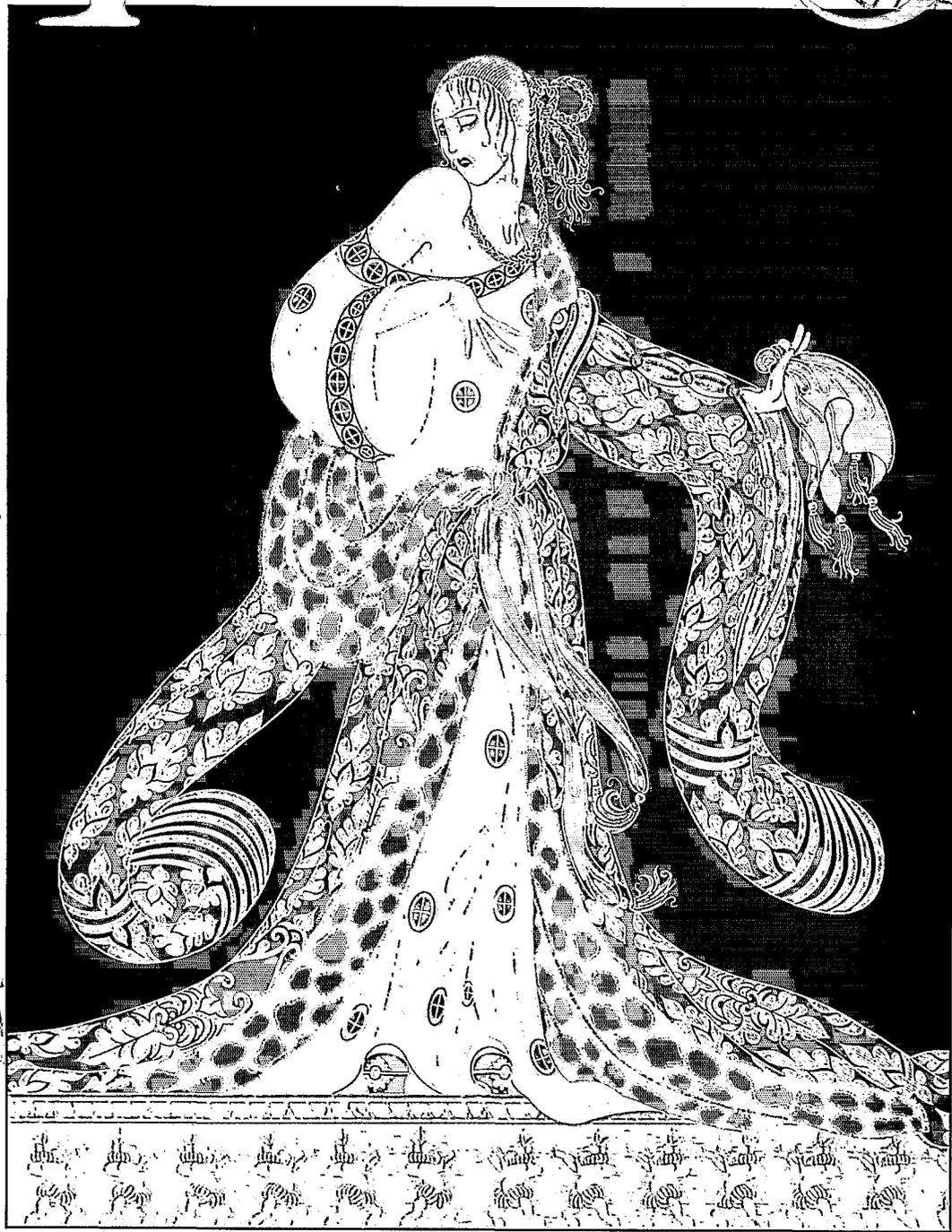


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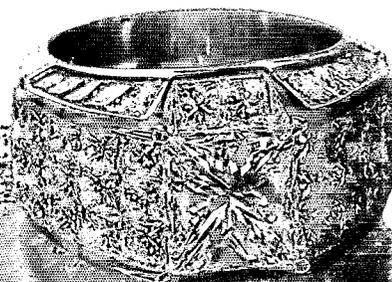
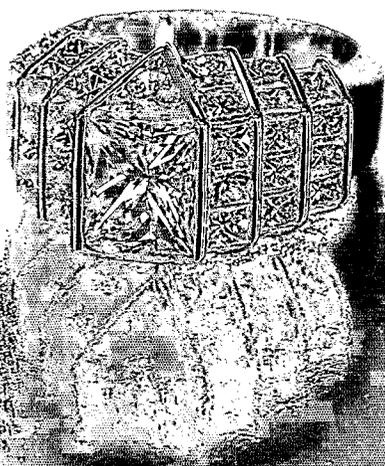
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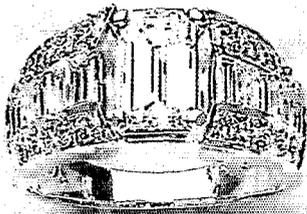
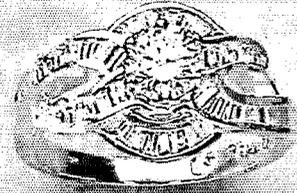
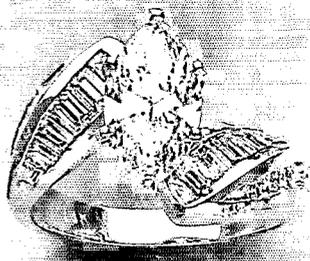
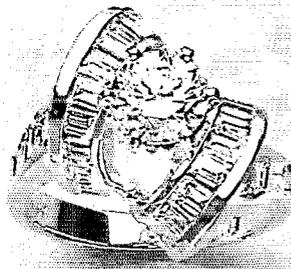
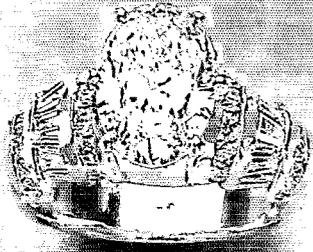
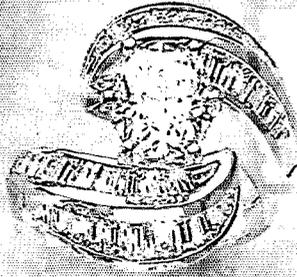
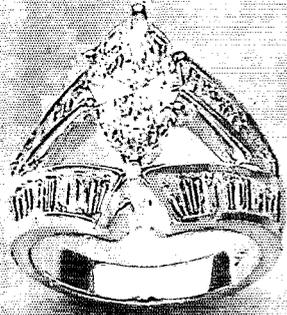
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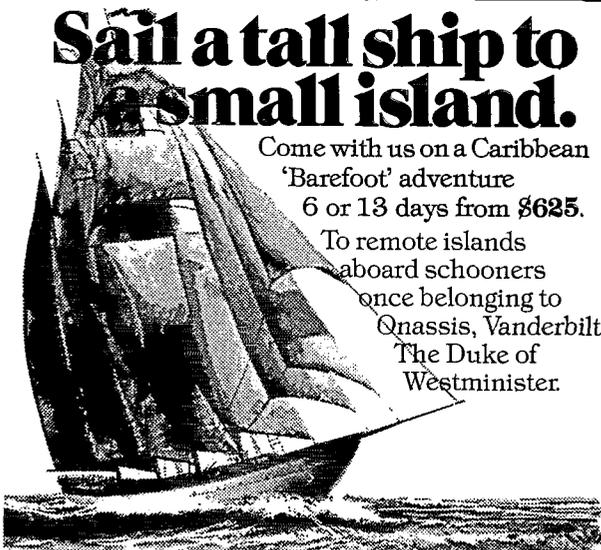
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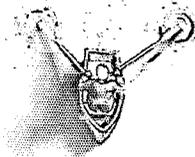
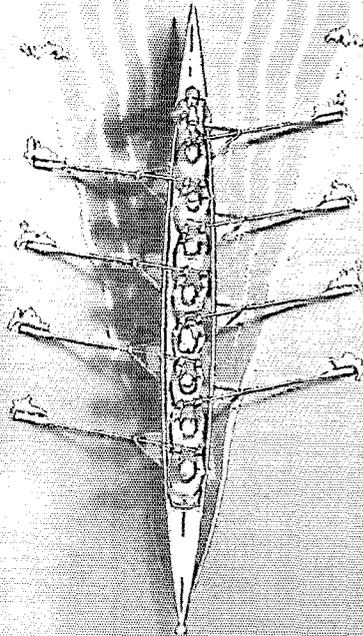
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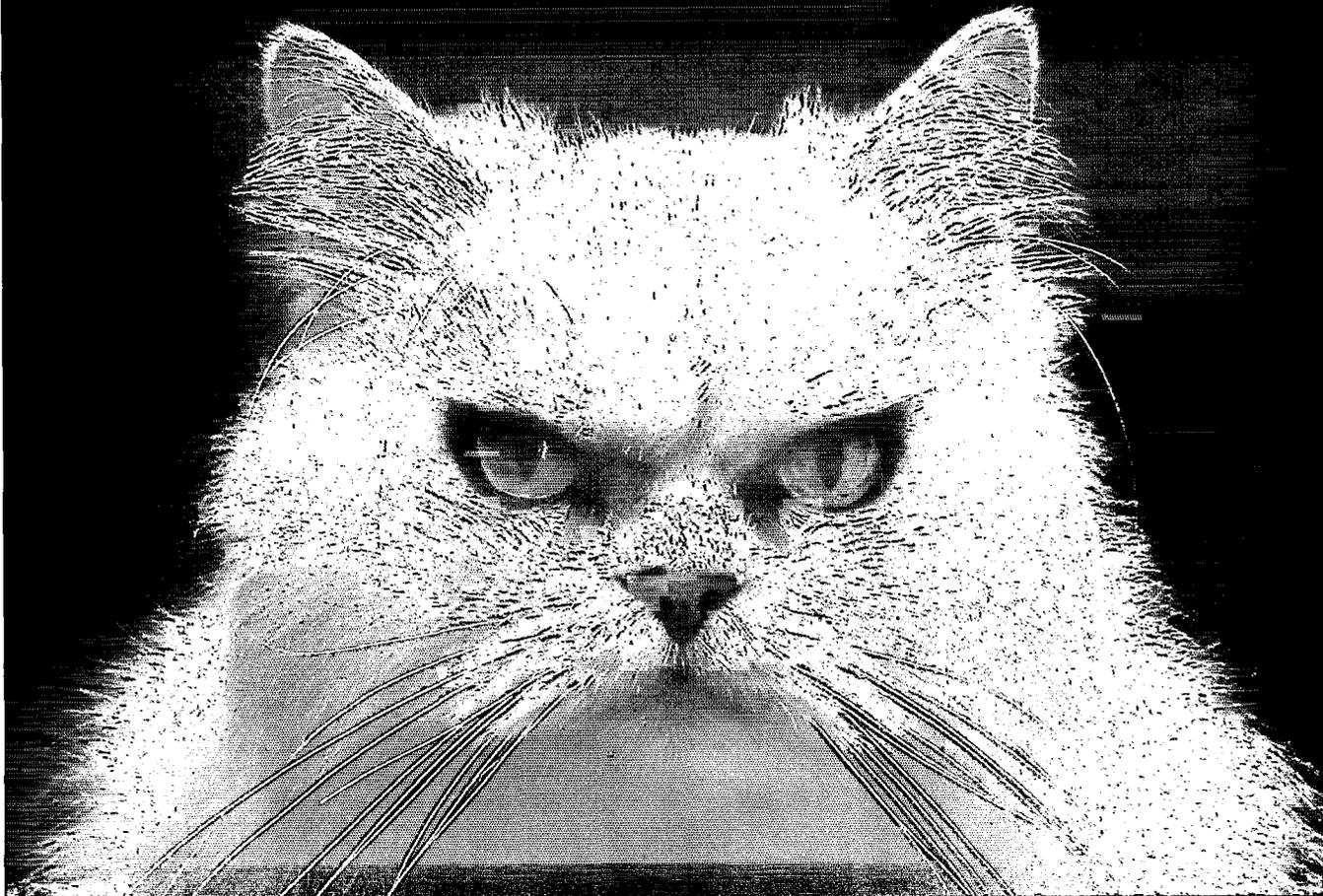
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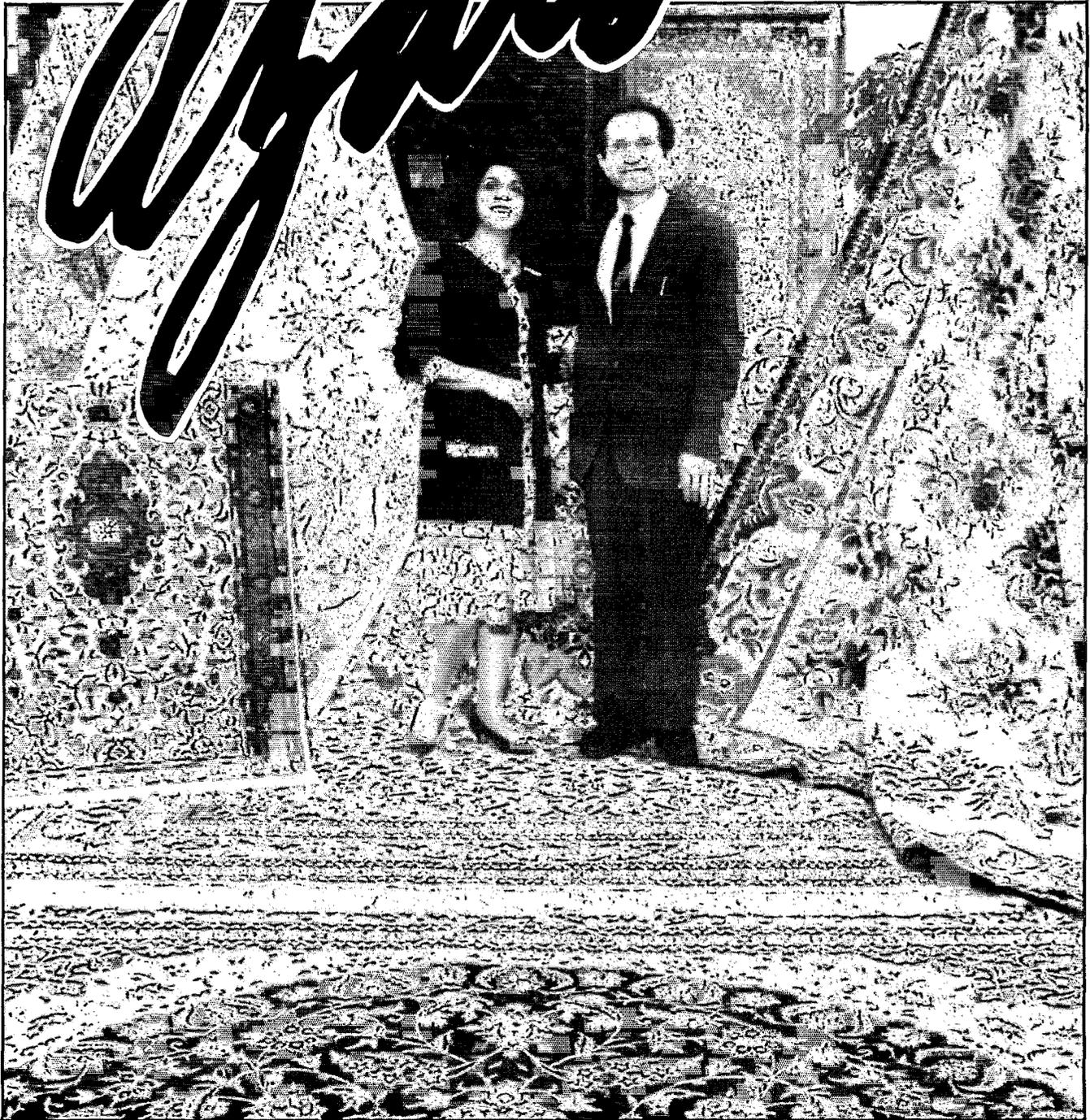
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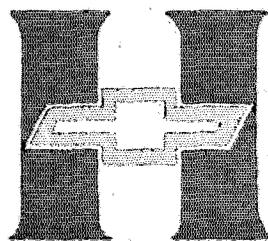
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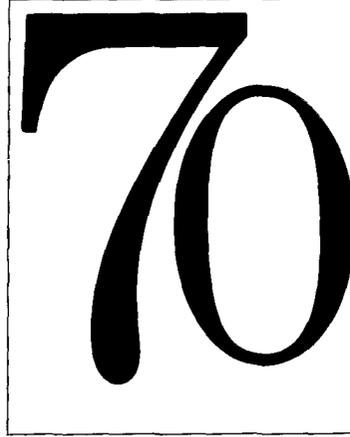
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SUMMER OF THE HEART

Grandpa snuck around the corner of the white clapboard cottage, stepping gingerly on the carpet of pine needles as he peeked past the oil tank. A look of sheer mischievous delight lit his face as he bent his grey head and scrutinized the landscape for the enemy.

In his hand he held a plain, unvarnished, wooden toy gun. A fat black rubber band was snugly fitted into a notch on the nose of the weapon, held in place by a wooden clothespin fitted where a real gun's hammer would be. Instead of a trigger pull, a slight pinch of the clothespin activated the gun, zinging the rubber band across empty space.

Grandpa waited tensely for the enemy to appear; soon enough, his quarry came pounding over the lawn, moving in an ape-like crouch that denied *homo sapiens* but bespoke espionage; hugging skinny trees that revealed his six-year-old presence; squinting his eyes to see everything at once, and consequently seeing nothing at all. Grandpa's long shadow, thrown across the lawn by a late afternoon sun, went unnoticed. Grandpa snickered quietly with the delight of the game, edging around the back of the cottage when the boy moved out of his sight.

With a shout of triumph, he burst from cover, laughing as the child turned and unleashed his own rubber band, which shot about twenty feet wide of the mark.

"Grandpa," the boy yelled (mostly angry with himself for having missed his shot), "that's not fair!" Unable to say exactly what was unfair, or why, the boy shot his grandfather a look meant to be intimidating, but his grandfather only laughed in glee at having played the game well, and the boy's disappointment dissolved in his own laughter.

From a distance, a woman sat and watched the two of them, her father and her son, and marvelled at their camaraderie. A gulf of three-score years separated them, yet no distance was evident. The boy openly acknowledged his grandfather's superior knowledge; the grandfather delighted in the boy's innocence and candor. The woman thanked God for giving them time together; tears stung her eyes as she watched that cherished greyed head bend down to look into the face of his own beloved progeny.

"Mom," her son said later that evening, "have you known Grandpa for a long time?"

"All my life," the woman answered, with a smile. "Why?"

"Will you tell me his hiding places?" Six hours later, the boy was plotting strategy for victory.

"I can't," she replied. "That wouldn't be fair."

"Mom! I'm your son!" the boy cried, expecting that fact to supersede fairness.

The woman only laughed, not wishing to reveal

that she had never been able to find his hiding places, either, as a child. Still, somewhere deep, the memory of defeat irritated her. Considering her heritage, standing between a father and a son who innately comprehended the joys of challenge and victory, the woman recognized her own competitive nature.

The nuns had tried to squelch her vigour, to no avail. Her mother had tried to direct it, with some success. Her father, the only one capable of killing the sweet bird of her spirit, could never bring himself to destroy the trait he valued most. The woman understood him better as she watched him nurture her son in the same way, strengthening a simple joy in existence that made risk acceptable and rendered a challenge desirable.

Time is a double-edged sword; only with time do we gain understanding, even as time steals away that which we seek to comprehend. The gap between the moment and its understanding is the measure of our sorrow.

When it was time for the child to return to the city, once again the grey head bent to the boy's face, telling him that they would soon be together again, explaining that summer can't last forever.

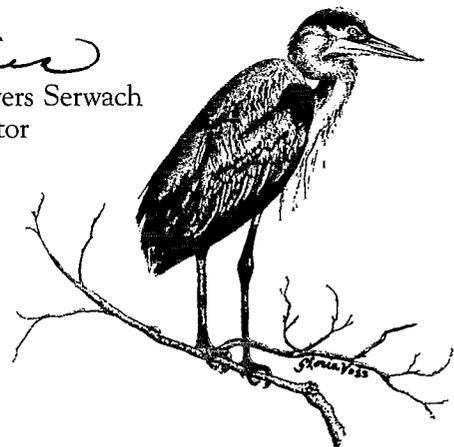
"But Grandpa," the boy cried, "I love you. It's not fair." His grandfather, who knew far better the unfairness of which life is capable, hugged the boy and consoled him, then counselled him to be strong, to do his work well in the city, and to take good care of his mother. The boy sniffled and nodded, shuffling off to the car, his head hanging low.

Cheered by an ice cream cone a few miles down the road, the boy leaned forward from the rear seat, his baseball hat tipped back, his voice full of hope and mischief.

"Hey, Dad," he said, in his most conspiratorial tone (ignoring his mother altogether). "Have you known Grandpa for a long time?"

The thrill of the hunt never ends.

Patricia
Patricia Louwers Serwach
Publisher/Editor



THE LAST TIME I SAW BEIJING...

TRANQUILITY AND PROGRESS CREATE A
CONFIDENT HOPE; AND THEN...

Before going to the Orient, I read a book by Swedish Author Tore Zetterholm entitled, "CHINA: The Dream of Man?" Note the question mark in the title. It proved to be a meaningful addition.

On October 2, 1985 we—my wife Alice and I—stood at the outer perimeter of Beijing's vast Tiananmen Square, said to be the largest gathering place in the world. It can hold one million persons—with room to spare.

As we looked out across the vast stone-paved prairie of Tiananmen—"People's Square"—toward the Great Hall of the People, a thousand thoughts tumbled through my mind... thoughts of Beijing's ultra-modern hotels... restaurants offering both Chinese and "Western" food... people apparently well-fed in this communist land... few cars, but bicycles by the thousands... family farms, but with communist communes across the road... beautiful, willowy Chinese cocktail waitresses wearing fashionable, slit-skirt, long dresses... huge apartment buildings going up... construction cranes pointing skyward everywhere...

So this is Beijing, capital and showplace of the Chinese communist world... giant black Pandas, and a rare brown Panda at the Beijing Zoo. Yes, this is the China of Deng Xiaoping, with its obvious veer toward American ways... beyond the constraints and terrors of Mao, the Red Guards, and the Cultural Revolution that set the country back about 10 years... far beyond the rigid discipline of Chou En-lai, under whose regime the door to America swung open, first by the visit of an American table tennis team, and then by the official visit of an American president, with consequent diplomatic relations...

by JOSEPH P. WRIGHT



The Great Wall wanders over hills and mountains for 1,500 miles; it attracts tourists by the multi-thousands.

These were some of the thoughts and impressions we brought back from China, the thoughts we imparted to our friends. These good feelings were retained and bolstered through succeeding months by the flow of good-news stories of the present late-Eighties period; stories of Deng brooming out the elderly element, the crusty oldsters who had dominated the Politburo for too long; fewer and fewer restrictions on travel within China; increasing trade cooperation with American business and industry; awareness of Deng's 10-year campaign to liberalize China's communist-planned economy; a seeming reach toward the hallmarks of democracy, American-style. Long after our return from the land of the world's largest population—one billion souls—acquaintances would ask us, "Should we go to China?"

My answer was firm: "Yes—absolutely." My wife Alice's reply was qualified with mention of personal discomforts to be experienced, many of them common to travel generally, not China particularly...

In mid-May 1989 our impressions of an increasingly democratic China took a giant step forward with the nightly telecasts of fresh-faced university students demonstrating for democracy in the selfsame Tiananmen Square where we had walked, talked and speculated so enthusiastically. Students carried banners and flags. They shouted for freedom, shouted democratic slogans. Night after night we saw them march. Beijing

Guard units of the Red Army appeared by the truckload, but the students joined them, gave them food and gifts, fraternized with them.

