**December 20, 21 and 22**

The Detroit Symphony Orchestra and Detroit Symphony Choral present the inspiring Handel's "**Messiah**" in the rich acoustical surroundings of Orchestra Hall. 8 p.m. \$12, \$16 and \$18. Sponsored by the Detroit Edison Company. 567-2400 for reservations.

**December 21**

Dwight Bennett conducting the Windsor Symphony Orchestra presents Handel's "**Messiah**," the world's most popular Christmas oratorio. 8 p.m. Cleary Auditorium, Windsor, Ontario. (519) 254-4338 for ticket prices and reservations.

**December 27 through January 25**

The Birmingham Theatre presents the heartwarming musical, **Fiddler on the Roof**. 211 S. Woodward, Birmingham. 644-3533 for ticket prices and reservations.

**January 3 and 4**

Enjoy a **New Year's in Vienna** at the Ford Auditorium with the Detroit Symphony Orchestra providing the music of Brahms, Mozart and Strauss for elegant ballroom dancers. Karen Huffstodt is guest soloist; Stephen Stein, conductor. Includes scenic effects and Viennese pastries. 8:30 p.m. Saturday, 3:30 p.m. Sunday. \$12, \$16 and \$18. 567-1400 for reservations.

**January 5 through March 26**

Start the day with a **Jackie Sorenson Aerobic Workout**; Mondays and Thursdays, 8:45-9:45 a.m. \$65 for 12 weeks (24 sessions). Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

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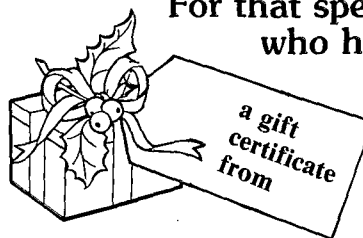
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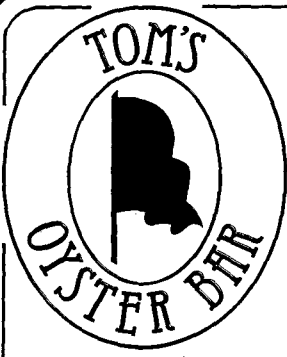


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**January 6**  
Wrestling, North vs. South.

Double enjoyment for hockey fans! At 5:30 p.m. it's **Grosse Pointe South vs. La Peer at Joe Louis Arena**, followed by Detroit Red Wings vs. Toronto Maple Leafs at 7:30. Tickets range from \$8-\$16. 567-6000 for reservations.

**January 6 through February 10**

Don't grieve alone. **New Beginnings** program gives hope and support to those who have lost a loved one through death or divorce. 7:30-10 p.m. at the Grosse Pointe War Memorial. 32 Lake Shore Road, G. P. Farms. 881-7511. No charge; however, donations requested to offset costs.

**January 6 through February 26**

The Grosse Pointe War Memorial's **Fitness in Tempo** provides a total body workout using low impact aerobics. 6:30-7:30 p.m. \$40 for 8 weeks (16 sessions). 32 Lake Shore Road, G. P. Farms. 881-7511.

**January 7**  
Volleyball, North vs. South.

**January 8**

Beginner and refresher classes in **Contract Bridge** begin at the Grosse Pointe War Memorial. Each class includes one hour of instruction and one hour of play. \$32 for 8 weeks. Beginners, Thursdays 8-10 p.m.; refreshers, Mondays 8-10 p.m. or Wednesdays 10 a.m.-noon. 32 Lake Shore Road, G. P. Farms. 881-7511.

**January 8, 9 and 10**

Featured singers for the **Detroit Symphony Orchestra** are Stefania Toczyska, mezzo-soprano, and Jon Vickers, tenor; conductor, Gunther Herbig. 8 p.m. Thursday and 8:30 p.m. Saturday, Ford Auditorium. 10:45 a.m. Friday, Orchestra Hall. 567-1400 for ticket prices and reservations.

**January 8, 9, 10, 24, 28, 30**

The Hilberry Theatre presents **Amadeus**, the compelling story of Wolfgang Amadeus Mozart. 8 p.m.; 2 p.m. matinees on January 24 and 28. Cass and Hancock. 577-2960 for ticket prices and reservations.