The demonstrators replicated our symbolic and historic Statue of Liberty and mounted it in front of Tiananmen's Great Hall of the People. This seemed to be the clincher. Democracy was on its way in China. Even the government seemed in sympathy with the students. The obviously complete freedom of the television cameras and the unfettered reportage of the other news media seemed to prove it...

Then came fateful June 4, 1989... Blazing guns fired directly into masses of students; ruthless tanks plowed forward into crowds, crushing them beneath their treads. Violence on a massive scale. Raw terror unleashed by brutes—troops imported from the Mongolian frontier to carry out the bloody job that Beijing guard troops shunned.

On June 23, Claudia Rossett, editorial page editor of *The Asian Wall Street Journal*, was moved to write in the New York edition of the *Wall Street Journal*: "Clearly China's people are awake—though as the arrests and executions proceed, the country has entered a new period of political nightmare. In their demonstrations, slogans, newspapers and private conversations at the height of the protests this spring, the Chinese showed a desperate hunger for democracy, and a clear understanding that Mao Tse-tung's 1949

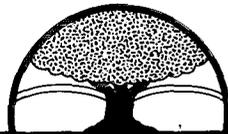
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communist revolution had failed them."

Until this terrible reality broke upon us, it was easy to regard the 84-year-old Deng as a kindly, benign, wise, elder statesman pushing for peace, progress and prosperity. Under Deng, property rights were given to farmers, small private business formation was encouraged, and cooperative ventures with United States capital and companies spread, bringing into existence world-class hotels—to help offset some of the world's worst.

In this period, one of the great marketing coups of business history occurred as Coca-Cola won the whole of China as a market. Today "Coke" is available everywhere, from government "Friendly Stores," to hotels, restaurants, to shops and stores, to street stands.

It should be noted that archival Pepsi hardly took this lying down; Pepsi got a lock-up on Russia, with the world's largest land mass. In this battle for cola supremacy among the communist powers, Coca-Cola still got the best of it: a market of a billion thirsty throats to be slaked.

To complete a consideration and understanding of this shattering of the dream of democracy for China, Miss Rossett writes: "It is important for the West to understand that the crushing of the Tiananmen revolt was no passing quirk of the various personalities in the Chinese Politburo. Perhaps the 84-year-old Deng Xiaoping ordered in the army, perhaps Premier Li Peng did the dirty work, maybe President Yang Shangkun issued the command. But whoever launched the army assault on China's own capital did not chart a new course in communist repression. He merely manned the levers of the same machine that has crushed revolts anywhere they have threatened Communist Party rule—with tanks in Budapest and Prague, with martial law in Warsaw, and now with gunfire in Beijing."

All travel in China moves under the management and direc-

tion of China International Tourist Service, or CITS, as it is called. Guides are CITS representatives and take over from American tour directors on sightseeing tours. This did not strike us as repressive. It is customary in most foreign countries to employ local guides for city tours, often college professors with their expertise in history, language and the arts.

Our CITS guide in Beijing was a very bright girl named Susan. University-educated, she spoke flawless English and won immediate popularity with our group. During one tour, we passed an impressive building that displayed massive poster-size likenesses of Marx, Lenin, Mao and Stalin.

I asked Susan, "Why are they showing Stalin here? He's out of favour in Russia. They took his body from its burial place of honour in the Kremlin wall and reburied it outside Moscow. He's in disgrace with the Russians."

"He was a great hero of the revolution," Susan replied. And that was that. End of discussion.

Later, on the same or a subsequent tour of more Beijing beauties and wonder spots, I again quizzed Susan. I said, "Susan, Shanghai is ugly and depressing, and Beijing is beautiful. After the people of Shanghai see Beijing, I would think they would all want to move here."

Susan gave me a direct, honest, no-propaganda answer. "The people of Shanghai never see Beijing. And even if they did, they would not be allowed to move."

In other words, you grow where you are planted. I later came to understand you are wedded to your home town, your job, your environment, and any change would be most extraordinary.

But for the tourists, the wonders seem endless... the Temple of Heaven, the Museum of Chinese History, the striking Beijing Railroad Station, Beijing University. (One could not even imagine what lay ahead for its bright, eager, idealistic students.) Other must-

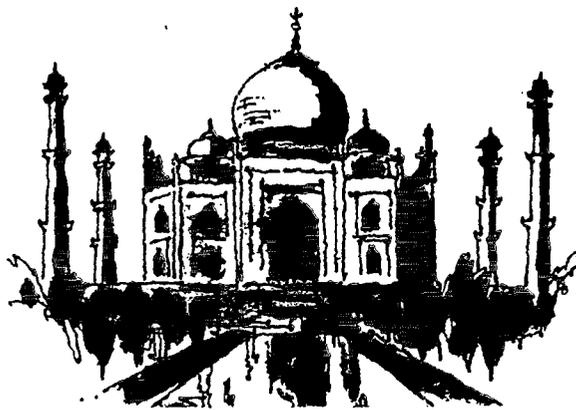
see places are the Summer Palace, the Forbidden City with its treasures of art and sculpture, built from 1406 to 1420, and the Imperial Palace, headquarters for 24 dynasties, built over a period of 40 years and permanent residence of the Ming and Ching dynasties. The Forbidden City has a history of 560 years. The Ching was the last of the great dynasties, surviving from its founding in 1644 A.D. until

being overthrown in 1912.

Between the Great Wall and Beijing is the largest of the 13 Ming Tombs, reachable down a dusty road lined with huge statues of animals and human figures. The last of the Ching emperors, Pu Yi, was overthrown in 1912. Toppled from his feudal position of overlordship as Emperor, Pu Yi was permitted to live on as a civilian and as a humble civilian employee. He

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Chinese are friendly. Natives gather around a visitor and try to communicate.

seemed to adjust to these radically changed circumstances through a normal lifetime.

Just as China has been a wonderland for tourists, so tourism has been a \$2.2-billion industry (last year's figure), all in outside hard currency, vitally important to help drive the Chinese economy. There were 300,000 U.S. visitors to China last year—about 16% of all tourism.

Throughout China, water is scarce and undrinkable. Most hotels provide two large thermos vessels, one with boiling hot water, the other with cold. The hot water may be used to make instant coffee or tea—if you brought any—or for washing or shaving. The cold is for drinking, teeth brushing, or whatever. The hot thermos jugs are remarkably efficient: hot at night, equally hot the next morning.

In our Great Wall Hotel, tap water is pure and welcome. But the Great Wall Hotel is the only place in China, including other quality hotels, where tap water may be consumed safely. Even in good restaurants, instead of water, low-voltage beer (2% alcohol) is served in large bottles, several to a table, with additional bottles on request.

The foregoing bad talk about food is “inoperable” at the good hotels, most notably the Golden Flower at X'ian and The Great Wall. At these high quality inns, a complete menu of “Western,” or American, food is offered, as is a complete menu of Chinese or “Oriental” food. The Western food is offered buffet-style, too, and would do credit to any good American Club or hotel.

Breakfast at the good hotels is prime quality, served buffet-style, as good or better than most good

places in the States. Breakfast at the poorer hotels, the Shanghai for instance, is a horror: some Tang-like concoction in place of juice; fish mixed with chopped eggs; quasi-stale bread in place of toast, and coffee best described as atrocious.

In the early morning in many places you may see men and women performing a strange ritual—a slow, circling-movement exercise bringing into play graceful, deliberate motion of legs, arms, knees, wrists, hands, even fingers. It's called a “sport” and is *Tai-Chi-Chuan*. The routine involves 175 elements in a series of totally relaxed movements. Oddly enough, I have seen it performed in our own country. In China it may be performed anywhere—city park, sidewalks, alleys. It apparently has some aerobic benefit, along with its obvious relaxing effect.

Money is a subject of necessary interest to China visitors. Currency in China is called *Renminbi*. This is the official currency Chinese use for monetary transactions. Tourists, on the other hand, exchange their hard currency for Foreign Exchange Certificates. This is for internal use only, and has no value outside China. It is popularly known as “funny money.” It is acceptable at hotels, Friendship (government) stores, and arts and crafts shopping places. It is redeemable upon leaving China.

We used little of the funny money—except for a small bundle of various denominations brought home as souvenirs. We relied for most charges and purchases on our standard American credit cards, accepted everywhere in China.

The “dream of man” of which Tore Zetterholm speculated seemed almost a possibility as we visited

Beijing in all its interesting places; sampled its life, food, accommodations, culture, art, history.

It all blew apart on that terrible and fateful day—June 4, 1989. Despite the Chinese government's sudden turn from tranquility to terror, its desperate but all-too-obvious efforts to fake history and deny the truth of what we all saw with our own eyes, Americans are not being fooled by transparent propaganda.

As the bamboo curtain descends once more, Chinese officials are worried. They admit American tourist business will be chopped in half, or worse, this year.

American government officials still are advising our citizens not to go to China this year.

Will it all change? Will China go "back to the future?"

Some refrain from answering, citing a remark attributed to Chairman Mao Tse-Tung. Some 165 years after its conclusion, Mao was

asked his opinion of the French Revolution.

He replied, "It's too early to say."

On the other hand, having sensed the mettle of the Chinese people, and with some understanding of their economic needs, plus the still-flaming drive toward



The author, Joseph Wright, is pictured with his wife, Carol, at the Great Wall Hotel, Beijing's finest.

Photos by Joseph P. Wright

democracy in the hearts of China's young, smartest and best, I have a gut feeling... a feeling that the Statue of Liberty will again be replicated in Tiananmen Square, that the wonders of China will once again be open to all... as they were the last time I saw Beijing. ◆

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Mink. Just saying the word aloud brings elegance to mind. Your imagination can run wild with conjured images of grandeur and special occasions. Since the modern fur industry began in the late Eighteenth Century, mink has been a top seller, the most desired fur. Today mink accounts for 55 percent of all fur sales. But what about minks themselves?

Quick and frisky, sleek and alert, the mink is a unique animal. A lover of solitude by nature, this member of the *Mustelidae* family shares its den with no one. With webbed feet adapted to water, it is one of only a few animals that spends the same amount of time in water as it does on land. Experts compare minks to both the weasel and the otter. Its habits and nutritional requirements place the mink in contact with both of these animals, yet its size—males are 17-26 inches long and females are about half that—and agility allow the mink to slip away and escape forming relationships with either.

The *Encyclopedia of Mammals* calls the mink “a silent

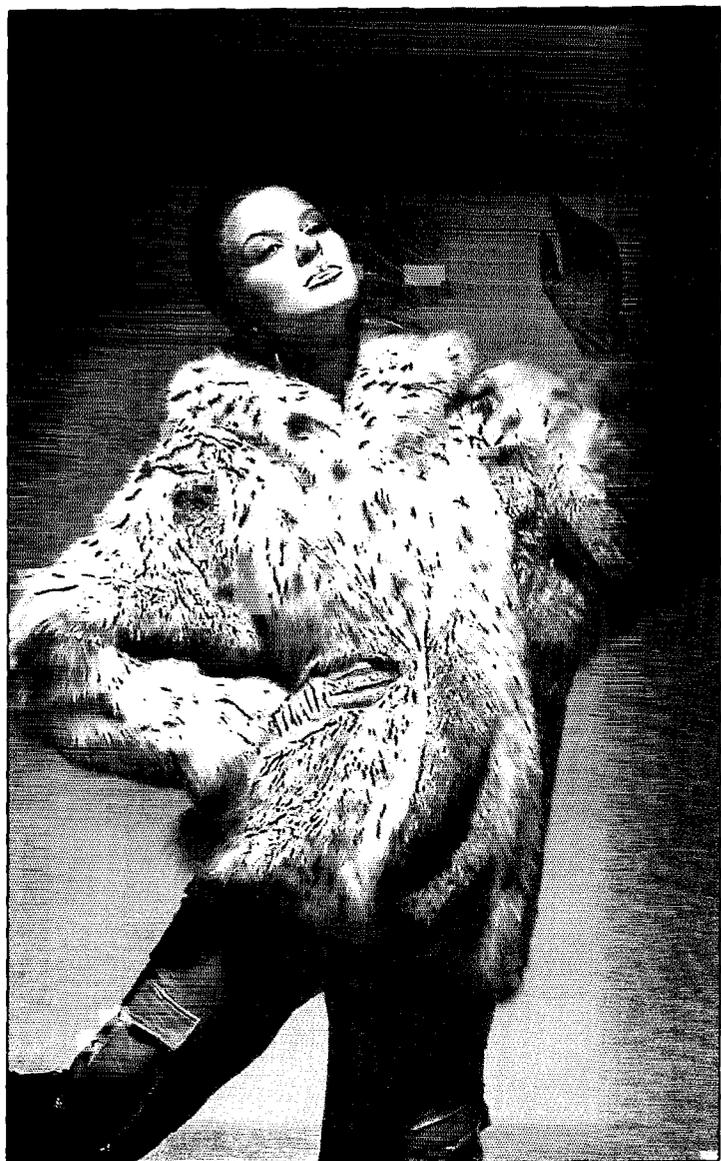
*Mink remains the
favourite fur of
American women.*

by MARGARET ANN CROSS



PHOTO BY JENNIFER LEVY FOR THE AMERICAN FUR INDUSTRY

Left: The shape of a classic belted trench coat with a controlled tab and button sleeve. Right: Focus on a more fitted waist in a chevron pattern, one-button, fit-and-flare princess-style coat. Both wild type ranch mink coats from Designer Arnold Scaasi.



watcher, an inquisitive bystander." But in the dark of the night, the creature spends hours in busy activity:

"Mink hunt on land and, like weasels, kill more than they need, but they also hunt in the water, like otters. Mink live along the banks of wooded streams, rivers, marshes and lakes. Being nocturnal, they are rarely seen, but their droppings, footprints and remains of prey that are found along the bank are sure evidence of mink."

Grzimeks Animal Life Encyclopedia offers another explanation for the elusive reputation of minks: "Highly developed day vision indicates that the species are probably more active by day in nature than is usually thought. Their extreme shyness is probably the reason they are almost never sighted."

Whatever the reason, chances are you've never seen one. In 1983, though, records proved that minks lived in every Michigan county. Department of Natural Resources wildlife biologist Tim Payne says that is probably still true.

"They're secretive animals," Payne says. "It's uncommon to see one; if someone catches a quick glimpse of something moving from the brush, they may have seen a mink and not known it." Reaction from the public sector to a sighting is usually "amazement," says Payne. "Kind of like the first time I saw one walking down the edge of a dyke, curiously looking for food." But people need not be afraid, he says. "The only time a mink would be dangerous to a person—and this is the same for many other animals—is if they're cornered and think the only way out is to fight whatever has cornered them."

Michigan's abundance of water makes a perfect habitat for the quick swimmers. In water, the mink can descend to a depth of 18 feet and swim at least 100 feet at speeds up to two miles per hour, says Bolin Baker in *Michigan Mammals*. But Baker also says, "Although most accounts of the favoured environments of Michigan mink place the animal in or along the edge of water, this lively, ubiquitous *mustelid* can be expected some distance from water, even using a backyard woodpile on occasion." The only habitat a mink does not use on a regular basis in Michigan is heavy upland woods.

The American mink (*mustela vison*) can be found in most of North America, excluding the southwesternmost portion of the United States and Mexico. In the wild, male minks live in areas of five square miles or more, which overlap the territory of more than one female mink. A female lives in an area about half the size of a male. Baker found that minks frequently take over marsh houses of beavers or muskrats, which are a source of food to minks. A male mink may have several dens at strategic places in his territory. The busy mink, says Baker, is active during all seasons, though less so during cold winters.

Enemies of minks include foxes and owls, but what stalks the prized animal most is the trapper.

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In Michigan, trapping season takes place in three parts, different for each section of the state, and is based on the time when the minks' pelts have built up for the winter and are in their prime. In Southern Michigan, the season goes from November 10 to January 31. In the Northern part of the Lower Peninsula, trappers are permitted to work from November 1 to January 31 and in the Upper Peninsula the season lasts from October 25 until December 31. All trappers are required to have state fur harvesting licenses.

Fur trapping has been big industry in Michigan for centuries. "Two things contributed toward making her a leading section in the early fur trade. The first, and no doubt the most potent factor, was her location; the second, her abundant supply of fur-bearing animals. Michigan by her very position was destined to become an important trading section, for her routes of travel in pioneer days were largely in the waterways..." writes Ida Amanda Johnson in *The Michigan Fur Trade*. Michigan trappers did take advantage of those offerings as the state took part in a nationwide trend toward commercializing furs.

Wanda Burnett spoke of the increasing interest in furs and speculated on the reasons for the industry's growth in a 1948 article for *National Geographic* titled, "The Romance of American Furs."

"In the United States the evolution of fur from a luxury to a necessity of general use came with steam heat. As radiators began to sizzle, people became too warm indoors. Ladies began to shed their under woolens. Clothing was restyled. Indoor clothing became lighter in weight, while outdoor clothing became heavier and warmer.

"Then the furriers, sensing fortunes to be made, stepped in. They began tossing out coats on a scale and a price range which almost everyone could afford and few could resist."

Burnett concluded her article

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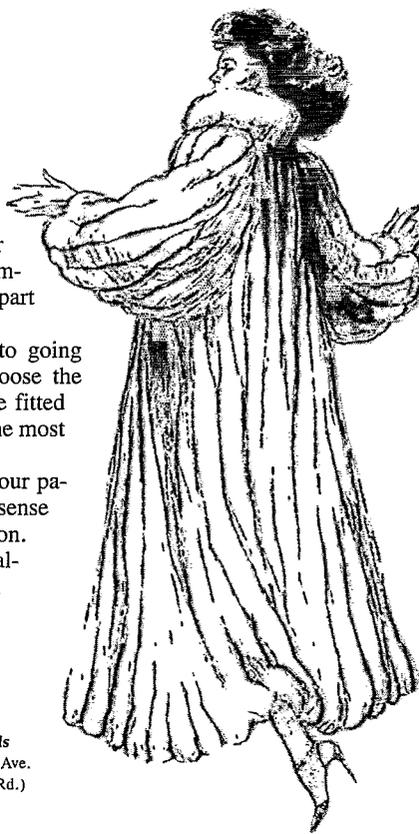
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with a discussion of fur farms. In 1988, the number of fur farms raising minks in this state was 56, according to the Michigan Agricultural Statistic Service. About one-third of the farms are located in the Upper Peninsula, while the others are scattered throughout the state.

These farms have helped supply the increasing demand for furs and are now the only source used by some retail companies. A *Business Week* article recommends buyers ask specifically for a ranch-bred species when purchasing a mink coat. Carolyn Ress, vice president of sales for Dittrich furs, agrees.

Dittrich furs has been a Michigan family business since 1893. Traditionally, mink has been a mainstay. "Mink has always been our biggest seller," says Ress. "The main reason is because you can do so much with it." Ress says mink is durable, versatile, comes in all colours from white to almost-black naturally, and is tailorable and drapable.

"You are limited with longer-haired furs, though they are more popular now," she says. With mink, you can make a trench coat by adding a pocket and turning up the sleeves—"with a bulkier fur, that's not possible."

A high-quality mink is worth about \$10,000-\$15,000, but more expensive mink is available. Dittrich's boasts one of the largest fur collections under one roof in the United States. Of that collection, says Ress, more than half is mink.

Maybe the popularity of mink does stem from the versatility of the fur, or the stirring notion of grandeur mink traditionally possesses. The fur's softness, rich beauty, and broad colour spectrum have won a large following, but it is also possible that the result stems from a deeply felt curiosity about the intriguing animal itself. After all, because of its secretive ways and sly manner, a fur coat may be all a person ever sees of the hidden mink.



1989-90 SEASON

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The 1989-1990 Theatre Season Opens!

ANN ARBOR CIVIC THEATRE

1035 S. Main Street, Ann Arbor
The Lydia Mendelssohn Theatre
The Michigan Theatre

I'm Not Rappaport, by Herb Gardner, opened the Ann Arbor Civic Theatre's season at The Lydia Mendelssohn Theatre in September.

Rupert Holmes' Broadway musical, *The Mystery of Edwin Drood*, is slated for October 25-28.

This smash hit musical of 1986 promises to be a unique experience for theatre-goers, as this witty, zany drama sweeps off the stage and into the audience.

The Lion in Winter plays December 13-16 at The Lydia Mendelssohn Theatre. In this work by James Goldman, King Henry plans to keep his kingdom together after his death; his peerless Queen Eleanor and their sons plot revolution.

The Pulitzer Prize-winning *To Kill a Mockingbird* plays March 7-10, 1990 at The Lydia Mendelssohn Theatre. Harper Lee wrote this story of a young girl in a quiet Southern town who is about to experience a dramatic event that will affect the rest of her life.

The Loewe-Lerner collaboration, *Brigadoon*, appears at The Michigan Theatre April 18-21, 1990.

The AACT Season season closes out with John Bishop's, "*The Musical Comedy Murders of 1940*," playing at The Lydia Mendelssohn Theatre June 20-23, 1990.

Season tickets range from \$45 to \$65. For more information, call 313/662-7282.

THE ATTIC THEATRE

2990 West Grand Boulevard, Detroit

The season opened on Wednesday, September 13 with *The Mystery of Irma VEP*, a wildly funny spoof of Gothic melodrama, with two actors playing eight roles. It run through Sunday, October 8.

On Wednesday, October 25 through Sunday, November 19, audiences will have the opportunity to view *Burn This*, an electrifying Broadway hit by Pulitzer Prize-winning playwright Lanford Wilson.

Two one-act plays, *Sand Mountain Matchmaking* and *Why the Lord Come to Sand Mountain*, will be presented on Wednesday, December 6 through Sunday, December 23.

Wednesday, January 31 through Sunday, February 25, *A Shayna Maiden* will be presented. A powerful and stirring drama of an Eastern European refugee who is reunited with her authoritarian father and American-raised sister in 1946 Brooklyn.

Hamlet is slated for Wednesday, March 14 and will run through Sunday, April 8.

Coda, the tale of a once-famous bebop musician who returns home to Detroit during the '50s to face the end of an era in jazz and the beginning of a new era of unity within his family, begins. This world-premiere play by Bill Harris, nationally acclaimed Detroit writer, includes a quartet of prominent jazz musicians and an original score.

T.B.A. is a musical slated to open on Wednesday, June 6 and run through Sunday, July 1.

Season tickets are priced from \$50 to \$100, curtain time on Wednesdays, Thursdays and Fridays is 8 p.m.; Saturday 5 p.m. and 9 p.m.; Sunday, 2:30 p.m. and 7 p.m. For further information, call 875-8284.

THE BIRMINGHAM THEATRE*211 South Woodward, Birmingham*

The Birmingham Theatre opened its 11th subscription season of musicals, comedies and a classic suspense thriller on Tuesday, September 19 with the Pulitzer Prize-winning comedy, *Driving Miss Daisy*. It will run through December 3.

An offbeat and hilariously good-humoured musical, *Oil City* is slated to play from October 31 through December 3.

Oh, Kay! begins on December 30 and plays through February 4.

Romance, Romance opens on February 14 and runs through March 18.

The season continues with the spine-tingling mystery, *Wait Until Dark*, April 3 through May 6. The season closes with an all-new production of *Jesus Christ Superstar*, beginning May 16 and running through June 17.

Subscribers receive all six productions for the price of five, free parking, and a 20 percent discount at selected area restaurants. Subscription prices range from \$83 to \$137. For further information, call (313) 644-9225.

HILBERRY THEATRE*Hancock at Cass, Detroit***BONSTELLE THEATRE***3424 Woodward Avenue, Detroit*

The Hilberry and Bonstelle Theatres of Wayne State University opened their 1989-1990 seasons on two consecutive nights with Thomas Higgen's and Joshua Logan's *Mister Roberts* October 6 at The Bonstelle, and Philip Barry's *The Philadelphia Story*, October 7 at The Hilberry.

The Bonstelle season includes: *My Sister in This House*, *Cinderella*, *The Amen Corner*, *The Tempest* and *On the Razzle*.

The Hilberry season features *Wenceslas Square*, *A Winter's Tale*, *She Stoops to Conquer*, *Execution of Justice*, *A Chorus of Disapproval* and *Uncle Vanya*.

For brochures with complete schedules and ticket information, please call the Wayne State University Theatre Promotion Office at (313) 577-3010.



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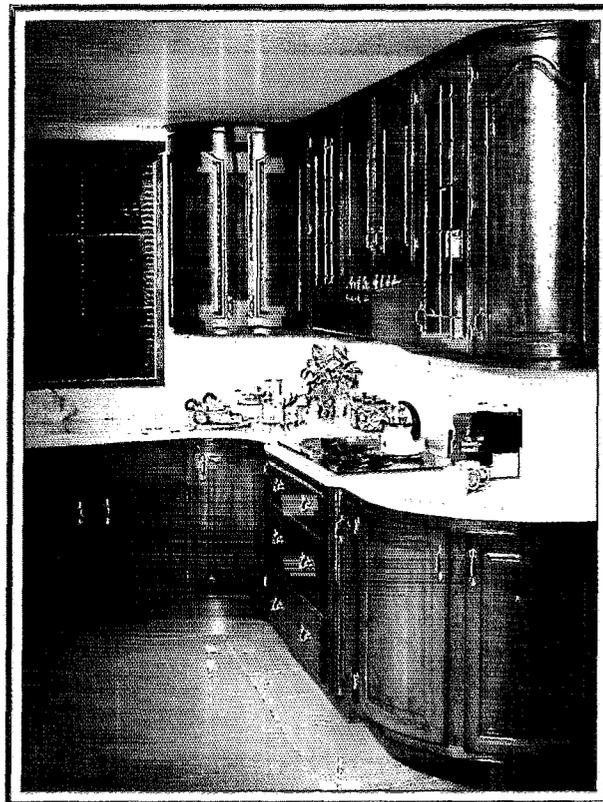
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Hansel and Gretel is an enchanting fairy tale opera based on the Grimm's Brothers story. It will be presented November 25, 29; December 1, 2 and 3.

Swan Lake, performed by The Cleveland Ballet in a full-length production of Tchaikovsky's masterpiece with full symphony orchestra, is slated for March 9, 10 and 11. It is choreographed by Detroit native Dennis Nahat (see *HERITAGE*, November 1986).

Don Giovanni, an audience favourite for more than two centuries, will be presented on April 21, 25 and 28.

La Traviata will be presented May 5, 6, 9 and 12. This Verdi masterpiece features the Detroit debut of the sensational Nelly Miricioiu, direct from her recent Kennedy Center triumph.

Romeo et Juliette, slated for May 19, 23 and 26, will mark the much-awaited MOT debut of celebrated American artists Ruth Ann Swenson and Jerry Hadley.

Tickets for the complete series range in price from \$112 to \$289. Curtain times vary with individual productions. For further information, call 874-SING.

MICHIGAN THEATER
603 East Liberty, Ann Arbor

The season opened on Sunday, October 1 with a riveting production by the Market Theater Company of South Africa, *You Strike the Woman, You Strike the Rock*, performed by the Vusisizwe Players, three extraordinary black actresses and singers from South Africa's townships.

The 1988 Pulitzer Prizer-winning drama, *Driving Miss Daisy*, will be presented on Tuesday, October 24 by the national touring company, direct from New York City.

Drama will continue on Sunday, December 3 when Christopher Plummer appears on stage in his first one-man show, *A Word or Two Before You Go*, which combines anecdotes from his life in the theater with excerpts from some of his favourite Shakespearean roles and the works of others.

Noel Coward's fanciful drama of wifely apparitions and a haunted husband, *Blithe Spirit*, arrives on

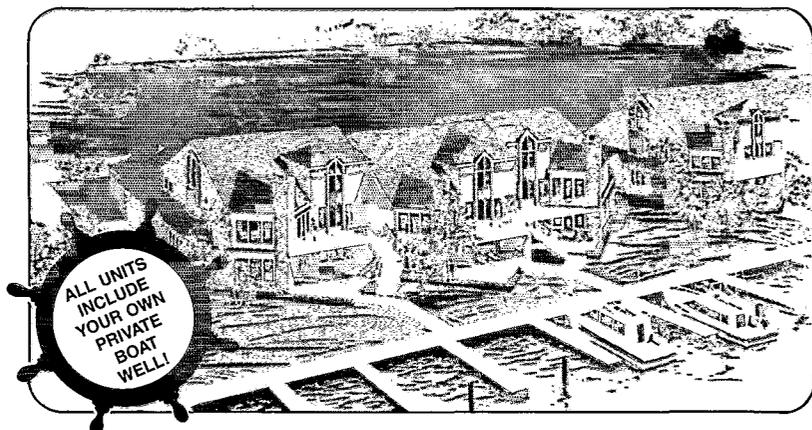
Saturday, February 17 and will be performed by the Asolo State Theater Company of Florida.

In addition to these four shows, season ticket holders may select one free show from the Michigan Theater's list of special attractions. Season ticket prices range from \$70 to \$94. Curtain time is 8 p.m. For further information, call (313) 668-8397, Monday through Friday, 11 a.m. to 5 p.m.

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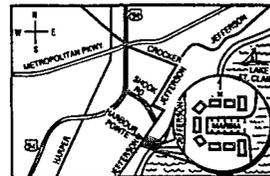
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*Ducks Unlimited members
protect endangered wetlands
with special edition shotguns.*

In the same tradition as Americans who have displayed their weapons of sport upon the fireplace mantle for centuries, the Ducks Unlimited (DU) private, non-profit wetlands preservation group has provided sportsman and conservationists alike a unique avenue to helping wildlife through their contributions. Since 1973, the group has been arranging for the issuance of limited edition, fine engraved firearms in cooperation with national munitions manufacturers Remington, Beretta, Weatherby, Winchester, and others. The guns are exclusively raffled and auctioned off for fundraising purposes by DU.

Established gun collectors and dealers appear to be expressing a growing interest in the DU commemorative firearms, which feature fine craftsmanship and high grade woods. Detailed, engraved wildlife scenes add unique beauty to each year's issue. Some of the firearms incorporate a beautiful 24 karat inlay. Although a secondary market has developed as some of these "prizes" and benefit auction pieces have made their way to the markets of the general public, prices commanded for these firearms have not yet reached the soaring price structures afforded by many antique and investment firearms, and other manufacturer special issue weapons.

by TIM TIPTON



COURTESY WILD WINGS GALLERY.

"Spring Sprig Pintails" by artist Jim Foote

Probably the most appreciated of all the DU commemorative firearms issued to date is the Browning Auto 5 50th Anniversary 12-gauge shotgun. This semi-automatic weapon incorporates a 28" modified vector choke with vent rib and a high, figured, round knob. Only 5,000 of these firearms were commissioned during 1987, commemorating DU's half-century of commitment to wetlands preservation. Each gun enjoys fine Browning craftsmanship and bears the unique 24 karat inlay engraving on a grey receiver with a fine-grade wood stock. Although each gun was issued with its own special wood case, this firearm could easily be the pride of any sportsman's mantle or display case.

Raffles and auctions for guns such as the Browning Auto 5 are conducted during annual dinners held by various local DU chapters throughout Canada and the United States. The inception of DU's firearm fundraising program commenced with the issuance of 500 of the 1973 Remington 1100 semi-automatic 12-gauge shotgun, but Ducks Unlimited has benefitted from a wide variety of income-producing activities

since this wetlands preservation organization was formed by a group of waterfowlers led by East Coast printing magnate Joseph Palmer Knapp back in the 1930s.

It appears that hunters, through the inception and fostering of Ducks Unlimited, have proved ironically to be among this century's most effective conservationists. Knapp and his colleagues initially formed a group called the More Game Birds in America Foundation in 1930, funding innovative techniques to increase the population of popular game birds, since at the time North American waterfowl numbers had plummeted because of drought and hard-blowing dry winds that devastated the birds' nesting habitat. Knapp and his group planned and implemented the first international wild duck census in 1935, logging nearly 14,000 air miles in bush-piloted craft.

The group concluded after this impressive effort that water control of Canada's breeding grounds was critical to the welfare of waterfowl. With this single-minded purpose, revenue from the More Game Birds in America Foundation was transferred to the Ducks

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Unlimited group, which was officially formed in 1938.

By that time, Ducks Unlimited's staff biologists and construction engineers had managed to gain the support of 6,270 donors who generated a total of \$90,000 for the implementation of a unique and effective wetlands habitat conservation program.

Today, Ducks Unlimited boasts a membership of more than a half-million donors, who produced \$59.8 million in the organization's Golden Anniversary year alone (1987). Carefully engineered water-control projects total nearly 4,000 to date, and have secured more than five million acres of reserved wetland habitat in Canada, the United States and Mexico. Thanks to the construction of dams, levees, dikes and ditches, nesting birds are assured quality water conditions, despite fickle cycles of flood and drought. In 1985, via Landsat 5 satellite data, Ducks Unlimited initiated an inventory of 224 million wetland acres.

Why then, with so much wetland habitat apparently in existence throughout North America, do we have a need for an organization such as Ducks Unlimited? Nearly 100 million wetland acres—comprising an area which is roughly the size of Minnesota, Wisconsin and the Upper Peninsula of Michigan, have been destroyed since colonial times. Wetlands are currently being drained at an annual rate of 400,000 acres, forcing a long list of more than 600 wildlife species, including ducks, geese, the sharp-tailed grouse, whitetailed deer and the bald eagle, to seek temporary, and often high unsuitable, homes.

So, the development of wetlands by man—whether bottomland hardwood forests, prairie potholes, saltwater marshes or mangrove swamps—have identified the need for continued contributions through the variety of Ducks Unlimited's fundraising activities. Membership in the organization requires a minimum contri-



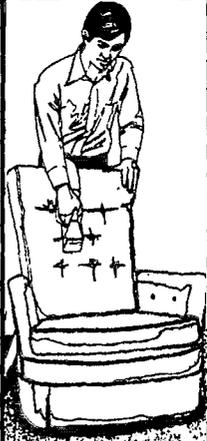
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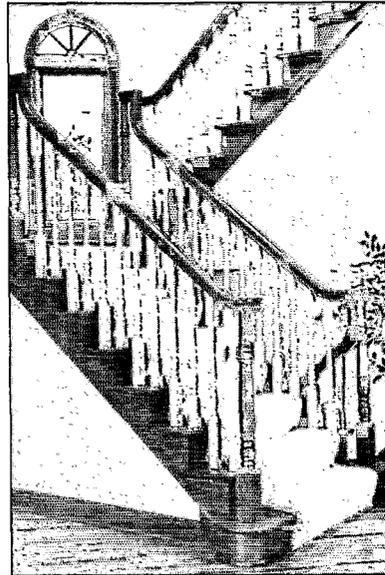
bution of \$20, with sponsoring members paying \$200 (Bronze), \$500 (Silver) and \$1,000 (Gold) to join the group. Local chapters of the organization sponsor various fundraising events, such as annual benefit dinners, while the national headquarters in Long Grove, Illinois oversees projects which include the commemorative firearms, the issuance of fine collector's prints from renowned wildlife artists, the monthly *Ducks Unlimited Magazine* and the sale of organizational memorabilia, all of which fuel the group's financial resources.

It should be noted that, although the Ducks Unlimited organization is known to be the most successful conservation group of its kind, they are not immune to controversy. The group has come under fire for diverting too much money to locations and projects outside of the United States. DU officials, however, have countered this claim by expressing the importance of the Canadian and Mexican waterfowl breeding grounds. Since 1984, through Habitat USA, Ducks Unlimited has provided hands-on habitat construction in Alaska, Montana, North Dakota and Minnesota. A national goal of 63 projects was established for 1988. Since 1985, the MARSH program has provided matching aid to restore states' habitat, accomplished through the diversion of 7.5% of monies raised by each chapter throughout a given state to state fish and game agencies to aid in acquiring, enhancing and maintaining wetlands.

The DU commemorative firearm program is a pet project for Edson Gallaudet II, senior vice president of the group responsible for overseeing fundraising projects. "Basically, what we have done is made special arrangements with national munitions manufacturers, such as Remington, for their standard product, but with a twist," said Gallaudet, who hails from Troy, Michigan. "These DU commemorative firearms are produced

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in limited numbers, having special ornate engravings that provide a unique fundraising vehicle for our group. Of course, mechanically, each firearm is the same as a standard model gun purchased through dealers everywhere; but each year's issue since the program began in 1973 has been followed by growing interest and appreciation on behalf of sportsmen, conservationists, gun collectors, and dealers throughout North America."

"The over 22 DU commemorative firearm models which have been released to date are by no means among the world's great gun collections," said Gallaudet. "I mean, this collection will not compete in terms of price or interest with, say, a Parker shotgun valued at \$65,000 or even, maybe, a \$25,000 Purdy shotgun; but there has still been a marked increase of interest in the 16 years following commencement of the DU commemorative gun program. At a re-

cent national auction, we did have an entire collection of the DU firearms which raised \$28,000, purchased by a member of our Nashville, Tennessee chapter."

Those firearms which have been issued in the Ducks Unlimited Commemorative Series include: 1973, the Remington 1100 shotgun (500 issued); 1974, the Remington 870 pump shotgun (600 issued); 1975, the Winchester Model 12 pump shotgun (800 issued); 1976, the Winchester Super X-1 semi-automatic shotgun (900 issued); 1977, the Ithaca Model 37 pump shotgun (1,125 issued); 1978, the Ithaca Model 51 semi-automatic shotgun (1,250 issued, with one gun commanding a \$20,000 auction price, which is the highest paid to date for any DU firearm); 1979, Weatherby Patri- cian II pump shotgun (1,600 issued); 1980, the Weatherby Centurion II semi-automatic shotgun (2,000 issued); 1981, the Reming-

ton 1100 Magnum and 1100 Wing- master semi-automatic shotguns (both guns having 2,400 issued, re- spectively); 1982, the Remington 870 Magnum semi-automatic shot- gun and 870 LT-20 shotgun (both models having 3,000 issued, re- spectively); 1983, the Browning B80 semi-automatic shotgun (3,400 issued); 1984, the Browning BPS pump shotgun (3,850 issued); 1985, the Remington 1100 Field semi-automatic shotgun (4,400 issued) and Model 700 bolt action rifle (2,400 issued); 1986, the Be- retta A303 12-gauge semi- automatic shotgun (5,500 issued) and the Winchester 30-30 lever ac- tion rifle (2,800 issued); 1987, the Beretta A303 20-gauge semi- automatic shotgun (3,500 issued) and the Browning Auto 5 12-gauge Ducks Unlimited 50th Anniver- sary Edition (5,000 issued); 1988, the Browning Sweet 16 shotgun (4,500 issued); and 1989, the Browning 500 12-gauge shotgun (4,500 issued). This list does not include additional Canadian DU issue firearms, or special DU spon- sor issue firearms which have also been produced in limited numbers.

Billy DeJournett has been the proud owner over the years of six different DU commemorative issue firearms. Although he has owned no more than six of the guns at any one time, and two others dur- ing different occasions, DeJournett does not consider himself a bona fide gun collector, but rather a self- proclaimed, hard-core conserva- tionist. "I believe we need wet- lands pretty badly for all the other wildlife, not just for ducks," reports DeJournett, a Flint resident who serves as state chairman for Ducks Unlimited. "Don't get me wrong. My donations to Ducks Unlimited through each of the eight DU com- memorative firearms were a worthy investment in terms of the fine unique detail engraving on each weapon and better grade wood, but I received considerable pleasure in seeing the collection donated to a local chapter for a second chance to raise money for Ducks Unlim-

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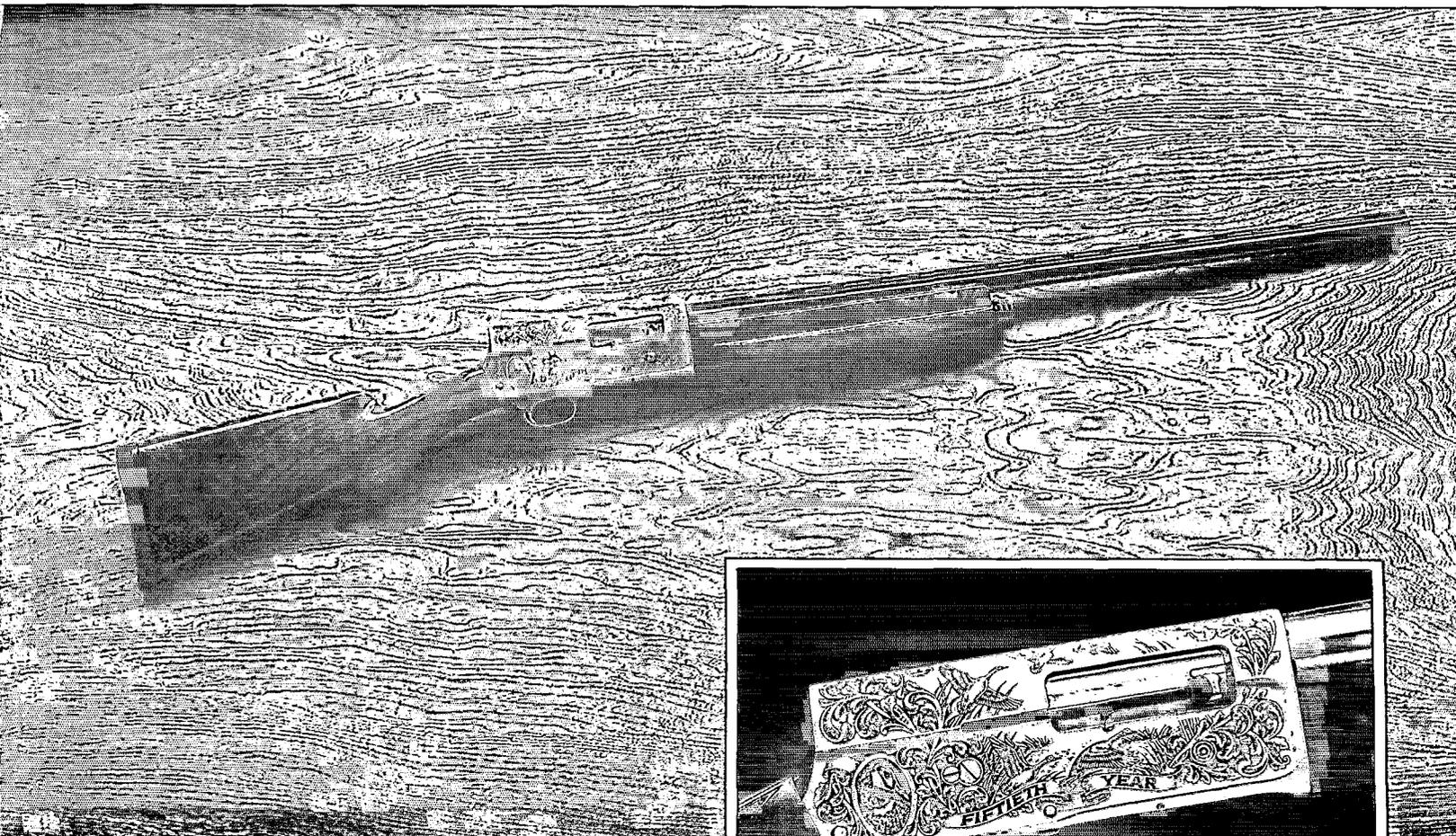


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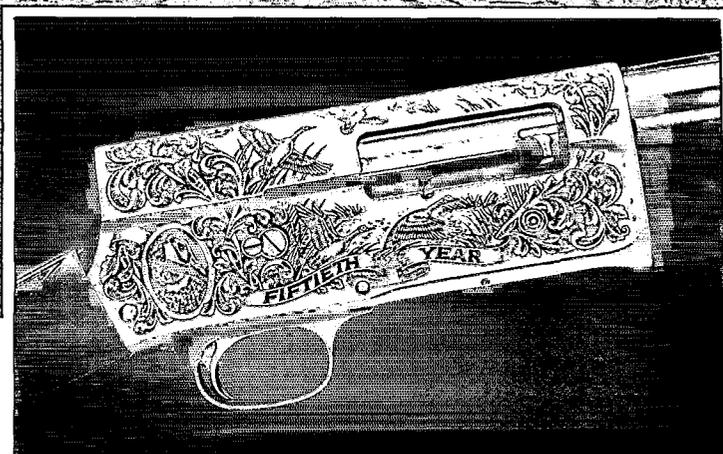


PHOTO COURTESY DUCKS UNLIMITED INC. NATIONAL HEADQUARTERS

ited. Six of the guns in unfired and mint condition, dated from years 1978 to 1983, went on the auction block for \$12,300. It gives me a special feeling knowing that this additional money is going to help wetlands."

"Each one of us who buys a DU commemorative issue firearm has his own special reason for the purchase. Some people get one primarily for display, others view it as an investment; but I think that 80% acquire their firearm due to its fine collectible nature. Most of the guns auctioned off in the year of their issue would cost between \$600-700, so if you own it and keep it unfired in mint condition, it is almost assuredly going to sell for \$1,000-1,200 on the market," said Billy DeJournett, who is responsible for coordinating some 170 DU events throughout Michigan with a stated goal of raising \$2 million this year for wetlands.

Information about joining Ducks Unlimited can be obtained by writing to Ducks Unlimited, Inc., One Waterfowl Way, Long Grove, Illinois 60047. Many local area chapters throughout the state have annual

fall dinners which can provide you with an opportunity to acquire a Ducks Unlimited commemorative firearm, as well as to join a local chapter and become more involved with saving our wetlands.

A recent canvass of Detroit metropolitan area gun shops by this writer found only two of the DU commemorative issue firearms available for sale at the present time, so limited numbers of these guns are filtering through to the general marketplace. There are also occasional listings for these firearms in the *Shotgun News*, a tri-monthly national publication billed as a "trading post for anything that shoots" (Snell Publishing Co., P.O. Box 669, Hasting, Nebraska 68902).

While many nonhunters decry the loss of wetlands, sportsmen who belong to Ducks Unlimited have joined together in a concerted, successful effort to preserve wetlands for future generations. In so doing, they have exemplified the meaning of good sportsmanship. ◆

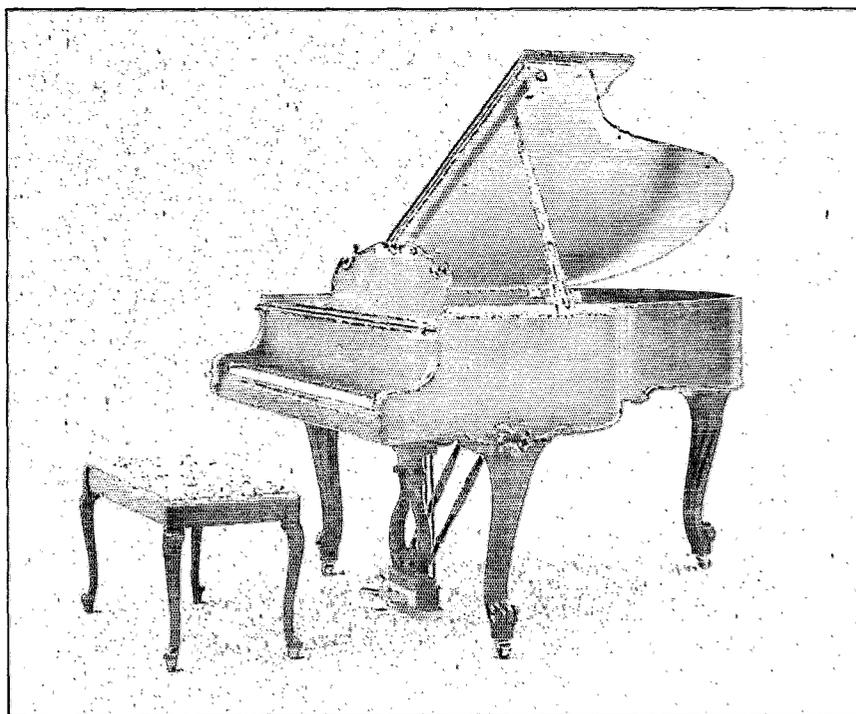
THE QUALITY OF THE INSTRUMENT

THE STEINWAY & SONS PIANO COMPANY, FOUNDED in a Manhattan loft in 1853 by a German immigrant named Heinrich Engelhard Steinweg and his sons, is based today on a ten-acre factory site in the northwestern corner of Queens, New York, in the area commonly called Astoria. Steinway Creek connects the property with the Bowery Bay and the East River to the north. The office door opens onto Steinway Place, and just a block beyond is Steinway Street, one of the main thoroughfares of the neighborhood. From the factory's south windows, you can see a bus depot operated by the Steinway Transit Company, and if you walk up the block a bit you can visit Steinway Auto Body, the Steinway Electrical Supply Company, and the Steinway Homing Pigeon Club.