**January 8 through March 1**

Detroit Repertory Theatre presents the Midwest premiere of **Days and Nights Within** by Ellen McLaughlin. The drama explores the timeless battle between the will of the state (East Germany) and the will of an individual (a suspected spy for the Western World). 8:30 p.m. Thursday-Saturday, 2 and 7:30 p.m. Sunday. \$7. 13103 Woodrow Wilson, Detroit. 868-1347 for reservations.

**January 9 to February 8**

The Attic Theatre presents **Ma Rainey's Black Bottom** by August Wilson, an exhilarating play based on an actual recording session of the famous black blues singer, Ma Rainey, in Chicago, in 1927. 3031 West Grand Boulevard, Detroit. 875-8284 for ticket prices and reservations.

**January 10**

The Seagram Pops Series presents **Mark Dubois, Tenor**, a Canadian Opera Company star of international renown, in a program entitled, "From Opera to Broadway." 8:30 p.m. Cleary Auditorium, Windsor, Ontario. (519) 254-4338 for ticket prices and reservations.

**Hockey, North vs. South.**

Doris Pagel's **Classes in Vocal Instruction** begin for children, teens and adults. Times, dates and fees vary. Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

Jack Adams brings the ancient sorcerer of Camelot to life in **Merlin's Magic Show** at the Macomb Center for the Performing Arts. 10 a.m. and 1 p.m. \$3; \$2 students and seniors. 44575 Garfield Road, Mt. Clemens. 286-2222.

**January 11**

Nationally known as "Mr. Piano," **Roger Williams** stars at the Macomb Center for the Performing Arts. 7 p.m. \$14; \$12 students and seniors. 44575 Garfield Road, Mt. Clemens. 286-2222.

**January 15**

Grosse Pointe South High School's Band and Orchestra present their **Winter Concert**. 8 p.m. at Parcels Auditorium. 343-2130 for more information.

**January 15, 16 and 17**

Featured pianist of the Detroit Symphony Orchestra is **Marc-Andre Hamelin**, winner of the 1985 Carnegie Hall American Music Competition; also featured is the Women of the Detroit Symphony Chorale. 8 p.m. Thursday, 10:45 a.m. Friday, 8:30 p.m. Saturday, Ford Auditorium, Detroit. 567-1400.

**January 16, 17, 22, 23, 29 and 31**

The Hilberry Theatre presents one of The Bard's funniest plays, **As You Like It**. 8 p.m. Cass and Hancock. 577-2960 for ticket prices and reservations.



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**January 16 through February 28**

The Detroit Center for the Performing Arts presents **Escape to Freedom**, the story of Frederick Douglaas through slavery to statesman and presidential advisor. 8:30 p.m. Friday and Saturday; special matinees on February, 13 (10:30 a.m.) and 15 (3 p.m.) \$8; \$6 students and seniors. 8041 Harper at Van Dyke, Detroit. 925-7138.

**January 17**

Led by University of Michigan's music professor, **James Dapogny's Chicago Jazz Band** swings at the Macomb Center for the Performing Arts. Performance is followed by a dance. 8 p.m. \$12; \$10 students and seniors. 44575 Garfield Road, Mt. Clemens. 286-2222.

Learn to get rid of clutter at the Grosse Pointe War Memorial's workshop, **Perfect Closets: Let's Get Organized Once and For All**. 10:30 a.m.-noon. \$5. 32 Lake Shore Road, G. P. Farms. 881-7511.

**January 17 and 18**

Robert Silverman is the featured pianist at the **Windsor Symphony Orchestra's** "Main III" concert. 8:30 p.m. Saturday, 3 p.m. Sunday. Cleary Auditorium, Windsor, Ontario. (519) 254-4338 for ticket prices and reservations.

**January 18**

The **Grosse Pointe Symphony Orchestra's** second concert of the 1986/87 season features violinist Kathryn Votapek as guest soloist; music director, Felix Resnick. 3 p.m. \$6; \$3 students. Tickets available at door or by telephone. Parcels Auditorium, Mack at Vernier, G. P. Woods. 886-6244.

The Lyric Chamber Ensemble presents **Mostly Slavic** at the Edsel & Eleanor Ford House, featuring works by Arensky, Dvorak and Rachmaninoff. 3:30 p.m. \$10; \$8 students and seniors. 1100 Lake Shore Road, G. P. Shores. 357-1111.