This section of Queens was mostly farmland when the family began buying and building there, in 1870, but under their influence—particularly that of William Steinway, one of the founder's five sons—it became a busy community of mostly German-born tradesmen and their families. After only twenty years in the United States, the Steinways had firmly established themselves as the country's—and, many would say, the world's—pre-eminent piano makers, and they were quick to take up the civic and commercial activities that went with the role of successful New World businessmen.

When I first visited the Steinway & Sons plant, on a hot, sticky

by MICHAEL LENEHAN



morning, Peter Perez, then the president of the company, took me on a hurried tour of the premises. I recall very little of the tour's middle parts, but I was struck dumb by its beginning and end—the lumberyard and the loading dock, where I saw essentially the same things I would have seen a hundred years before. The lumberyard, just outside the south wall of the factory complex, was a most unimpressive sight. Perez told me that I was looking at more than a million dollars' worth of wood from many faraway places, but all I saw was stack after stack of boards discoloured by the elements; to my unschooled eye, they looked unfit for a little boy's treehouse. Seconds later, however—or so it seemed—I stood on the loading dock, at the north end of the factory, and there I beheld a Steinway model D, the eight-foot, eleven-and-three-quarter-inch, \$28,000 concert grand piano on which the company's coveted reputation rests. It seemed to me a sculpture. This was the model played by Josef Hoffmann, Vladimir Horowitz, and countless other great artists. The pianist and historian Arthur Loesser, a man not given to syrupy enthusiasms, had once described its sound as "a tone that craved to stream out of itself, to blend with all other tone, to merge ecstatically into a universal ocean of tone." According to a much-repeated estimate made years ago, it comprised some 12,000 parts, from inch-long bits of maple to a 340-pound plate of cast iron. It had taken nearly a year to build and had passed through the hands of more than 200 workers. None of these facts, however, impressed me as much as the look of the thing: the sinuous curves of its open top, the bold diagonals of its bass strings; its satiny black lacquer, vivid red felt and cloth, brilliant white keys, and lus-

trous brass-coloured metal. It reeked of dusty, weather-beaten wood, and I returned the next day to see how it had been done.

On August 21, 1981, I went to the fourth floor of the plant to meet a few parts: a rim that had been constructed in early February; a soundboard that had been finished in June; a cast-iron plate that had been delivered from a foundry in Ohio at about the same time. A model D—its name would be K 2571—was about to be constructed from these parts and thousands of others, and I planned to attend the creation. A supervisor on the floor heard of my intention and amused himself with it. He made a few quick mental calculations and announced, grinning, "You'll be with us for Christmas!" I was.

Wood, Glue, and A Large Hunk of Metal

THE WOOD THAT IS TRANSFORMED INTO A STEINWAY model D is of several different kinds, each with its own characteristics and purposes. Yellow poplar, which is soft and relatively cheap, is used as the "core wood" of such flat, tablelike parts as the piano's top; it is veneered with mahogany to give an attractive appearance. Maple is used where extreme hardness is necessary—for example, in the pin block, also called the wrest plank, which must hold the tuning pins tight against the tension of the strings, and in the action, whose hundreds of tiny moving parts must be machined to precise tolerances. Sitka spruce, light in weight and high in strength, is used for structural cross braces; also, because it has long, parallel fibers that vibrate freely, it is used in the soundboard, the thin panel inside the case that amplifies the vibrations of the strings and projects their sound into the air.

Before these woods can begin their year-long journey through the factory, they must wait outside, drying and curing, for nine months or more. Warren Albrecht, Steinway's lumber buyer and wood technologist, told me that some of the lumber arriving in the yard is actually up to 80 percent water. The water has to go. Wood expands and contracts as it takes on and loses moisture; before being fashioned into parts that will fit together, it

must be dried to a water content of about 6 percent, to minimize the possible changes in dimension. Breathing the New York air for several months is the first of two drying steps; despite rain and snow, this reduces the wood's water content to about 25 percent. Wringing out the remainder usually requires several weeks of kiln drying, in cavernous rooms where temperatures of up to 160 degrees Fahrenheit shrink the lumber to about

nine-tenths of its original volume.

After drying, the wood goes to the crosscut department, on the first floor of the factory, to be prepared for the woodworkers. Here the discoloured surfaces are planed away—the wood looks new again. Boards are cut to convenient lengths according to their destinies, and all sections containing knots and other intolerable imperfections are thrown on the scrap heap. Another third of the lumber's original volume is lost in this way. The scrap goes into a wood-burning boiler that supplements the plant's conventional oil furnace. All told, as much as 60 percent of the lumber Steinway buys either evaporates or goes up in smoke. The rest goes into pianos.

In various departments on the first and second floors of the factory, the wood is transformed from boards into rough approximations of piano parts. A naif in the ways of woodworking, I found in these departments the answers to questions I had never thought of asking. For example: given that maple trees grow up and down, as a rule, how does one obtain the curvaceous contours of a grand piano's rim? If the top of a piano measures roughly sixty inches at its widest point, does one need a five-foot-thick poplar tree to make it?

In a word, the answer to these questions is glue. The block from which a model-D leg is carved is made of two pieces of birch glued together. The large sheet of poplar that becomes a top is simply fifteen to twenty boards glued together along their lengths. Much of the gluing is done on gangly "glue wheels," which look vaguely like giant metal Rolodexes; their "cards," a dozen or so per wheel, are clamp assemblies that hold the pieces of wood in place while the glue sets. The blocks and panels that result are slapdash—irregularly shaped, and patterned with streams of hardened excess glue—but when they have been planed and sanded the seams virtually disappear, and the pieces look almost as if they had

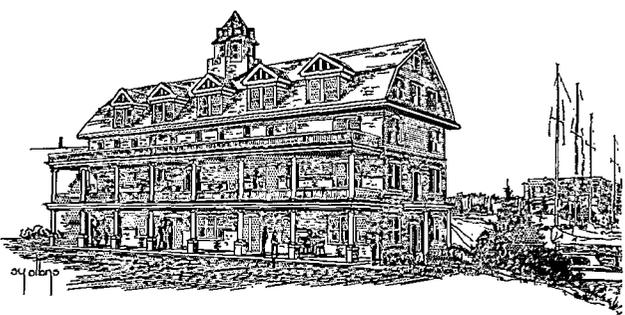
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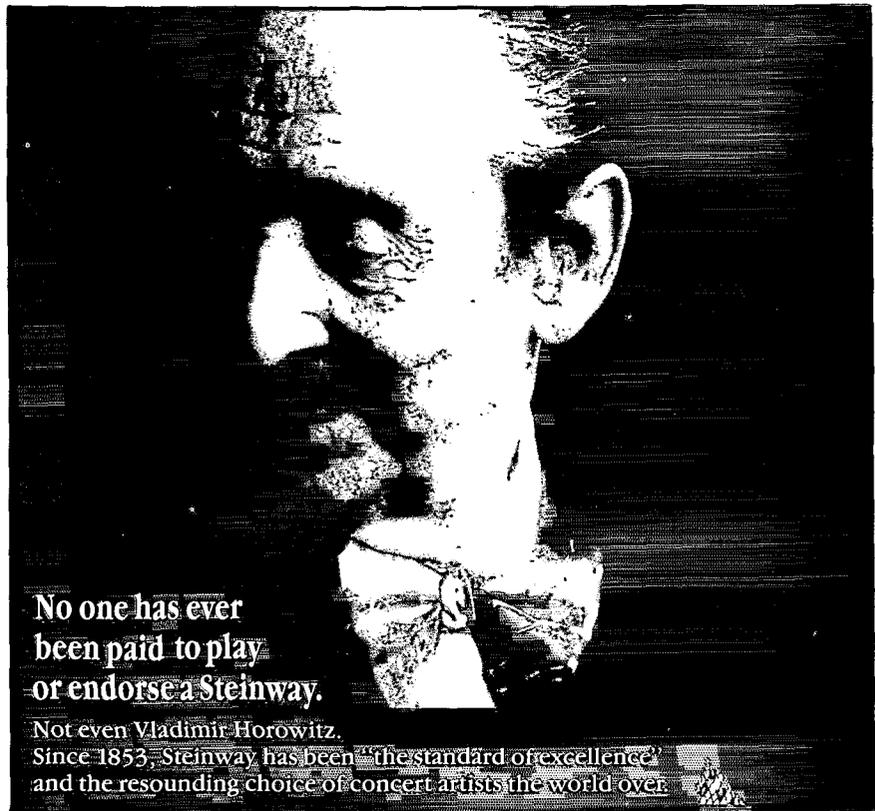
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been cut whole from oversize trees.

Having heard comments around the factory about the difficulty of obtaining wood in convenient sizes, I asked Warren Albrecht if this gluing of blocks and panels was a traditional woodworking practice or a new one made necessary by the limited sizes in which lumber is available today. He answered that it was a little bit of both. "We don't have the selection of trees we used to have, because trees of the quality we need take, let's say, a hundred years to grow to full size; they don't grow them to full size anymore. So the boards are getting narrower, and we probably have to put more boards in a panel than we used to. But woodworkers have pretty much always glued up panels. The concept itself, I guess, has been around for the entire history of the piano: You have to do it, for certain items."

Albrecht went on to correct the mistaken assumption implied in my question: that a built-up block or panel is weaker, less stable, or somehow inferior to a piece of wood cut solid from a log. "The glue is stronger than the wood," he said. "If you do a proper job of gluing a panel and then try to break that panel, you'll find the wood is going to break rather than the glue joint. Gluing also helps because any one board might have a tendency to, say, shrink or swell more than another board. By putting boards of varying characteristics together, you can compensate. You'll get an overall average of stability."

The most difficult gluing job in the creation of a Steinway—and the most spectacular, a favourite on the factory visitors' tour—is the construction of the rim. Actually there are two rims: the outer rim, the piano's exterior wall; and the inner rim, a shallower interior wall that forms a ledge to which the cast-iron plate and the soundboard are attached. Most piano makers build the two rims separately: they make the inner rim first, build the



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Boards of like width are glued and tongue-jointed to a length of twenty-two feet, which is roughly the piano's perimeter from the bass side around to the treble. There is no left and right in a piano factory, only bass and treble.

piano's works onto it, and then glue the outer rim around it. Steinway builds the inner and outer rims together, as a single piece, which makes for stronger, more integral construction, perhaps a better sound, and certainly a lot more work.

The rim begins as quarter-inch-thick slats of maple, which arrive at the lumberyard in various lengths and widths, none of them appropriate to the task. Some of the slats must be "paneled," or glued along their lengths, to a width of about twelve and one-half inches—the approximate depth of the model D's outer rim. Others must be "ripped," or sawed along their lengths, to about half that width—the inner rim. Boards of like width are glued and tongue-jointed to a length of twenty-two feet, which is roughly the measure of the piano's perimeter from the bass side around to the treble. (There is no left and right in a piano factory, only bass and treble.) Typically, a "book" of boards—one rim's worth—consists of nine narrow maple boards, five wider ones, and four layers of other types added for strength and decoration. At this point the rim wood is about 10 percent water, instead of the usual 6. The extra moisture is needed for pliability, because the eighteen layers of wood, some three and one-half inches thick in

all, are about to be coerced—bent, shoved, and grunted over—into the impossible curves that make up the shape of a grand piano. Not one at a time, but all at once.

This happens in a large basement room where eight massive piano-shaped forms of steel, their perimeters fitted with gargantuan screws and clamps, stand along two walls, almost like instruments in a showroom. These are rim-bending presses, the tools of the maple's fate. The model-D press goes into service most mornings at 9:45, when the rim-department crew returns from its coffee break. As a special precaution—one of many taken throughout the factory for the model D—one man stays behind at break time to mix a new batch of urea-resin glue, which is most effective when it is fresh.

The crew of six, some with glue buckets, rags, and brushes in hand, line up in single file along a narrow bench about two feet high. At one end of this bench is an automatic glue applicator, a wringer-like machine through which the department's foreman, Ralph D'Alleva, feeds the wooden layers one at a time. The long boards have been scored on both sides to give the best possible gluing surface. They have also been arranged so that the "inside" of one board—the side that grew closest to the center of the tree—faces the "out-

side" of the next; each layer will thus counteract the warping tendency of its neighbour. As each board emerges from the gluing machine, the workers line it up on the bench. Some spread glue over spots the machine has missed, and one cleans excess glue with a wet rag. D'Alleva yells "Glue!" and a man appears at his side with a bucket, emptying it into the machine. The work is hurried. Once the glue is applied, the crew has twenty minutes to get the wood clamped into the press. In the old days, when they used hot glue made from animal matter, they had even less time.

Within a few minutes, the "book" has been assembled and aligned on the bench, the wider layers of the outer rim on top. Now the crewmen, protecting their hands with thick sheets of sandpaper, lift the heavy mass of wood and struggle hurriedly with it to the press. Starting at the front, or keyboard end, of the piano, they lay and clamp the book first along the straight bass side of the press—the easy part. Next, however, comes an extremely difficult part, the virtual ninety-degree bend at the back. D'Alleva says, "All right, start movin'," and there follows a flurry of heaving, shoving, and pulling against the wood's desire to remain straight. A few men apply clamps and tighten screws with T-bars bigger than tire irons. Another evens the layers with a block of wood, setting it against their edges and pounding it from above with a large hammer. The block he uses is itself a section cut from an old laminated rim—a reminder, perhaps, that this crazy process will really work, that the wood will stay in place once the glue dries.

The wood's resistance increases as the men wrap it around to the treble side of the press. One of the crew takes up a wooden lever about five feet tall, shaped roughly like a lowercase letter *b*, and, as a couple of others pull the last section of rim into place with a block

and tackle, he and a few mates apply the bulbous end of the lever against the wood and press it into the graceful curve near the front of the piano. They look remarkably like the Marines who raised the flag over Iwo Jima. "Push!" "Get it!" "Once more!"...

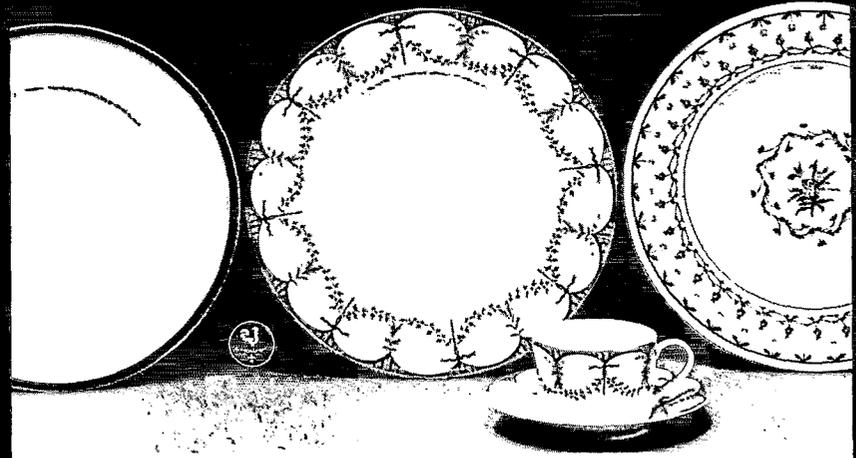
"Okay!" Suddenly, the frenzy subsides. The rebellious wood is locked safely in the press. A couple of crewmen casually tighten clamps, and the rest walk off to their next task.

The rim of K 2571 was bent in this fashion on February 6, 1981. The next workday, it was removed from the press, upended, and placed in a brace that kept its ends from flying out. It spent ten weeks in the humidity-controlled rim-bending room, during which time the maple's water content was slowly reduced to about 6 percent. By then, the wood had "forgotten" its original shape. In April, it was taken to the frazing department, where workers sawed, planed, and sanded it to specifications, and from there it went to the case-making department, where cross braces, a key bed, and a pin block were installed. Now a "case" instead of a "rim," it went in June to the lacquer department, where, except for very rare special orders, each model D receives five coats of functional, basic black.

At about the same time the lacquering began on the fourth floor of the factory, a soundboard and a cast-iron plate were taking shape on the first and second floors. The soundboard's function is to amplify the sound of a slender string into a sound capable of filling a concert hall, and every detail of its construction is aimed at maximizing its ability to vibrate. The wood is an expensive grade of Sitka spruce, with no fewer than ten grains, or growth rings, per inch. It is sawed from the log so that its grain lines—and thus its vibrating fibers—run straight along the length of each board. The soundboard panel, made of about twenty boards glued together

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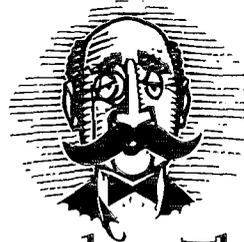


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along their lengths, is thinned in places, like the face of a fine violin, to encourage movement. Finally, the most important, the board is made to bow out slightly in the center: the bridge, the long, snaky strip of laminated maple on which the strings will rest, is affixed to the top of the panel, and ribs are affixed to the underside, such that the board is distorted into a slight crown, increasing its ability to pro-

ject sound waves into the air.

The cast-iron plate, made by the Wickham Piano Plate Company, of Springfield, Ohio, arrived at the factory an intricately shaped but roughly finished hunk of dull gray metal. Workers in the plate department, on the first floor of the factory, ground down its rough edges, smoothed its surface, painted it gold, and buffed it to a soft, brassy luster. Also, with the guid-

ance of templates prepared and maintained by the engineering department—"patterns," they are called—they installed the pieces that would later determine the crucial placement of the strings: the agraffes, the guideposts through which the strings emerge at the front of the piano; and the hitch pins, around which they loop in the back.

Custom Work

STEINWAY'S MANUFACTURING METHODS ARE CAREFUL and traditional, but they are not primitive. In the rim-bending room, where a century ago the use of hot animal glue required that grand-piano rims remain locked in their presses for the better part of a day or more, synthetic glue is now cured by high-frequency heating, allowing most rims to be removed in little more than an hour. (The high-frequency curing is not necessary in the case of the model D, which is produced at a rate of fewer than 200 a year.) In the plate department, which once ran chiefly on steam power and elbow grease, paint sprayers and electric grinders abound. Where the soundboards of old were shaped by patient craftsmen with hand planes, giant planing and sanding machines now do the job automatically.

This modernization, however, has been confined largely to the areas where individual parts are made. On the third and fourth floors of the factory, where the parts begin coming together for assembly, the machines and up-to-the-minute industrial techniques fade into the background. To a remarkable extent, Steinway has eschewed the assumption that piano pieces can be made to specifications and fitted together interchangeably. It is much more common for parts to be built originally to excess dimensions, so that they can be painstakingly matched one to the other by the same means used in the 1800s—human hands, eyes, and sweat.

The fourth floor of the factory

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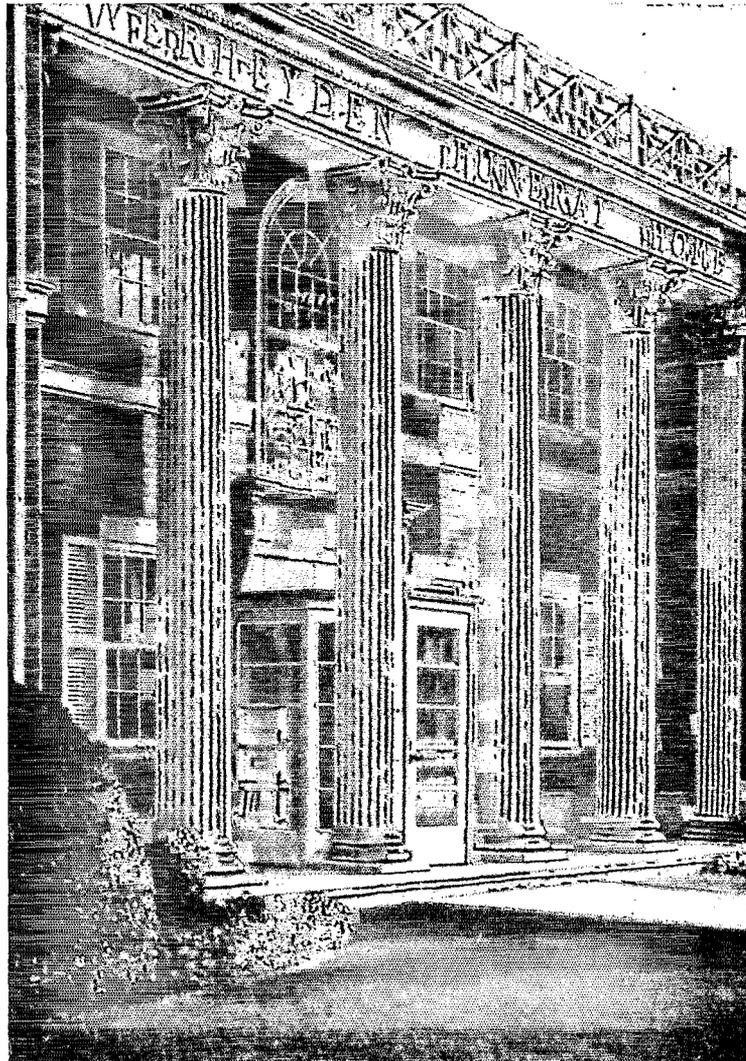
SKYWALKS CONNECT BUILDINGS

is the home of the "belly" department, which performs one of the first, and one of the most critical, in a long line of custom-fitting operations. The title of the job's description makes it seem a rather simple affair—to fit and glue a soundboard into the case—but it actually involves the installation of several ancillary parts and takes roughly eight hours, usually over the course of two days. The bellyman who worked on K 2571 was Valentine Toussaint, an immigrant from the Caribbean island of Saint Kitts, and he was something to see. A lithe, muscular man of thirty-four, wearing a rugged leather apron to protect his trousers and a headband to keep the sweat out of his eyes, he stalked the perimeter of the piano with the single-mindedness of a man possessed. Like most Steinway hands, he is paid for speed, on a piece-work basis. More than most, however, he obviously comes to the factory to make money. At one point well into the job, he opened a locker, popped a few pieces of candy into his mouth, and announced that he was taking a break. He was back at work before three minutes had passed. The job comprised long sequences of minute, interdependent steps, and because it involved considerable gluing, he worked on two pianos at once, moving to one as the glue set on the other. Despite this, he never had to pause to consider his next move. The tools he needed always seemed to be right at his fingertips. His drill always seemed to have the right bit in it. Joe Pramberger, Steinway's vice president in charge of manufacturing, passed Toussaint's "station" on a walk through the factory and stopped for a moment to watch. "Look at him," Pramberger said in a low tone of admiration, "he doesn't waste a move." Pramberger pointed out a long row of cubbyholes, each containing one tool, on a workbench behind Toussaint. "See those tools he's got back there? Move one of them and you'd throw his whole routine off."

Determining the height of the bridge—or "taking the bearing," as it's called at Steinway—was the most critical part of Toussaint's job.

To take the bearing, Toussaint arranged the soundboard and plate in the case as they would fit when glued and bolted in permanently, then produced a small wooden box from which he took a few lengths of green string and several "bearing blocks"—thin rectangular pieces of

metal, smaller than postage stamps, each marked with its thickness. He ran one of the green strings through an agraffe, across the bridge, and back to the rear of the plate—as though it were a true piano string. He placed a one-millimeter-thick bearing block on the plate and held the string down on it with his finger. The string thus rose from the agraffe to the bridge, and from there descended to a point one mil-



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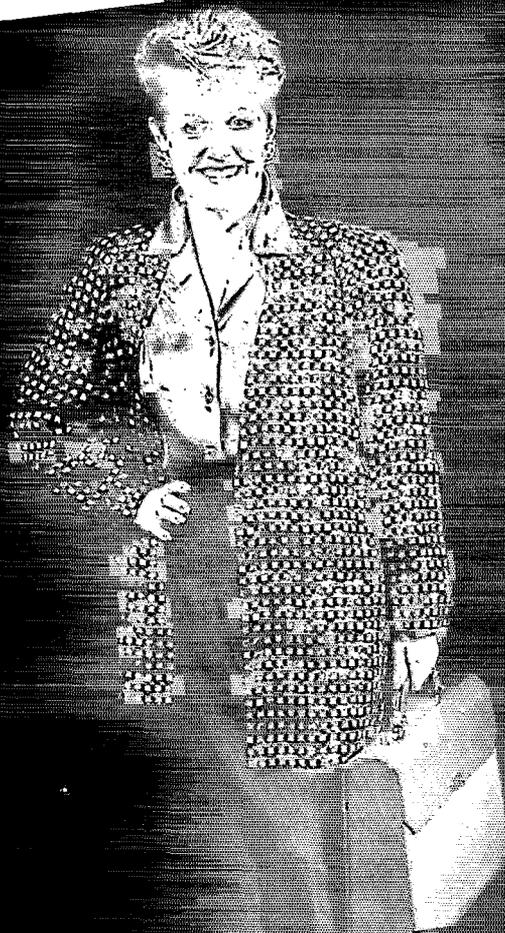
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limeter above the surface of the plate. Toussaint's object was to adjust the bridge so there would be no rise and no descent. Later, when the piano was strung with wire and no bearing blocks, this would give just the right amount of rise and descent—the right amount of pressure.

With a thick handsaw, Toussaint made a shallow gash in the bridge's cap, passed the string through it, peered at the string, wiggled it around a little, and deepened the gash, continuing in this fashion until he was satisfied that the string was just resting on the bottom of the gash, with no upward or downward deflection. Then he blackened the bottom of the gash with a lead pencil. After performing this operation with different-sized bearing blocks at fourteen different "notes" from the bass side to the treble, he had fourteen black gashes on the bridge. He hoisted the plate, removed the soundboard, and hand-planed the bridge until the pencil marks just disappeared. Presumably, the bridge was now precisely the right height.

Plenty of work remained, however, before Toussaint would know for sure. He drilled holes in the bridge for the bridge pins that would guide the strings across it. He painted the top of the bridge with lubricating black graphite, then chiseled notches in it, by hand, so that each string would come in contact with only a carefully defined section of wood. He hammered the copper-colored bridge pins in, 486 of them, again by hand, and filed down their tops—twice. About two hours after taking the bearing, he was ready to glue the soundboard to the top of the inner rim. He lifted the board out of the piano and placed it in a "steam box"—a heated locker—a few yards from his station. He closed the window behind him, and, without any signal that was apparent to me, the man at the next station closed his window and appeared at Toussaint's side with a glue bucket in hand. Has-

tily, the two brushed hot animal glue onto the inner rim. The glue, which is useless once it begins to cool, was the reason for the haste, for the steam box, and for the closed windows—even though it was August. When Toussaint set his brush down and hurried to the steam box of the soundboard, two more workers materialized, one of them dragging a cart holding more than forty large C-clamps. Toussaint slapped the board into place, and all began clamping and tightening. When it was done, no more than a couple of minutes later, the helpers disappeared as quickly as they had come.

The glue was allowed to set for several hours. After removing the clamps and performing a few final tasks, Toussaint bolted the plate into place over the soundboard, and reached once more into his little box of green strings and metal chips to check the bearing. It had been six hours since he had first threaded those strings through the piano, and much had happened to K 2571 in the meantime. I was amazed to see that now, as he threaded them again, they still lay perfectly flat across the bridge. I felt like exclaiming, "It worked!" I recorded this sentiment in my notebook, and when I looked up, Toussaint was bent over another piano.

TWO WEEKS LATER, AS VAHE FESDJIAN INSTALLED A set of 243 strings of K 2571—one each for the lowest eight notes, two each for the next five, and three each for all the rest—workers on the floor below him prepared the piano's action, the device that would impart to the strings the energy of the pianist's fingers. This device is the essence of the piano: when the reference books say that Bartolommeo Cristofori invented the instrument sometime around 1700, they really mean he invented the action. The rest, after all, was just wood and wire, things that could be found on any harpsichord or clavichord.

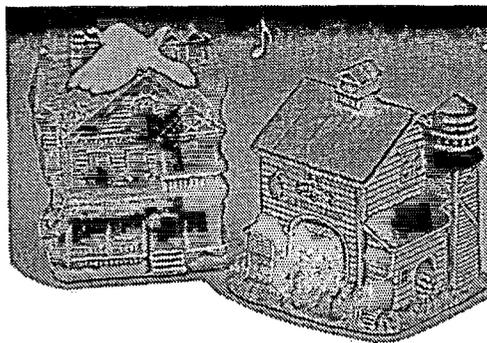
The modern grand action is a marvelously complicated device, a

contraption of wood, felt, leather, spring wire, and small bits of metal that must accomplish a bewildering variety of functions simultaneously. First, it must multiply the motion of the key in both speed and distance: the hammer must move farther and faster than the key does. Second, so the hammer will not remain pressed against the strings if the key remains depressed—thus muffling the sound it has created—the hammer must be thrown free from the rest of the action, so that it travels independently over the last fraction of its path and rebounds immediately after striking the strings. Third, the hammer must not bounce back up to the strings with its momentum; the action must catch and hold it as it makes its downward arc. Fourth, because the player will want to re-strike a note without waiting for the key to come back up, or without having to lift his finger entirely off the key, the part that propels

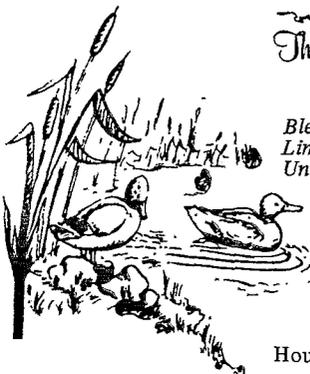
the hammer must return to its original position, ready to strike again, while the hammer itself and the rest of the action are still in motion. Meanwhile, the damper that has been sitting over the strings, preventing them from vibrating in sympathy with other notes, must be lifted so the strings can sound cleanly, and must fall back promptly to cut off the sound when the key is released—unless the player *wants* the sound to continue after the key has been released, an eventuality that must also be taken into account. Finally, of course, the action must do all this without making the slightest sound of its own.

Most piano manufacturers buy their actions ready-made from suppliers to the trade. Steinway buys actions for its upright pianos, but all its grand actions are made in the Astoria factory, mostly in two long, narrow rooms on the second and third floors. These rooms are the domain of John Scalera,

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the action-assembly foreman, who hired on at Steinway shortly after arriving in the U.S. from Italy. He had a cousin who was employed in the mill department. Scalera spends most of his working day walking the aisles of the department, solving problems, answering questions, and peering into the innards of recalcitrant woodworking machines.

The action parts are joined by tiny metal pins, each pin constitut-

ing a hinge, or "action center," around which the parts must move freely. A set of eighty-eight finished "repetition" assemblies is then screwed into one side of a metal frame, and a set of eighty-eight independent hammer shanks into the other. Finally, the shanks are fitted with felt-covered hammerheads, manufactured in a separate department adjacent to the action rooms. Here again, Steinway

departs from conventional practice by making its own hammers, for both grand pianos and uprights. The felt strips and wooden slats from which the hammerheads are made are tapered from one end to the other, with the result that the shape of the hammers changes from the bottom of the scale to the top—from plump, pear-shaped masses of felt to thin, hard, felt-covered sticks. The strings at the treble end of the piano are very short and rigid, and it is difficult to coax much sound from them; the graduation of size and shape in the hammerheads is one of several measures taken to even the responsiveness of the instrument across the scale.

K 2571's action was finished on September 16, when Jorge Nieves inspected and regulated it to ensure that its parts would move the way they were intended to. When he dispatched it to the finishing department, to meet the rest of the piano, most of the instrument's major parts were complete, and things began coming together rapidly. On September 24, Eddie Carrasco matched the action to a set of keys manufactured by Pratt, Read & Company of Ivoryton, Connecticut. Then, in a woodworking operation no less exacting than the bellying job, Carrasco fitted the key-action assembly into the case in a way that accommodates two impossibly contradictory demands. So that the wooden frame on which the keys rested would not clack against the case's key bed in fortissimo passages, the two surfaces had to fit so snugly against each other that they would act as virtually a single piece of wood. At the same time, the entire key-action assembly had to be able to move about an eighth of an inch toward the treble side of the case when the left, or "soft," pedal was depressed, so the hammers would strike only two of three unison strings in the three-string notes, and one of two in the two-string notes. Carrasco achieved this miracle by hand-planing the

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wooden surfaces in a convoluted arrangement of concavities, convexities, and clearances. It was custom work.

When he was finished—when, in the words of his foreman, Tony Fernandez, the action and case were “man and wife”—workers in the grand-finishing department made the union irrevocable by installing wood blocks and hardware around the inside perimeter of the case to hold the action and guide its motion. On the morning of October 16, K 2571 was wheeled into a sound-proofed room and subjected to the “banger,” an eighty-eight-fingered robot that played a rumbling composition of almost unbearable atonality, striking each key some 10,000 times in a span of forty-five minutes; then Paul Juganaru spent about eight hours fusing with the keys and broken-in action. On October 21, after being tuned for the first time, the piano went to the work station of Earl Baldwin, who made and installed a set of dampers, and from there it went to the rubbing department, where its shiny, sprayed-on coat of black lacquer was reduced, largely by hand, to a smooth, dull softness. On November 3, almost nine months after taking shape in the rim-bending room, K 2571 finally looked and worked like a Steinway. Now all that remained was to make it sound like one.

On Monday, November 16, when K 2571 was wheeled into the workroom of Raymond Parada, most of the elements that would contribute to its sound were irrevocably in place. The soundboard wood had been selected and shaped months before. The bridge bearing was set. Most of the details of the scale had been determined, and so had the myriad fine points of construction—the quality of this gluing job, the precision of that fitting job, a thousand decisions made in haste through winter, summer, and fall. The piano sounded lousy. Raymond Parada played a few notes on it for me, then took me outside his room to



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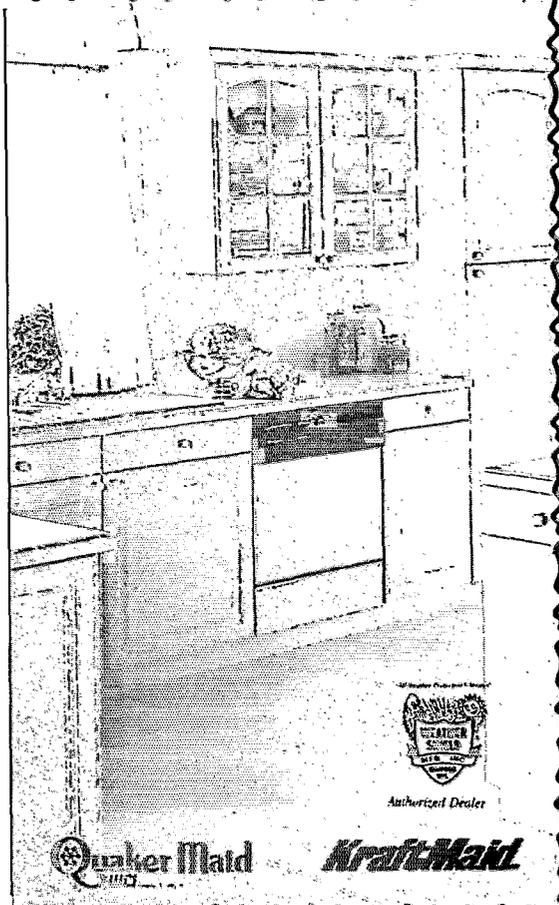
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hear a piano he had recently completed. Compared to the rich resonance of the finished piano, K 2571 was rinky-dink. Some notes buzzed, others faded too fast. None seemed loud enough. "There's nothing there," Parada said. But, he assured me, "by the time I'm done it will have a lot of power." Parada would add almost nothing to K 2571—a few pieces of paper, small pile of lead weights, several ounces of lacquer—yet he would spend about twenty-five hours with the piano, more than any other single worker. A tone regulator (one of the "aristocrats of the factory," in Henry Steinway's words), he would transform the piano from potential to reality. Or, as Parada might say, from a machine into an instrument. He would "make the tone."

What this means exactly is difficult to say.

The concept of tone is impossibly nebulous, and so, as a result, is the job of the tone regulator.

Physically, the mysterious part of the job, called "voicing," is a fairly simple matter of hardening and softening the felt of the hammers—hardening by impregnating it with a "juice" made of lacquer and lacquer thinner, softening by picking it with needles to separate its fibers.

Given a certain level of quality in construction, sound, and touch, what artists seem to want most from a piano is range—*piano e forte*, the ability to produce the most delicate passages and the most thunderous. At Steinway, a large grand piano is most likely to be deficient in the *forte* department when it reaches the tone regulator, and to correct this deficiency he must harden its hammers with lacquer. But as the hammer felt absorbs lacquer, the sound it produces, in addition to becoming louder, becomes less "mellow" and more "brilliant." Beyond a certain point—a point that varies from one piano to the next, depending on numerous variables of construction—further volume is accompanied by an unpleasant metallic tone, one that is noticeable and grating to the ear even in soft passages. At this point, the piano is "giving back all it can give." The tone regulator's job is to identify this point and bring the piano to it; to make the piano as "brilliant" or "powerful" as possible without destroying all its "warmth" or "roundness." Of course, one regulator's idea of what is unpleasant may differ from another's, and it may even change from day to day. But pianists also differ, and they have their moods, as well as needs that vary according to the materials they intend to play and the hall they must play it in. In the end, as long as the pianist is free to choose from a number of pianos, it all works out.

Raymond Parada, who regulates about half the 150 to 170 model Ds that come through the New York factory every year, explained it to me this way: "Sometimes you get a piano that is nice and even and mellow at the same time, and you will disturb it too much if you try to make it brilliant, make the hammers hard. It gives you the feeling that it's better the way it is."

While most of Steinway's tone regulators are of Italian ancestry, Parada is "Spanish, from Spain." He was born in the United States, but his parents took him back to the old country when he was two or three, and by the time he returned he was a young man. Most of his colleagues in the Steinway aristocracy had risen to it slowly, coming up through several departments in the plant, but Parada was hired specifically to train as a tone regulator. He has been on the job for twenty-three years, and he handles many of the special assignments that come through the department.

When Parada began working on K 2571, I asked him if he would tell what sort of piano it would turn out to be, or if he knew yet what he would try to do with it. He said that the hammer felt was a little too soft for his taste, but not so soft that he was ready to relegate the piano to the ranks of the mellow. "We'll have to see," he said. "This one, I'm gonna try to bring it up. I like a little volume on the piano, so I like to make it a little harder. Some people do want kind of mellow pianos, you know, but I like them full—a true value. No half here, half there. That's what I'm looking for in life, in everything—true values."

Before he could set off on his quest, however, Parada had many hours of routine mechanical work to do. First, with a small file very much like a thick emery board, he rounded the hammers to a shape that twenty-three years of experience had burned into his memory. In the highest seventeen notes, the ones least inclined to sound powerfully, he cut small bits of felt and wood from the hammers to lighten them, so they would travel to the strings with greater velocity. (The level of the strings also lowers from the middle of the scale to the treble end, decreasing the distance that the hammers have to travel.) Then, sliding the action into the piano, he began the tedious, exacting process of reregulating its moving parts. Raising each hammer by

"Sometimes you get a piano that is nice and even and mellow at the same time, and you will disturb it too much if you try to make it brilliant, make the hammers hard."

hand and examining the way it met its strings, he made chalk marks on the keys to indicate errant hammers, then removed the action to make the necessary adjustments. His goal was to place each hammer and adjust its motion so that, in the three-string notes, for example, it would hit the three unison strings squarely, but move off one string entirely when the soft pedal was depressed. He had three different ways of doing this. He nudged the hammers one way or another by tapping their mounts with a hammer and chisel; they were screwed into the metal action frame, but the screw holes were oversize to allow for this adjustment. He also tilted some hammers, thus changing the plane of their arc, by inserting shims of gummed paper beneath their mounts, to one side or the other of the screws that held them in place. Finally, he "burned" some hammer shanks, heating them with the flame of an alcohol lamp to make them momentarily pliable and twisting them to the position he wanted.

Parada made these adjustments, and many other similar ones, without referring to any patterns. "I do it by ear, see. And everything I do here, I do eighty-eight times." Actually, he did everything no fewer than 264 times. Before finishing the piano,

he went through this routine on three separate occasions. Each adjustment had been made several times before the piano had reached his department, and each would be made several times more as technicians prepared the piano for use. This, Parada explained, was the consequence of using such a capricious substance as wood for precision moving parts. "If the action were made of steel, we would do it once and that's it. But this is wood, wood keeps twisting. It reacts to the temperature, the weather, even though it is seasoned wood. That's why the idea of checking and rechecking so many times—to make sure everything stays where it is supposed to."

As Parada worked on the action, he was visited by a trio of dignitaries—not an uncommon occurrence for him, because he, like the rim-bending room, is one of the highlights of the factory visitors' tour. The tourist this day was the pianist André-Michel Schub, who was being escorted by Peter Perez and vice president David Rubin, manager of the company's concert-and-artists department. Schub, a bookish-looking twenty-eight-year-old, seemed to be the artist of the moment at Steinway; an enthusiastic endorser of the product, he had recently won the quadrennial Van Cliburn Competition in Fort Worth, Texas, and had

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agreed to play a short recital for Steinway employees before Christmas. He and Parada chatted about a fine point of action regulating for a moment, and then David Rubin suggested that if the timing worked out, it might be a nice touch for Schub to play K 2571 — which by this time was known as the *Atlantic Monthly* piano — at the employees' recital.

After working on the action for about three-and-a-half hours, Parada removed it from the key frame and slid the keys into the piano to set their level. A small jig, a rectangle of metal that fits between the lip of a key and the top surface of the key frame, showed him that keys number one and eighty-eight were both at the correct height, so on them he set his "straight-edge" pattern — the ruler whose bottom edge rose to a crown of a thirty-second of an inch in the center. To check for low keys, he looked for light between the tops of the keys and ruler; to check for high ones, he tapped the stick gently across the outer keys and looked for any in the middle that moved. He raised and lowered the errant keys by adding and subtracting punchings of paper that fit between the keys and the key frame. The punchings were of five different colours, each representing a different thickness of paper. For the most part, Parada ignored the thinnest punchings and worked with the blue and white ones. Later, when I looked up the specifications for the punchings in the engineering department's bible, I learned that he had been discriminating between gaps of nine thousandths of an inch and gaps of sixteen thousandths. He did it visually, or, as he might say, "by ear."

A little after three o'clock — about seven hours after he had begun work on K 2571 — Parada rose from his seat and announced, to his audience of one, "Gentlemen, this piano is ready to be weighed." Lead weights had already been added to the keys, before they were matched to an action, but these weights gave only a rough approximation of the "touch" desired in the end. Now Parada would do the fine work, determining how much extra lead to add to each key, and where to place it, so the keys would behave as a pianist would expect them to. He reached into a locker and brought out a small, felt-lined box containing round lead reference weights, each marked with its mass in grams; these represented the pianist's fingers. Also in the box were several square weights, unmarked, of two different sizes; these represented the lead that would be added to the keys. With the key-action assembly on his workbench, Parada placed a fifty-gram reference weight on the front part of key number one, and a couple of the smaller, unmarked weights near the key's center. He moved the square weights back and forth on the key, substituted a large square for one of the smaller ones, tapped the action frame lightly with a closed fist, and kept fussing in this manner until the hammer rose slowly to its striking position under the weight of the fifty grams. Then

he removed the fifty-gram weight, replaced it with nineteen grams, and fussed some more until the hammer descended slowly to its rest position. He had to weight the key so that it would do both: rise with a minimum force of fifty grams; and fall whenever the force, or the pianist's finger pressure, fell to nineteen grams or below. When he had to compromise, he always favoured the fall, the idea being that the speed of the hammer's return is more important to the player than slight variations in the pressure needed to raise the hammers.

The 4:15 quitting whistle was long gone by the time Parada finished this chore, and the plant was dark and quiet. Before leaving for the night, though, he wanted to juice the hammers with his solution of lacquer and lacquer thinner. Later, he would apply the juice deliberately—three drops on this hammer, ten on the next—but for now he soaked the hammers indiscriminately. "I don't have to think now," he said. "I know this felt is pretty far off, pretty soft, so I'm gonna give it as much as it can take. I always do this at this time, so it dries overnight. This stuff smells horrible."

On Tuesday, one of the girls came and wheeled away K 2571's keys, to install the lead weights. Parada worked on another piano. On Wednesday morning the keys came back, and he spent most of the day reregulating the action, which had been thrown out of whack by the new lead. He also juiced the hammer felt twice on Wednesday, more carefully than he had before. First, with the action in the piano, he punched each key with his middle finger and marked with chalk those that sounded strong enough to him—by now, only six or seven of the eighty-eight. These he avoided as he applied the juice. On the treble hammers he squeezed the juice right on top of the thin felt coverings, but in the middle and bass sections he juiced only the sides. The felt that actually strikes the

string, he explained, should remain soft and springy; the hardening should take place below the surface. "When you play soft, you only hear the top of the hammer. If the top is metallic, that's what you hear. When you play hard, you hear the bottom of the hammer. If the bottom is solid, you got a solid sound. If a boxer, even if he is a heavyweight, is playing soft, the punch don't go no more than one inch deep, which is all padding in his glove. When he plays solid, it's like it makes no difference whether he's got a glove or not, because you feel the fist through. You understand? Excuse me, if I was speaking to you in Spanish I wouldn't have to use this simple example."

After quitting time on Wednesday, before juicing the hammers for the night, Parada slid the action into the case and punched the keys to check the piano's progress. Its sound was noticeably brighter. "It came up, huh? Wow, listen to that, that's really got a lot of power. Yeah, I think at this point I can tell you it's gonna be a good piano." On Thursday, he applied more juice to about twenty-five of the hammers, then pushed the piano out his door to be tuned. When it came back, about ten o'clock on Friday morning, he announced that the moment of truth had arrived. He was going to the bathroom.

"Maybe it's a routine, but every time I'm gonna make the tone, I do the same thing. I go to the bathroom, I refresh myself. I stick my head in the air, clean my glasses—in other words, kind of mentally get into it. Maybe it doesn't do a thing, but I feel it helps me to hear better. I don't come at it just like that, I kinda prepare myself."

When he returned, he seated himself at the piano and explained that in juicing the hammers gradually over the past few days, he had brought the felt about as far as it would go—not far enough, for his taste, but he didn't feel it could take much more juice without slip-

ping past the point of diminishing tone. Now he would try to make the tone consistent throughout the scale, so that equal pressure on different keys would produce equal volume. He would harden a few hammers only minutely, adding just a few drops of juice, and would soften others, picking their felt with a hand tool that held three sewing needles.

With the action in the piano, he played his monotonous melodies with his middle finger, covering four, five, and six notes at a time, playing most notes twice in succession, moving up and down the scale, sneaking up from both sides on troublesome notes that sounded more brilliant or mellow than their neighbors—4, 5, 5, 6, 6, 7, 6, 5, 6, 7, 7, 8, 9, 10, 9. Pulling the action halfway out of the piano and resting it on his lap, he attacked the overhardened hammers with a surprising amount of force, wielding his pick not from the wrist but from the elbow: ten strokes on his hammer, none on the next, three on the next. Then he slid the action back in: 9, 9, 10, 10, 11, 11, 12, 12, 11, 10, 9, 9, 10, 11, 12, 12. Most of the tonal discrepancies that seemed to concern him were inaudible to me.