**January 20 through March 10**

Children ten to thirteen can learn **Drawing Techniques** from Margaret Hall at the Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

**January 21 through 31**

The Grosse Pointe Theatre presents **A Far Country**, a psychiatric detective story with drama, suspense and a spellbinding finish about the early career of Sigmund Freud, the father of psychoanalysis. 8 p.m. Tuesday-Friday, 7 p.m. Sunday. \$6-\$9 play only or \$10-\$25 including a candlelight dinner in the Crystal Ballroom before the play. Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-4004.

**January 21, 28 and February 4**

Find out about **The Three Faces of Love** in a 3-part lecture series with Sherwin Wine at the Grosse Pointe War Memorial. 9:30-11:30 a.m. \$18 series; \$7 single lecture. 32 Lake Shore Road, G. P. Farms. 881-7511.

**January 21 - March 11**

Children ages six to nine experience a variety of **Drawing and Painting Techniques** using colour, composition and design. 4-5 p.m. Grosse Pointe War Memorial, 32 Lake Shore Road, G. P. Farms. 881-7511.

**January 22, 23 and 24**

Featured flutist of the **Detroit Symphony Orchestra** is Jean-Pierre Rampal. 8 p.m. Thursday and 8:30 p.m. Saturday, Ford Auditorium. 10:45 a.m. Friday, Orchestra Hall. 567-1400 for ticket prices and reservations.

**January 24 through March 8**

The DIA features **Gauguin and His Circle in Brittany: The Prints**, an exhibition of lithographs, woodcuts and etchings circulated by the Smithsonian Institution Traveling Exhibition Service. 5200 Woodward Avenue, Detroit. 833-7900.

**January 25 through March 22**

The Detroit Institute of Arts features **Ancient Eskimo Ivories of the Bering Strait**, an exhibition sponsored by the Exxon Corporation, National Endowment for the Arts and The Stroh Foundation. 5200 Woodward Avenue, Detroit. 833-7900.

**January 28**

Grosse Pointe North High School's band and orchestra proudly present their annual **Winter Concert**. 7:30 p.m. 707 Vernier, G. P. Woods. 343-2187.

**January 29 and 30**

Featured at the Ford Auditorium is the **Czech Philharmonic**, conducted by Vaclav Neumann. 8:30 p.m. 567-1400 for ticket prices and reservations.

**January 29 through February 8**

Cobo Arena features **Sesame Street Live's "Save our Street."** 224-1010 for schedule, prices and reservations.

**January 30 and 31**

George Bernard Shaw's cutting comedy, **You Never Can Tell** is the new year's offering from the Bonstelle Theatre. 8 p.m. 3424 Woodward Avenue, Detroit. 577-2960 for ticket prices and reservations.

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# Good Skates

*A longtime resident  
reminisces about wintry days bygone.*

by GERTRUDE O'NEILL YOUNG

**T**wo little girls from school were we—my friend Betty Watson and me. Because we lived in Grosse Pointe, we were lucky. One example of our fabulous luck was Fox Creek in winter. With our ice skates over our shoulders, we went to Lake St. Clair at the foot of Alter Road. We began skating there, followed Fox Creek up between Ashland and Alter Road, across Jefferson Avenue and continued on behind St. Ambrose School. This was a great stopping place because there was a big hill behind the school where we met friends who were tobogganing down the hill and onto the ice. Some of them joined us on the creek to skate with us. The creek went east and crossed under bridges which covered every Grosse Pointe street. Limits for most of us were the twin bridges which were on the 1100 block of Grayton Road.

Imagine the adventure of travelling from street to street and bridge to bridge, finding something new at every turn. Figure eights were never executed so happily, although not so perfectly. Impromptu hockey games became part of the adventure. Tree limbs were hockey sticks, and tin cans were pucks. Tiring of getting hit in the ankle with the homemade pucks, we journeyed on, à la Sonja Henie and Dick Button (at least we felt that way), to the end of the line, the great twin bridges.

There was a sort of Russian roulette game we played (of course, our parents never knew). It consisted of waiting until warmer weather set in, causing the ice to weaken, especially under the bridges. The object of the game was to see who could be the last one to cross the "rubber ice." Of course, the winner always fell through the ice, thereby having an involved explanation of why he or she came home sopping wet and frozen—albeit a hero or heroine.

So much for the hi-jinks on the ice. Time took its toll, however. Fox Creek was filled in, and the bridges were removed. But, for those of us who grew up when the creek made its journey across the Pointes, we remember it fondly, and those winter days when "our hearts were young and gay." ♦



Gertrude O'Neill and Betty Watson.

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