In and out the action went for hours. Parada marked keys with chalk, juiced or picked or filed them, erased the marks, played some more, made more marks. He juiced a group of eight hammers, filed one. Filed one, picked another. Juiced seven, picked one. Eighty-three, 84, 84, 85, 85 86, 87, 88. He went over the action regulation for the third time. He lightly sanded the hammers to clean them, buffed the action screws to shine them. He liberally juiced the three highest notes. Just before three o'clock, about five hours after he'd begun, he said, "Now, my friend, the action is done, and so, as far as I am concerned, is the tone."

"So," I asked—as I'd been asking all along—"how do you like it? Is it any good?" Parada didn't seem

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to know what to say. "I think it's good," he said. "It could be maybe a little fraction more; I would like it to have a little bit more. This is no lemon, understand? It's just a matter of opinion. My opinion of today, maybe tomorrow I change it. I will say, 'Gee, this piano is much better than I thought.' But I think this is natural."

Late that afternoon, a stringer came to the tone-regulating department to replace K 2571's first three bass strings, which Richie Sera had marked as "dead" earlier in the week. Raymond Parada came back to the piano to hear the last three treble strings, which he feared would never have enough power, and expressed satisfaction that his final application of lacquer had done the trick. "They came up good," he said. Monday, the stringer came back and replaced one of the replacement strings. A man from the damper department also worked on the piano for a while, and replaced a broken wooden lever in the pedal mechanism that Parada had found a few days before. The final quality-control inspection—a rather cursory affair, since each worker in the line had depended and checked on the worker before him—took place on December 1. Two hundred and ninety-eight days after its maple had been bent in the rim department, K 2571 was finished.

Coming Out

André-Michel Schub did not select K 2571 for his pre-Christmas presentation. He might have, he told me, had he been choosing for a large space like Carnegie Hall, but this recital took place in the factory selection room—in four different shifts, to accommodate the more than 400 workers—and he didn't feel he needed K 2571's big, brilliant sound in such close quarters. He chose a piano with a rounder, mellower tone instead.

Fran Mohr, however, did choose it. He is the chief technician at Steinway Hall in Manhattan, and on a visit to the factory in December he took the piano off the selling block and appropriated it for use in the concert-and-artists department's New York bank of loaner pianos.

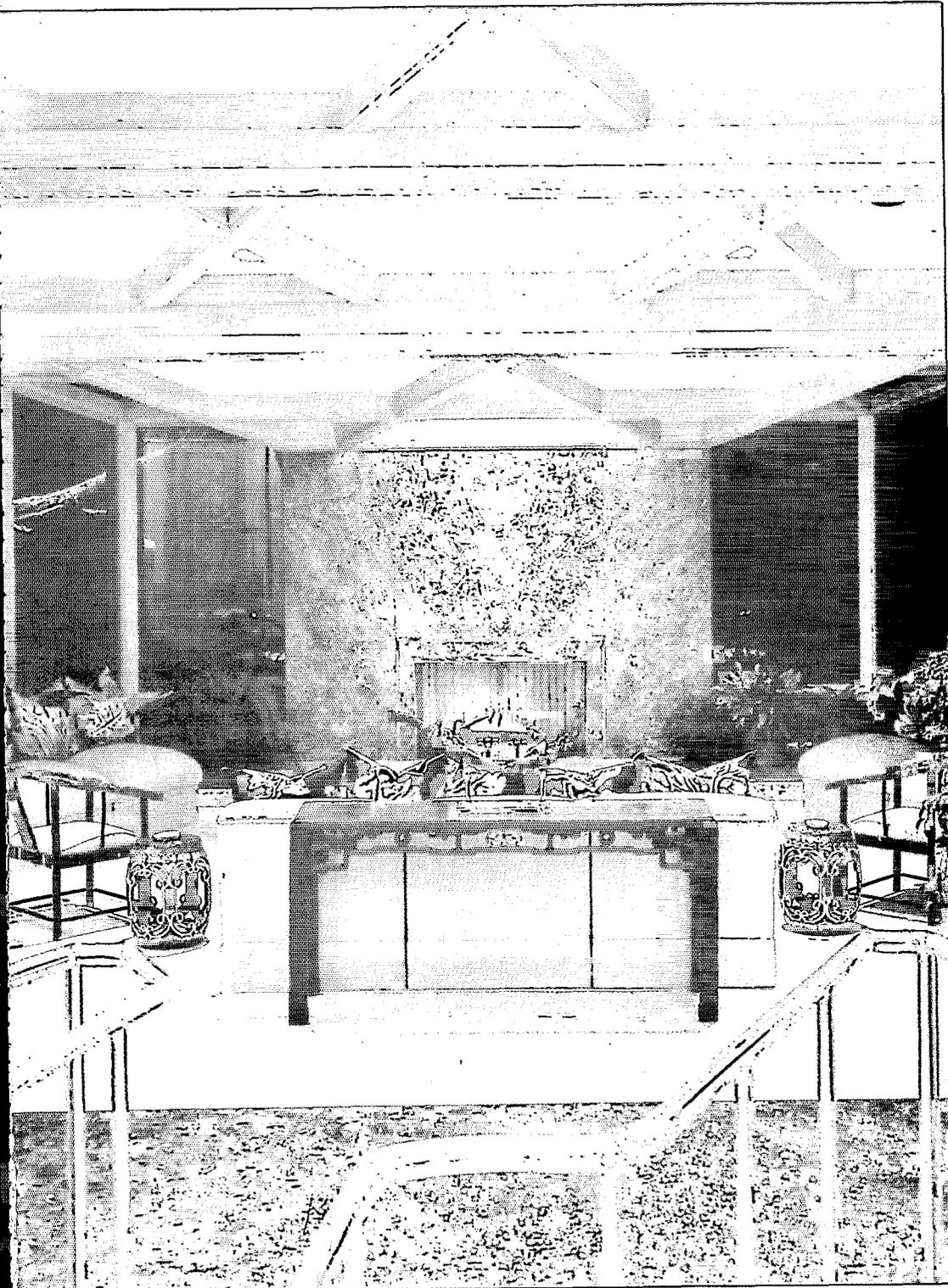
The piano's public debut, at Alice Tully Hall, was a January 31 concert by Rebecca Penneys, a thirty-four-year-old professor of piano at the Eastman School of Music. Penneys rehearsed on the piano the day before the concert, and afterward she told me it had taken her only twenty minutes to select it from about a dozen pianos offered her in the basement. She was surprised when I told her how new it was. "What impressed me about it," she said, "was its versatility. I like a piano that has a big dynamic range, so you can do all sorts of things on it."

At my invitation, Raymond Parada and his wife, Eugenia, attended Penneys's concert the next night. From our seats high up in the hall, the piano looked

continued on page 58

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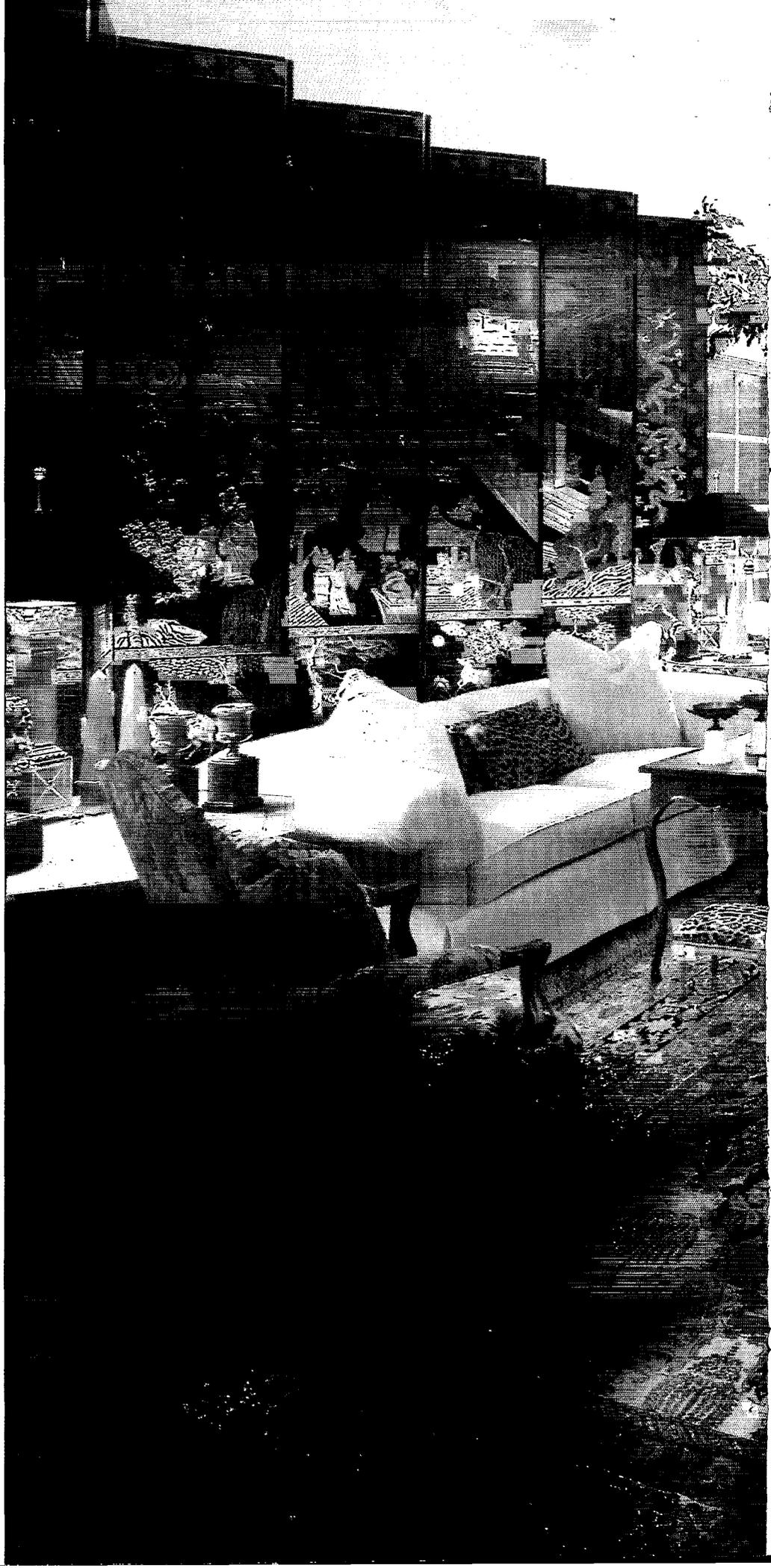


This is the living room of a contemporary home where every room was built on a hexagon grid. It features a marble fireplace, bronze tinted windows and bronze mirrored walls accented with antique, Oriental artifacts.

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rendered in monochromatic colours
and highlighted with an Oushak
Oriental rug.
Daniel Clancy, A.S.I.D, Designer.

Perlmutter-Freiwald Inc.

Photo by Glen Calvin Moon

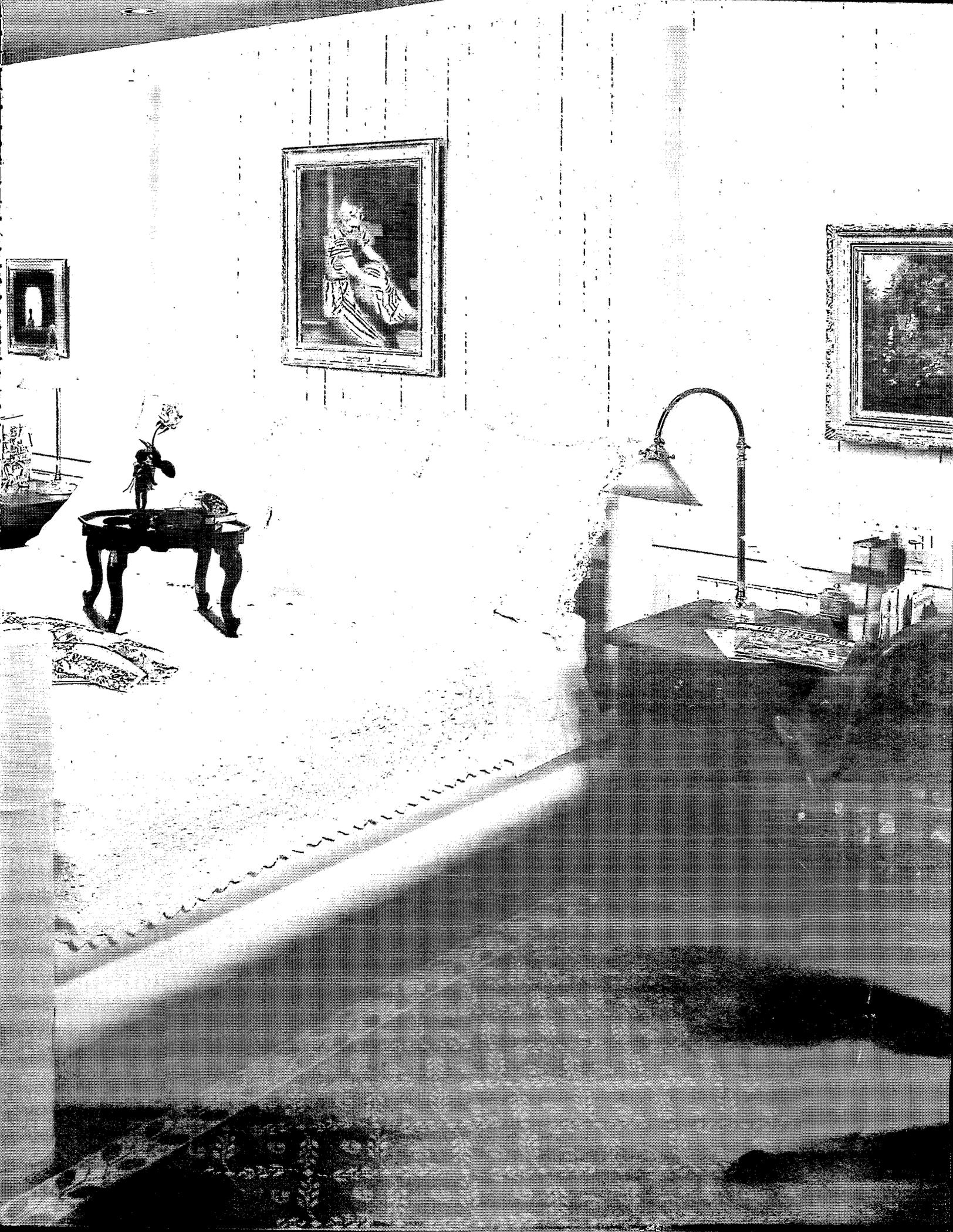




Primitive country and sophisticated city tastes combine to make this master bedroom light and airy. It is done in ivory and blues with touches of pink and green.
Linda Bruce, Designer

Curiosity Shoppe Ltd.

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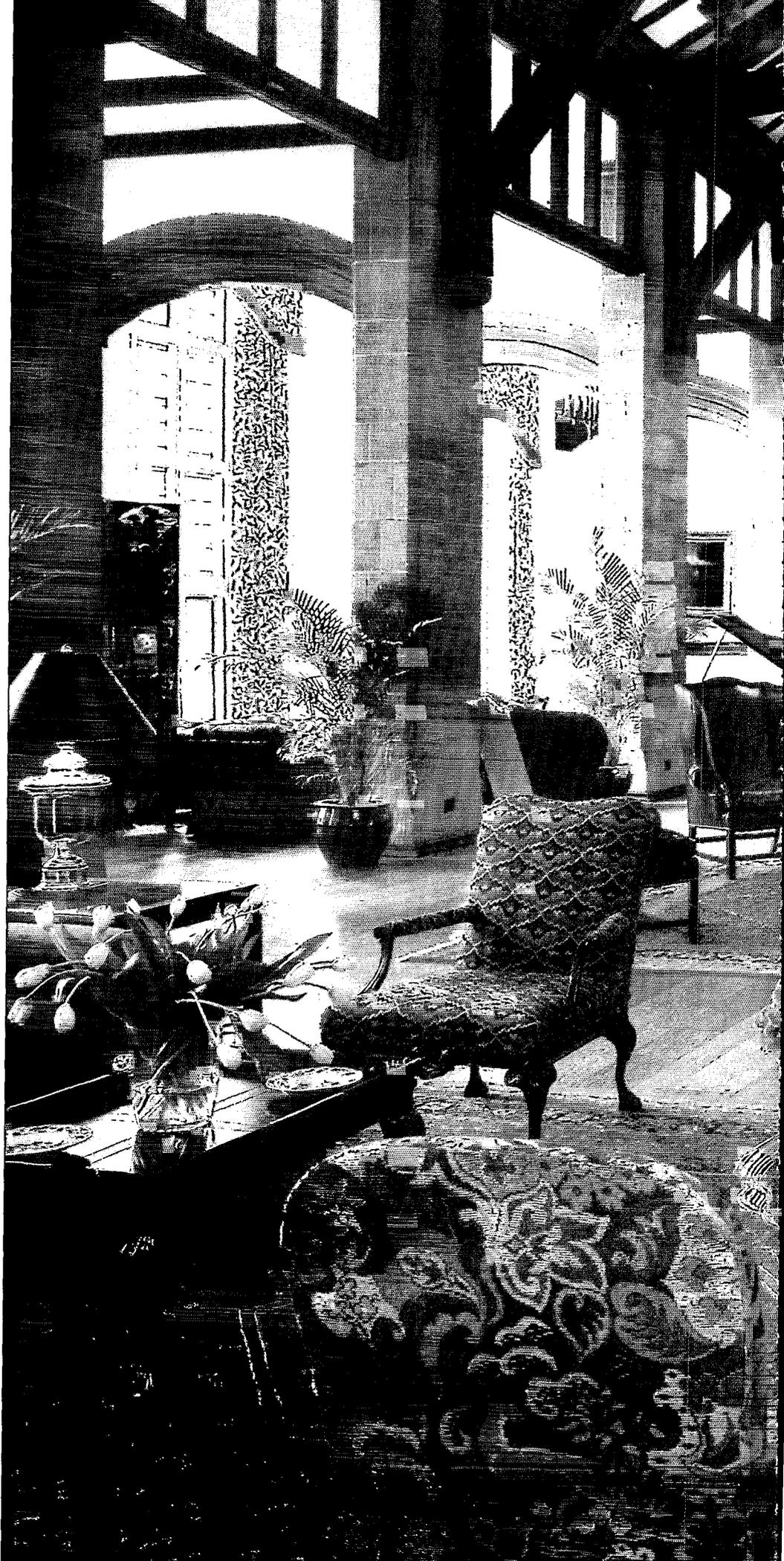
This 18th Century paneled library was done in transitional decor. Different textures of fabric and woods were used to soften the formality of the panelling.

Susan Winton-Feinberg,
A.S.I.D., NHFL, Designer

Walter Herz Interiors Inc.

Photo by Bruce Hubbard





Jewel tones of red, green and blue are the perfect touches for The Country Club of Detroit's Great Hall. Daniel Clancy, A.S.I.D., Designer.

Perlmutter-Freiwald Inc.

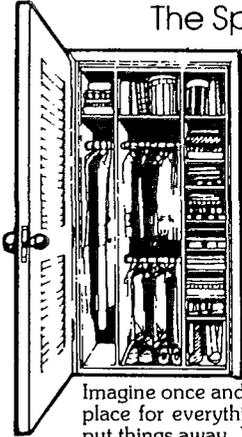
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continued from page 48

frail and puny on the large, barren stage. Parada thought that it should have been polished a little more thoroughly before being sent out there. "But what I am really concerned about," he said, "is the voice. I'm nervous. Whenever I hear a concert, if I like the piano, I think maybe it's mine, but this is the first time I *know* it's mine.

Penneys began with Beethoven's *Sonata No. 32 in C minor*, after which Parada said he liked the sound of the piano "very much." Next she played Zoltan Kodaly's *Dances of Marosszek*, and Parada advised me, "The weight-off on this piano is very good. See, like I told you, she is able to express all her feelings, all her emotions, in beautiful music."

If CD 129 turns out to be typical of Steinway's concert-bank pianos, it will remain in the service of professional artists for about five years, after which it will be cleaned, repaired if necessary, and sold to a university music department, a municipal orchestra or concert hall, or perhaps, as sometimes happens, to an individual who can't really afford it, and doesn't have enough room for it, but has to own it anyway. Even after several years of use, it may look to its proud new owner much as the first model D I saw looked to me—like a thing sprung whole from the imagination of some kind of artist—but if the owner is curious enough, and sufficiently mechanically inclined, to look into its innards, he or she will find behind its facade a dozen tiny testimonials to the labour of a great many people. On the black wooden block that sits at the far-bass side of the keyboard, behind the small metal plate embedded in the block's inside face, is a thin slice of wood, no bigger than a toothpick; it was glued there by Tony Fernandez on October 16, 1981, after Paul Juganaru discovered that the bass keys did not align properly with the front of the piano. On the inner-treble side of the case, just above

the simple metal spring that pushes the action bass-ward when the soft pedal is not depressed, there's a pencil mark made by George Ziko-yannis of the grand-finishing department.

Also in there somewhere—I promised not to reveal the exact location—is a signature written in neat script with a blue Bic ball-point pen: "Raymond Parada, Tone Regulating Dept., 11/18/81."

"I don't know if I should do this in front of you," Parada told me as he did the deed. "If you disclose it, I will change the place. Every piano that I make has my name hidden in it. Not only my name, but if some big event happened on that day, it has the event too. So years from now, when the piano goes to be repaired, they will know that. But my name, I put in every piano.

"You know why I do it? In here there used to be an old man, and one day he was working on an old piano, doing a repair job, and I went past his place and saw that he was weeping. And he told me it was because in that old piano that he was repairing, he finds his father's name, from sixty years before. His father was thirty, forty years dead already, and the piano went to who knows where, and many, many years later came to be repaired, and the son repaired that piano. And there was testimony that the father did the piano—he wrote his own name in that piano. And that felt very... emotional, you know? And I felt since that day that I should do the same thing—even though I don't expect my sons to see this. I want my sons to go to college. I don't want them to be like me, a piano technician, if I can help it." ◆

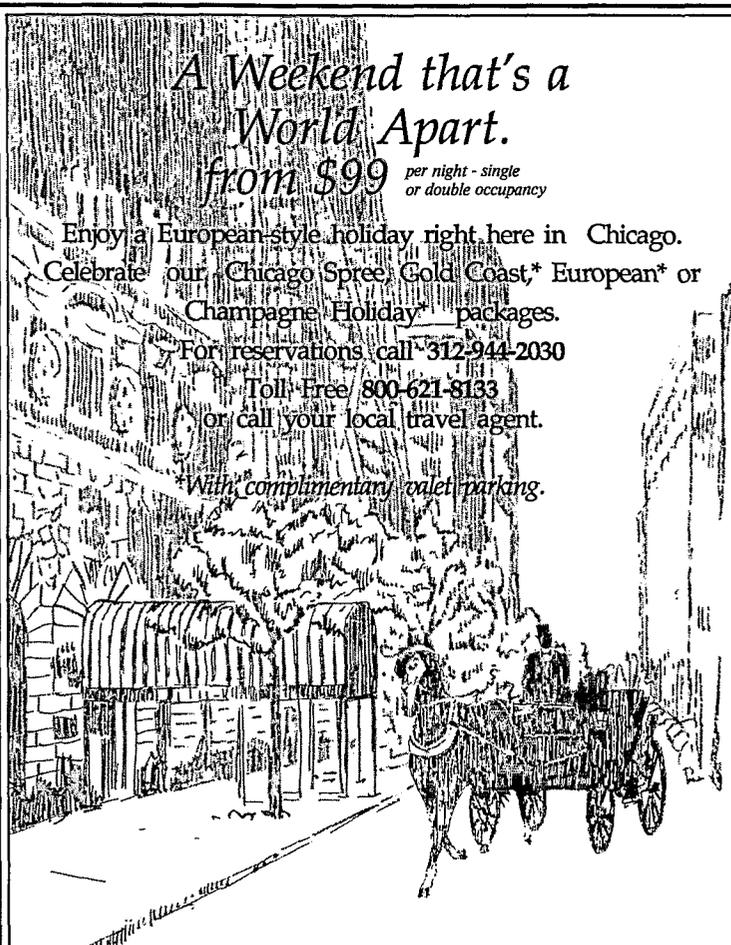
Steinway Musical Properties, Inc., a small, private, Boston-based company purchased four musical instrument companies from CBS, Inc., including Steinway & Sons in the fall of 1985.

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APPLE APPEAL

Michigan apple growers must thank the gigantic glaciers of the last Ice Age, some 10,000 years ago, for helping to create the unique and near-idyllic growing conditions for their apples. Michigan growers rank among the top apple producers in the country, superseded only by Washington and New York State.

Our climate is ideal for the endeavour. Apple trees require a cold, wintry dormant period, and Michigan certainly has that. With the arrival of spring, apple blossoms need protection against late frost; Michigan's lakes temper cold winds. In autumn, those same lakes help protect the apple crop by postponing early freezes and permitting late varieties to mature to juicy, crisp perfection in the autumn sun.

Apples have played an important role in Michigan agriculture since the 1800s when, with its ideal growing conditions, the state began to produce apples in abundance. By 1850, nearly every county in the Lower Peninsula boasted a commercial apple orchard.

*Autumn is
punctuated by the
ripening of the orchard.*



PHOTO COURTESY WILLIAM R. RIGGS/GILMORE ASSOCIATES

Michigan's orchards produce 21 million bushels of apples each year.

Growth in the industry continued, and Michigan became a leading apple-producing state, with apples becoming the state's largest fruit crop. Today, apples control the largest acreage of any fruit or vegetable crop in the state, some 61,700 acres. The Michigan state flower is the apple blossom, a testimonial to the importance of apples to the state's economy. Michigan produces approximately 100 varieties, the largest selection in the United States. Of these varieties, ten account for 90% of production.

Michigan is the largest producer and grower of the Jonathan Apple, and yields one-half of the nation's crop. Other leaders representing the mainstay of Michigan production and consumption include the Red and Golden Delicious, McIntosh, Rome, Winesap, Empire and Ida Red varieties. Apples range in colour from bright, fire-engine red to the palest, pastel rose and run the spectrum in shape, size, texture and taste.

The Red Delicious is recognized by most consumers as the traditional, perfectly shaped, all-American apple. This longtime favourite is noted for its crisp, sweet flavour and aesthetic shape. Contrary to general opinion, however, colour and shape do not always dictate taste. The Ida Red, a squat-shaped, medium-red variety, delivers an equally sweet taste, despite

contrasting colour and shape. Another example is a relative newcomer to the apple family, the Empire, a bright-red variety which is quickly gaining in popularity as consumers discover its pleasant, tart, crisp flesh.

In addition to standing as an apple production leader, Michigan also stands as a forerunner in pioneering innovative technologies and improved cultivation techniques to aid the production of new varieties. Since apple trees do not reproduce true to form, every seed is a genetic experiment, opening the door for cultivation advances through grafting and cross germination. Apple breeding and technology have improved in recent years, yet most commercial varieties are still the products of happy botanical accidents. Michigan's popular late summer variety, the Paulared, was one such mutation. After an unexpected discovery, this variety has become an international favourite with 35 states, five Canadian provinces, Mexico and several apple-growing countries around the world reporting exceptional crops.

Michigan currently produces an average of 21 million bushels of apples each year, up from 16 million bushels in the early 1970s. And today, Michigan apple growers continue to cultivate new varieties, in addition to producing the most popular and best-selling strains.

TOKIWA BONSAI

The Art of Bonsai

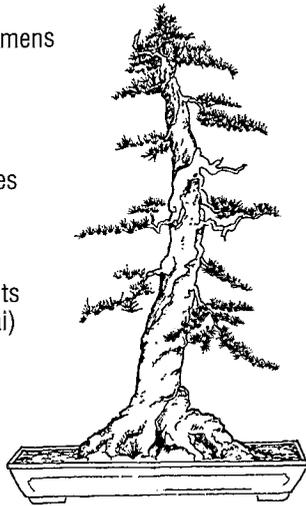
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Makes 12 medium-sized muffins. Preheat the oven to 400 degrees.

1¼ C milk
1 C finely chopped, peeled tart apples
1¼ C flour
1 T baking powder
1½ t ginger
¼ t salt
2 T sugar
1 egg, slightly beaten
¼ C oil

Combine bran cereal with milk in a medium-sized bowl. Let stand until the cereal is softened and the milk is absorbed, about 10 minutes. Add the chopped apple and mix well. Stir in the flour, baking powder, spice, salt and sugar. Add the egg and oil and stir until well-mixed.

Spoon the batter into a well-greased or paper cup-lined muffin tin. Bake for 25 minutes or until puffed and lightly browned, and a toothpick inserted into the center of a muffin comes out clean. Serve hot with butter.

Chunk-Style Applesauce

6 large cooking apples
1 C boiling water
⅓ t salt
1 t lemon juice
½ t grated lemon rind
¼ t ground cinnamon
⅓ t ground nutmeg
½ to 1 C sugar

Wash, peel and core apples. Cut them into thick slices. In a 4-quart saucepan combine apples, boiling water and salt. Cover tightly and cook over low heat until apples are cooked through. Add a little more water, if necessary, to keep them from sticking to pan. Stir in lemon juice, rind and spices. Add sugar to taste, stirring until sugar is dissolved. Serve warm or chilled, with or without cream, as desired. Serves six.

Apple Blossom Soda

1 C chilled apple juice

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¾ C chilled cranberry juice
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5 t whipping cream
Chilled club soda
1 quart vanilla ice cream

Combine apple juice, cranberry juice cocktail and cream. If desired, tint deeper pink with a few drops of red food coloring. Pour equal amount into 6 tall glasses. Fill glasses to half-way mark with club soda. Stir to mix. Add 2 scoops ice cream to each glass. Fill glasses with club soda. Stir gently. Serve with straws and long spoon.

It's about that time of year: youngsters begin asking their parents for trips to the cider mill. Michigan is fortunate in its prolificacy of mills; on the following list we've provided phone numbers so that you can inquire about hours and tours. If you've never visited a cider mill, do it this year. It will become a family ritual that heralds the crisp autumn season. ◆

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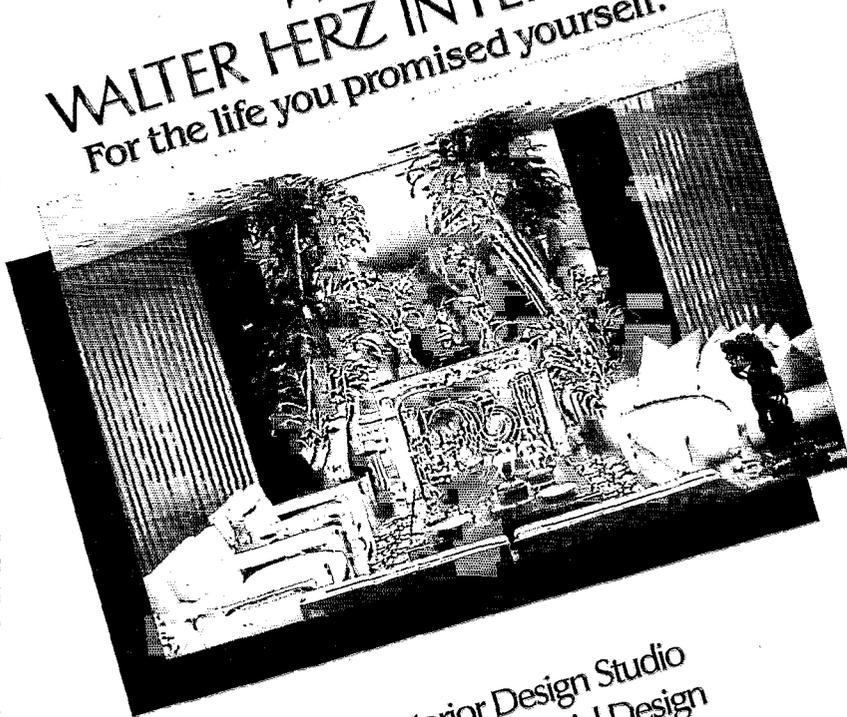
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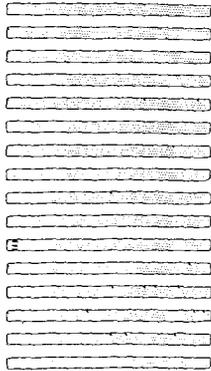
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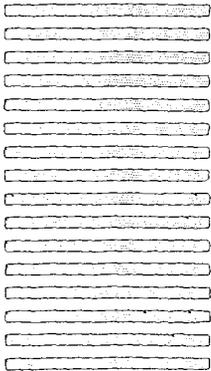


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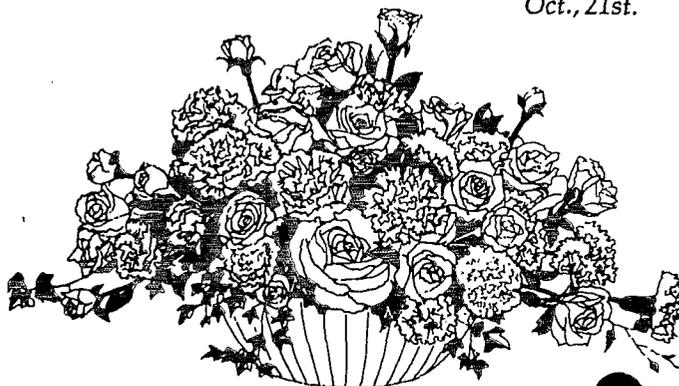
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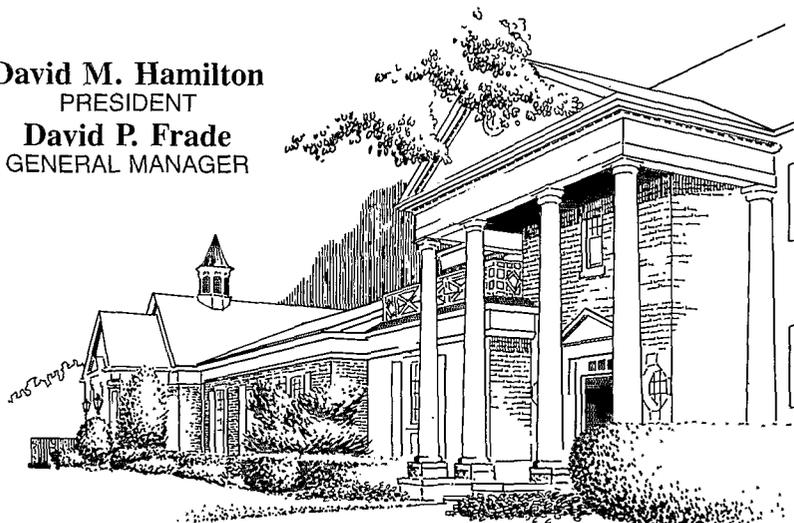
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HERITAGE is pleased to published the following fiction, winner of our first annual Short Story Competition. Honorable Mentions will appear in subsequent issues of HERITAGE.

S scavenger's S ecret

by DANNY WEISS

It has taken me four days to find the hidden reef located on my map. Hundreds of years ago, a merchant ship called *The Scavenger* sank east of Florida, in the area known as the Bermuda Triangle. *The Scavenger* was a ship that had carried gold and silks for trade to all corners of its early and rich world. Returning across the ocean, the ship simply vanished. No trace of it exists now, except for distant sightings that are mysterious and vague. I have decided to accept this challenge and find *The Scavenger*, lost ship of wealth and mystery.

I travelled in my private 45-foot cruiser, *Explorer II*. The first *Explorer* met with ill fate when it could not survive a giant storm off the coast of Australia.

The *Explorer II* contains living space for eight, but I travelled alone. I only feel satisfied diving alone. My comrades laugh at me, for one of the first rules in scuba-diving is: Dive with a partner. About twenty years ago I had a dive partner, until one Great White Shark ended his exploration career by viciously chewing off his legs. I cannot be responsible for anyone else, anymore. I can only face the sea alone.

At the bow of the ship was a platform with a rail for observation. Camera mounts of various sizes lined the railings. Radars, gauges, compasses, maps, and autonomous devices lined the cockpit of the weathered navigation room on the main deck. The devices were simple, not new and high-tech. Flashing lights and

whizzing beeps made too much noise. I needed silence. Back thousands of years ago, sailors were much better at navigation and sailing, and they only had the stars and the sea to guide them.

These items were meaningless without the sea itself. I needed silence, but only silence from man and his machine. The open, lonely sea spoke soothingly to the listener. Lapping upon the sides of the boat, a rhythmic pattern formed from the peaceful waves.

Today became the fourth day of my departure from the coast of Florida. I woke at sunrise only to see a reddish tint of light penetrating a lessening darkness. The darkness shrunk before the strengthening light, and the air became warmer. Reflections sparkled from the glowing sun; soon, the sun radiated brightly in an ocean of blue sky and sea. The warmth of the rays heated my body and warmed my soul. I was ready for adventure.

After a quick breakfast of cereal and juice, I sat at my desk and studied the map. During the early 1900s, a fisherman thought he had seen the lookout on the top of a mast of *The Scavenger* during a violent storm. Since I did not have the location of the missing ship, this was my best lead. The ship had disappeared hundreds of years ago, and so its position had been moved by the currents and open ocean storms; or, perhaps, just destroyed. My prime objective was to prove

or disprove the existence of the ship. Other divers have tried to find the lost ship; the sea had decided to hide it from them. Perhaps she would not hide it from me.

I respected the sea, always trying to please her; if you antagonized her, she would destroy you in a moment. She had destroyed *Explorer I*, but I held no resentments. The sea was my best friend, and I would die for her. She held many wonderful spectacles for me; perhaps, if I earned her trust, she would show me her wonders.

I tossed the anchor over the side of the boat. The heavy iron bar quickly sank into a reef somewhere below. Wondrous the ocean was, and mysterious. The bottom may be deep and forbidding for miles and miles; then, out of the bleakness of a watery desert, a beautiful reef may rise. Fish and plant life flourish in this reef, and their rich colours shine as brilliantly as the sun overhead.

This was close to the map position, and a good place to start. I would make my first dive.

Holding onto my mask and regulator, I used the giant stride entry and stepped into the water. I hesitated at the surface for a moment, making last minute adjustments, and then descended.

At forty feet, the reef began. Huge purple sea fans waved with the slight current of this peaceful place. Bright orange and red coral fed rainbow and red-coloured parrot fish. Purple tube sponge extended ten feet high, and sought the warmth of the surface. Fish of all shapes and sizes swam gracefully, without hurry or destination. For a moment, I was a part of this underwater life. Fish approached and wondered, and I gazed and wondered back at them. Unfortunately, this dive was not for sightseeing. I had a goal to accomplish.

My bubbles glided noiselessly to the surface above me. As I passed farther into the void, the sea darkened. The bright light of the hot day seemed far away. I was alone, and heard only the sound of my own thoughts, louder than ever.

Fish seemed far away. I was surrounded by an atmosphere of blue, floating effortlessly in neutrality. My thoughts wandered and I became tired.

A school of yellowtails caught my eye, hovering far above me in an ever-changing direction. Each graceful change of direction reflected the sunshine and sparkled along their scales.

I looked at my depth gauge; it read 200 feet. Deciding that this was not the correct location, I slowly ascended. The light of the surrounding water became brighter and warmer as I approached the glistening surface. The dive was over.

I decided that I have interpreted the map wrong. This far out, the ocean did not yield many reefs, and the lost ship had to be hidden by one. *The Scavenger* was close, I felt; perhaps around the next bend.

I looked for the map in the study where I had

left it, but it was not there. Puzzled by its absence, I searched for it in each of the rooms of the *Explorer II*.

Finally, I spotted the map lying face down on the deck in the open sun; the paper seemed aged and old from the intensity of the hot rays.

I bent and looked closer at the piece of shriveled paper. The sun melted ink and outline on the paper; in its place, a faint message appeared. Symbols and words hardly legible were inscribed upon the paper. Only certain phrases could I interpret immediately, and fewer after closer scrutiny.

From what I could understand, the message referred to *The Scavenger*, implying that a guardian held its location secret and kept it safe from man and beast—a guardian of the sea, of huge strength and power, evil. The pictures and words spoke of a sea devil. “. . . thou shall know evil’s creator in the depths of the sea by the horns and tail. . . .”

The day waned and dusk soon approached with no sound, only the slight whisper of the wind, and the constant lapping of the sea against my boat. The stars sparkled in the distant heaven, above the dark sea. I changed my clothes and prepared for bed.

For a moment, the sea changed rhythm, like a heartbeat skipping a jump; I knew the sea too well. I tried to jump onto the top bunk, but a hard object struck the boat sharply. The ship jerked violently and the sea opened for an instant, waves crashing hard and heavy. I fell hard upon my head and shoulders, bruising them on the deck floor, crashing with a yell. I got up quickly and rushed out to the deck, turned on several spotlights, and grabbed a pair of binoculars for immediate investigation.

Nothing.

The sea was as quiet as it was before, the wind a little cooler, the stars a little duller. Lapping waves gently stroked the boat, easing its pain.

In the cockpit, I checked the depth gauge to see whether I had run into a shallow reef: Negative. As a second thought, I turned on the radar for a moment; perhaps I had hit something from under my boat. As the radar scanned, a slight beep appeared and yelped on the fringe of its range for a quick moment, but then disappeared without a trace. Fatigue caught hold of me, and I returned to bed.

I slept late. On waking, I remembered what had happened the night before, and jumped out of bed to investigate. My shoulders and head ached and were painfully stiff. I slowly started a damage search of the boat.

On the left side of the hull, the wood was splintered and torn, the paint peeled off, and a piece of the railing missing. Closer investigation proved that a sandpaper-like substance had rubbed against the craft. Luckily, the damage was minimal.

Explorer II rested above a reef not located on the map, which I felt might be the possible location of *The Scavenger*. Although I had found no clues underwater yesterday, last night's sudden disturbance was an indication of something.

The air was thick and the clouds looked threatening. The sea spoke in louder tones, and white caps formed upon dark waves.

I would dive, despite the con-

ditions. Suiting up, I checked my gear, and strode into the swaying waters, setting my dive watch and following the anchor downward. Darkness and shadow prevented great visibility, so I turned on my light. At this spot, a little south of yesterday's position, the reef began 65 feet below the surface.

A reef is a place for animals to live, a haven for underwater life.

Emptiness.

This huge reef, which towered over me like an empty auditorium, seemed lifeless. I was a trespasser.

Only a day earlier, life was teeming, colours were brilliant, and I was a friend. Today, purple tube sponge sagged and leaned over in one direction. Sea fans seemed to be sleeping, for they were bent and old as well.

I was lonely. I felt as if I were the only living creature here. My thoughts echoed in my mind and my heartbeat quickened in my chest.

I stared and circled in a 360-degree turn for an overall view. For a moment, an unknown object in the far distance wavered, then disappeared.

I searched the reef for any signs of *The Scavenger*. As I swam along the lifeless reef, the coral suddenly opened up into a giant valley.

Behold! The mystery of *The Scavenger* was solved. My heartbeat leapt and adrenaline rushed through my body. I hung suspended over the opening of a great coral valley, viewing the easy discovery. Inside, a ship lay tilted, one mast intact, two others scattered around the hull. At the front of the ship, a huge hole revealed the inner compartments of the once-lost merchant ship.

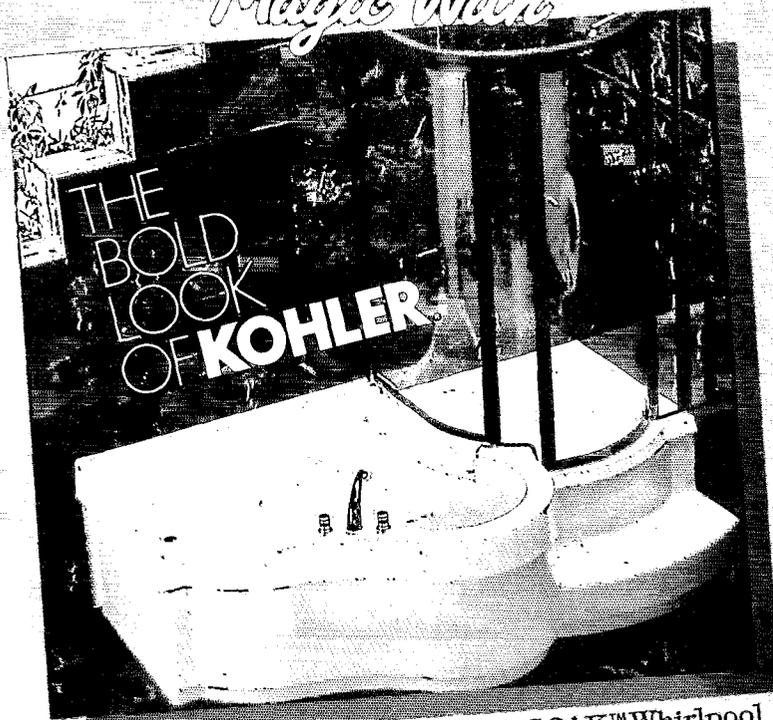
In all of my excitement, time slipped away quickly, and safety led me to the surface. After marking my location, I ascended completely.

A light rain sprayed the ocean, and clouds closed in. I collected my camera equipment. Now, time stood still. I had stayed underwater too long, and needed a lot more time to give off residual nitrogen above water.

I sat on top of the *Explorer II* with a pad of paper and many pencils, and plotted out the location of the ship, drawing various angles of it. Thunder cracked wildly and a beam of lightning separated the black sky. Looking out to sea, I saw a deeper shadow move beneath the growing waves.

At first, I dismissed the shadow. At a second glance, I realized

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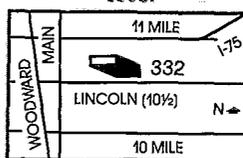
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that the shadow was moving at great speed in the direction of my craft.

A large dorsal fin in the far distance surfaced briefly, travelling at a great speed, but then dove down, out of sight.

The wind picked up and the boat rocked with the waves. Quickly descending the ladder from the top viewing area, I ran towards the cockpit and turned on my radar; it beeped wildly. A strong signal was approaching the *Explorer II*.

Before I was able to react to the situation, a great object tore into the boat, and the sound of splintering wood rose above the insistent pounding of the rain. I dove towards the deck in an attempt to secure my own safety, but a second hit threw me against the cabin wall. My shoulders ached and my head rang. From a gash above my left eye, blood dripped down my face. My heartbeat quickened and my hands became damp.

I strained, bracing for another impact, but none came. The boat tilted, but the danger was gone. I collapsed and lay on the deck for several minutes.

The rain stopped; the air became warmer. I picked myself off of the deck and sat upon a chair, looking out across the water, wondering at its mystery.

Should I fight the sea and her power? Or should I turn and go home, beaten in her realm? With the coordinates and the discovery of *The Scavenger*, the most logical route would be to travel back home. Why did I remain?

The radar found no trace of the creature that

had attacked the craft. The wind howled and pleaded with me.

No matter. I would face the sea.

Scuba gear lay scattered about the lower deck of the boat; books and maps littered the hallway. I picked up the gear and took it to the main deck. I chose to take along an underwater camera to photograph *The Scavenger*.

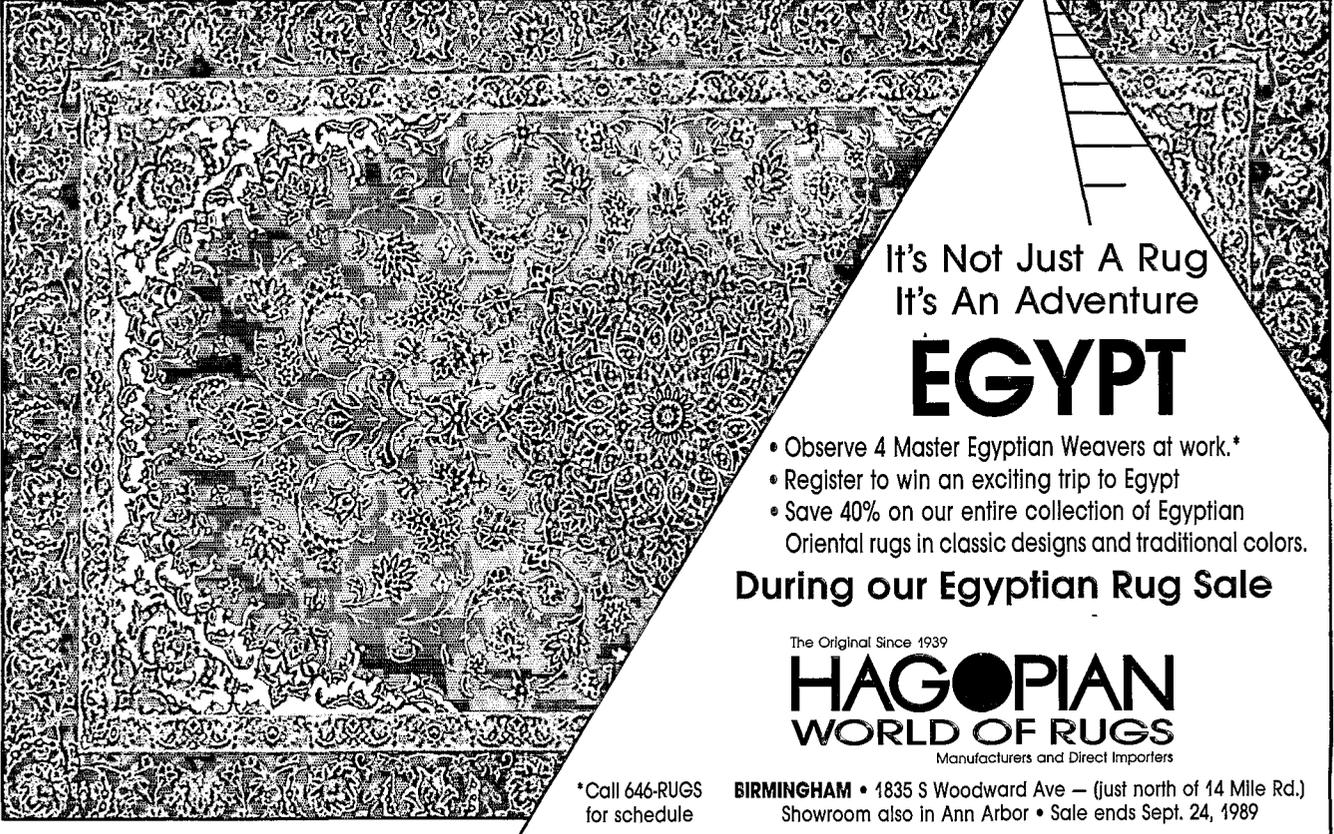
In minutes, I was ready, and jumped into the waiting sea. After adjusting my gear, I dove toward the location of the ship.

I found *The Scavenger* without problem. I tried to suppress my fear, but my heart pounded loudly in my chest and my body ached with tension. Entering the hole to the reef cavern, I knew I had made a mistake. I dove closer to the wreck, about fifty feet below. As I moved close, my body tightened and my head rang in pain. I took aim from this distance and shot a couple of pictures; as I looked into the view finder of the third shot, a large creature rose gracefully from the back of *The Scavenger*.

I looked at the creature, unable to tell whether what I saw was real. I dropped the camera and raced to the opening of the coral valley, my head throbbing, my ears clicking. I looked back, but the shadow was gone.

I did not stop swimming until I reached the *Explorer II*. I felt weak; adrenaline pulsed throughout my body.

continued on page 80



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DINING GUIDE

This is a wonderful time of year to travel in Michigan. HERITAGE has scoured the state for special dining experiences, and gathered the information here for our readers. On the same line as the restaurant name is a letter-number designation, keyed to the Michigan map, to help you locate off-the-beaten-path restaurants.

Our guide listings have been classified from inexpensive to very expensive in cost. For a one-person, three-course meal including tax and tip but excluding alcoholic beverage, dinners range from inexpensive (under \$12), moderate (\$12-\$25), expensive (\$25-\$35), to very expensive (over \$35). Credit cards accepted include AE (American Express), CB (Carte Blanche), D (Discover), DC (Diners Club), MC (Master Card), and V (Visa).

ALBAN'S

L-13

190 N. Hunter, Birmingham (313) 258-5788. Menu includes steak, seafood, an array of salads and specializes in deli-style sandwiches. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday noon-9 p.m. Reservations required for large parties. Moderate; AE, MC, V. Casual.

ANDANTE

G-9

321 Bay Street, Petoskey (616) 348-3321. Offers a Continental menu featuring interesting utilization of fresh herbs. Hours are Monday-Friday 11 a.m.-3 p.m.; 5:30 p.m.-10 p.m. Moderate; AE, MC, V. Suits and ties suggested.

ANTONIO'S

M-14

20311 Mack, Grosse Pointe Woods (313) 884-0253. Specializes in northern Italian and Sicilian cuisine. The menu offers six pasta choices, fish stew, chicken and veal plates. Hours are Tuesday-Saturday 5-9:30 p.m.; Sunday 5-8 p.m. Reservations preferred. Moderate; AE, MC, V. Casual.

ARBORETUM

E-10

7075 S. Lake Shore Drive, Harbor Springs (616) 526-6291. Specializes in marinated baby rack of lamb, fresh-planked whitefish and regional American cuisine. Hours are Wednesday-Saturday 5:30-10 p.m. Reservations required on weekends. MC, V. Casual during the week, sportcoats on weekends.

ART GALLERY OF WINDSOR RESTAURANT

M-13

445 Riverside Drive West, Windsor (On the third floor of the Art Gallery of Windsor.) (519) 255-7511. The lunch menu offers traditional and exotic dishes, an assortment of freshly baked desserts and a tea-time package featuring a pastry

platter, coffee or tea. Hours are Tuesday, Wednesday and Saturday 11 a.m.-4:30 p.m.; Thursday and Friday 11 a.m.-8:30 p.m.; Sunday 1-4:30 p.m. Reservations accepted. Inexpensive; MC, V. Casual.

ASHLEY'S RESTAURANT AND PUB

M-12

338 S. State Street, Ann Arbor (313) 996-9191. Offers a complete fare of soups, salads, sandwiches, burgers, steaks and seafood. Hours are Sunday 10 a.m.-midnight; Monday 4 p.m.-1 a.m.; and Tuesday-Saturday 11:30 a.m.-1 a.m. Reservations not accepted. Moderate; AE, MC, V. Casual.

THE BELLA CIAO

M-12

118 W. Liberty, Ann Arbor (313) 995-2107. The menu inspired by Italian regions, includes pasta, veal, seafood and healthy heart specialties. Hours are Monday-Saturday 5:30-10 p.m. Reservations suggested. Moderate; AE, DC MC, V. Casual.

BEN MILLER INN

K-16

Rural Route 4, Goderich, Ontario (519) 524-2191. The menu features fresh pasta, sautéed shrimp, roast pork tenderloin and poached chicken breast filled with shrimp mousse. Hours are Monday-Saturday noon-2 p.m. and 5:30-9 p.m.; Sunday 11:30-2 p.m. and 5-9:30 p.m. Reservations are required. Expensive; AE, MC, V. Casual, no jeans.

BOBBY MOORE'S BLIND FISH

M-14

24937 East Jefferson, St. Clair Shores (313) 772-4777. American food and seafood are the specialties. Hours are Monday-Friday 11:30 a.m.-11 p.m.; Saturday 4 p.m.-midnight; Sunday 4 p.m.-11 p.m. Reservations accepted for groups of six or more. Moderate; AE, MC, V. Casual.

BOWER'S HARBOR INN

G-9

13512 Peninsula Drive, Old Mission Peninsula, Traverse City (616) 223-4222. The menu features orange roughly with shrimp, lobster and crab with dill sauce cooked in a brown paper bag. Hours are Tuesday-Saturday 5-9 p.m. Reservations required. Moderate-expensive; AE, MC, V. Casual.

BUCCANEER DEN

I-13

1890 Port Austin Road, Port Austin (517) 738-7175. Entrées include prime rib, seafood, steaks, lamb and stuffed pork chops. Hours are Monday-Sunday 5-10 p.m. Reservations required for groups of eight or more. Moderate; MC, V. Casual.

CADIEUX CAFE

M-13

4300 Cadieux, Detroit (313) 882-8560. Steamed mussels are its specialty. Open Monday-Thursday 4-11 p.m.; Friday and Saturday 4 p.m.-midnight; Sunday 4-10 p.m. No reservations accepted. Moderate; AE, CB, DC, MC, V. Casual.

CAFE LE CHAT

M-14

672 Notre Dame, Grosse Pointe (313) 884-9077. Continental French cuisine. Hours are Monday-Saturday 11:30 a.m.-2:30 p.m. (luncheon); 3 p.m.-5 p.m. (tea); and Wednesday-Saturday 6 p.m.-9:30 p.m. (dinner). Catering services also available. Moderate; AE, DC, MC, V. Casual.

CARL'S CHOP HOUSE

M-13

3020 Grand River, Detroit (313) 833-7900. Hours are Monday-Saturday 11:30-3 p.m. (lunch), 11:30-midnight (dinner), Sunday 2-10 p.m. Moderate; AE, CB, D, MC, V. Casual dress accepted.

CHEZ RAPHAEL

M-13

27000 Sheraton, Novi (313) 348-5555. Features progressive continental cuisine. Hours are Monday-Saturday 6:30-9:30 p.m. Reservations required. Expensive; AE, CB, D, DC, MC, V. Jacket and tie requested for gentlemen.

CHINA FAIR

G-9

1357 South Airport Road, Traverse City (616) 941-5844. Traditional Chinese menu including the chef's specialty of Steak Kow—beef marinated in Chinese rose wine, ginger sauce and garlic sautéed with Chinese vegetables. Hours are Sunday noon-9 p.m.; Monday-Thursday 11 a.m.-9 p.m.; Friday and Saturday 11 a.m.-10 p.m. Reservations accepted. Moderate; AE, DC, MC, V. Casual.

1940 CHOPHOUSE

M-13

1940 East Jefferson, Detroit (313) 567-1940. Menu features **Certified Angus** beef, steaks, seafood and pasta. Hours are Monday-Friday 11 a.m.-4 p.m. (lunch), Monday-Thursday 5 p.m.-midnight (dinner), Friday and Saturday 5 p.m.-1 a.m. (dinner), Sunday 5 p.m.-10 p.m. Expensive; AE, V, MC. Suitcoats suggested.

COSTANZO'S VICTORIAN ROOM

M-13

3601 East Twelve Mile Road, Warren (313) 751-6880. Italian restaurant features veal piccante, veal tosca or veal siciliano. Housemade desserts. Hours are Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday 4-11 p.m. Reservations accepted. Moderate; AE, DC, MC, V. Casual.

THE CRACKED CRAB

M-12

112 West Washington Street, Ann Arbor (313) 769-8591. Menu features a selection of clams, oysters, mussels, shrimp, scallops, crabs and fresh fish. Hours are Monday-Thursday 11:30 a.m.-9 p.m. and Friday and Saturday 11:30 a.m.-10 p.m. Reservations accepted; recommended on weekends. Moderate; AE, MC, V. Casual.

DA EDOARDO

M-14

19767 Mack, Grosse Pointe Woods (313) 881-8540. House specialties include *tournedos of veal "Alicia"* and Alaskan crabmeat cannelloni verdi Isabella. Hours are Sunday-Thursday 5-10 p.m.; Friday and Saturday 5-11 p.m. Reservations are required. Expensive; MC, V. Suitcoats are suggested.

D.J. KELLY'S

G-9

120 Park, Traverse City (616) 941-4550. The menu offers pasta, fresh fish, chicken and steak. Hours are Monday-Saturday 11 a.m.-3 p.m. and 5-11 p.m. Reservations suggested for dinner. Inexpensive; AE, MC, V. Casual.

DOMINIC'S JOYNT

M-13

17551 East Warren, Detroit (313) 882-8522. With its fine Italian cuisine, Dominic's has received the Travel Holiday Award since 1978. Hours are Tuesday-Saturday 5 p.m.-10 p.m. Moderate; AE, MC, V. Casual.

THE DOUBLE EAGLE

L-13

5725 Rochester Road, Troy (313) 879-1555. Features American cuisine. Hours are Monday-Thursday 11:30 a.m.-3 p.m., and 4:30-10 p.m.; Friday 11:30 a.m.-3 p.m. and 4:30 p.m.-midnight; and Saturday 4:30 p.m.-midnight. Reservations accepted. Moderate; AE, MC, V. Casual.

DUFFY'S COUNTRY INN

E-10

Pleasantview Road, Harbor Springs (616) 526-2189. Dinners range from the house specialties of planked whitefish and planked prime rib to Coquille fettuccine. Hours are Wednesday-Saturday 5-10 p.m. in the restaurant and 4 p.m.-midnight in the lounge. Inexpensive-moderate; AE, MC, V. Casual.

EASTSIDE CHARLIE'S

M-14

19265 Vernier Road, Harper Woods (313) 884-2811. Fish dinners include Boston scrod, whitefish, cod, perch, orange roughly, yellowfish tuna and mako shark. Pastas are also available. Hours are Monday-Thursday 11:30 a.m.-11 p.m.; Friday and Saturday 11:30 a.m.-midnight; Sunday 1 p.m.-10 p.m. Inexpensive-moderate; AE, CB, DC, MC, V. Casual.

ELK'S RIVER INN

G-9

106 Ames Street, Elk Rapids (616) 264-5655. This riverside restaurant features prime rib au jus and coffee specialties. Hours are Monday-Friday 11 a.m.-1:30 p.m.; Sunday and Thursday 5-9 p.m.; and Saturday 5-10 p.m. Reservations not required. Moderate; AE, MC, V. Casual.



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◆ RESTAURANTS ◆

ELIZABETH'S BY THE LAKE *M-14*
23722 East Jefferson, St. Clair Shores (313) 775-3700. French and American cuisine are featured. Hours are 11:30 a.m.-2 a.m., seven-days-a-week. Reservations preferred. Moderate; AE, MC, V. Casual.

ELK'S RIVER INN *G-9*
106 Ames Street, Elk Rapids (616) 264-5655. This riverside restaurant features prime rib au jus and coffee specialties. Hours are Monday-Friday 11 a.m.-1:30 p.m.; Sunday and Thursday 5-9 p.m.; and Saturday 5-10 p.m. Reservations not required. Moderate; AE, MC, V. Casual.

EL ZOCALO *M-13*
3400 Bagley at 23rd Street, Detroit (313) 841-3700. Chef's specialties include chile rellenos (stuffed peppers), queso flameado, and Milanese—a 12-ounce pounded steak served with salad and brown rice. Hours are Sunday-Thursday 11 a.m.-2:30 a.m. and Friday and Saturday 11 a.m.-4:00 a.m. Reservations required for parties of more than six; reservations are not accepted after 5 p.m. on weekend evenings. Inexpensive-moderate; AE, MC. Casual.

EMILY'S *M-14*
22205 Mack, St. Clair Shores (313) 777-2256. Specializing in Lebanese cuisine; meat pies, kibbee, tabouli salad, hommuss and stuffed grape leaves. Catering and carryout. Hours are Monday-Thursday 9:30 a.m.-9 p.m.; Friday and Saturday 9:30 a.m.-11 p.m.; Sunday 9 a.m.-11 p.m.

FOGCUTTER *K-14*
511 Fort Street, Port Huron (313) 987-3300. Select from the various entrées of steaks and seafood. Hours are Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday noon-11 p.m.; Sunday noon-7 p.m. Reservations recommended. Entertainment Tuesday-Sunday. Moderate; AE, MC, V. Casual.

GALLIGAN'S *M-13*
519 E. Jefferson, Detroit (313) 963-2098. The restaurant offers mussels by the bucket, black bean soup and deli-style sandwiches. Open Monday-Saturday 11 a.m.-2 a.m. Reservations accepted. Moderate; AE, DC, MC, V. Casual.

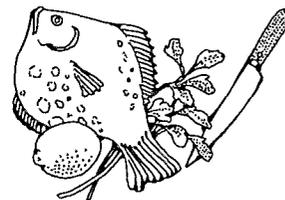
GARDEN CAFE *M-13*
Detroit Gallery of Contemporary Crafts, 301 Fisher Building, Detroit (313) 873-7888. Features lunches of hearty soup, cold fruit salads and open-faced sandwiches. Carrot cake

is a dessert specialty. Hours are Monday-Saturday 11 a.m.-5 p.m. Reservations not accepted. Inexpensive; no credit cards. Casual.

GIBSON'S *K-9*
1033 Lake Drive, Grand Rapids (616) 774-8535. The menu features traditional American cuisine. Hours are Monday-Friday 11:30 a.m.-2 p.m. and 5:30-11 p.m. Reservations recommended. Expensive; AE, MC, V. Casual.

GOLDEN LION *M-13*
22380 Moross, Detroit (313) 886-2420. Menu features perch, steak, chops, chicken, veal and scallops. Piano bar Wednesday-Saturday and Dinner Theatre, Friday and Saturday in the lower level. Hours are Monday-Saturday 11:30 a.m.-2 a.m. Reservations preferred. Moderate; AE, CB, DC, MC, V. Casual.

GOLDEN MUSHROOM *M-13*
18100 W. 10 Mile at Southfield, Southfield (313) 559-4230. The menu offers continental cuisine. Hours are Monday-Thursday 11:30 a.m.-4 p.m. and 5 p.m.-11 p.m.; Friday 11:30 a.m.-4 p.m. and 6 p.m.-12 midnight; Saturday 5:30-midnight. Reservations preferred. Very expensive; AE, CB, D, DC, MC, V. Casual.



THE GRAND HOTEL *E-9*
Mackinac Island, Michigan (906) 847-3331. The menu features International cuisine. Hours are 7:30 a.m.-9:30 a.m. breakfast, 9:30 a.m.-11 a.m. Continental Breakfast, noon-2 p.m. luncheon buffet, noon-4 p.m., 6:30-8:45 dinner, seven-days-a-week. Reservations not required. Expensive; MC, V. After 6 p.m. gentlemen are required to wear jackets and ties, ladies are required to wear dresses or skirts and children, their Sunday best.

GREAT LAKES INN *I-13*
9334 North River Road, Algonac (313) 794-0900. Features Continental menu. Specialties include homemade soups, breads and bakery. Hours are Tuesday-Saturday 11:30 a.m.-2:30 p.m.; 5:30 p.m.-9:30 p.m.; Sunday noon-7 p.m. (dinner). Reservations required. Moderate; AE, MC, V. Casual.

HERMANN'S EUROPEAN CAFE

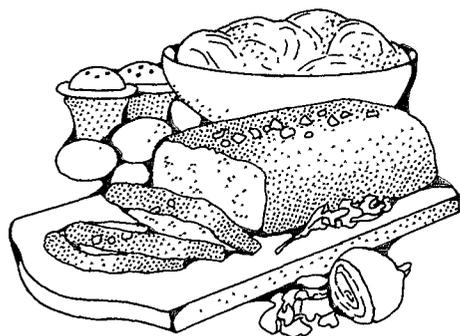
H-9

214 North Mitchell Street, Cadillac. (616) 775-9563. Menu features International and American cuisine. Pastries are a specialty. Hours are Monday-Thursday 11 a.m.-9 p.m.; Friday and Saturday 11 a.m.-11 p.m. Moderate; MC, V. Casual.

IROQUOIS HOTEL

E-9

Mackinac Island, Michigan (906) 847-3321. Specializes in American cuisine. Hours are 11:30-midnight, seven-days-a-week. Expensive; MC, V. Resort wear.



IVY'S IN THE PARK

M-13

31800 Van Dyke in the Van Dyke Park Hotel, Warren (313) 939-2860. Chefs offer a series of menus and an ever-changing bill of fare. Hours are Monday-Friday 6:30 a.m.-3 p.m. and 5 p.m.-10 p.m.; Saturday 8 a.m.-3 p.m. and 5 p.m.-11 p.m.; Sunday 8 a.m.-3 p.m. and 5 p.m.-10 p.m. Reservations preferred. Moderate; AE, CB, D, DC, MC, V. Suitcoats required.

JACOBY'S

M-13

624 Brush, Detroit (313) 962-7067. Specializes in German cuisine; the menu features sauerbraten, weiner-schnitzel and a variety of German sausages. Hours are Monday and Tuesday 11 a.m.-10 p.m.; Wednesday and Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-midnight; Saturday 11 a.m.-11 p.m.; and Sunday 11:30 a.m.-3 p.m. Reservations not required. Inexpensive; AE, CB, DC, MC, V. Casual.

JACQUES

L-13

30100 Telegraph, Bingham Farms Office Complex, Birmingham (313) 642-3131. Dining here features French cuisine, chicken and seafood. Jacques is connected by Jaques' Patisserie to Jovan's, a fast-paced weekday eatery, noted for its Caesar salads. Both open Monday-Friday 11:30 a.m.-2 p.m.; Jacques is open Monday-Saturday 6-10 p.m. Reservations suggested. Moderate-expensive; AE, DC, MC, V. Suitcoats suggested.

JEFFERSON COLONNADE (Mellenthins')

M-14

24223 Jefferson, St. Clair Shores (313) 779-4720. The menu



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features traditional American cuisine along with German specialties such as weiner schnitzel and sauerbraten. Hours are 8 a.m.-10 p.m. daily. Reservations accepted. Moderate; AE, D, MC, V. Casual.

JIM'S TIFFANY PLACE

L-11

116 E. Michigan, Lansing (517) 372-4300. The Greek menu features stuffed grape leaves, moussaka, roast leg-of-lamb, prime rib and seafood. Hours are Monday-Saturday 11 a.m.-midnight and Sunday 10 a.m.-8 p.m. Reservations accepted. Moderate; AE, MC, V. No jeans.

JOE MUER'S

M-13

2000 Gratiot, Detroit (313) 567-1088. Rainbow trout almon-dine and flounder stuffed with crab are specialties. The menu also offers 18 other seafood and fresh-water fish entrées. Hours are Monday-Thursday 11:15 a.m.-10 p.m.; Friday 11:15 a.m.-10:30 p.m.; Saturday 4:45 p.m.-11 p.m. Reservations requested for parties of 10 or more and for first seatings. Moderate-expensive; AE, CB, DC, MC, V. Suitcoats are required.

JOEY'S ON JEFFERSON

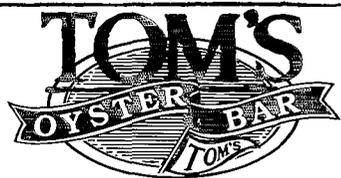
M-13

7909 E. Jefferson, Detroit (313) 331-5450. Continental entrées have an Italian accent and include chicken vesuvio, a house specialty. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday 11 p.m.-midnight; Saturday 5 p.m.-midnight. Club closes at 2 a.m. Reservations necessary on weekends. Casual, no jeans.

JORDAN INN

F-10

228 Main Street, East Jordan (616) 536-2631. Menu offers continental fare including shrimp, crab legs and duck. Chili and chowder are always on hand. Hours are Tuesday-Friday 11:30 a.m.-2 p.m. and Tuesday-Saturday 6 p.m.-9 p.m.; Sunday 4 p.m.-8 p.m. Reservations appreciated. Inexpensive-moderate; MC, V. Casual.



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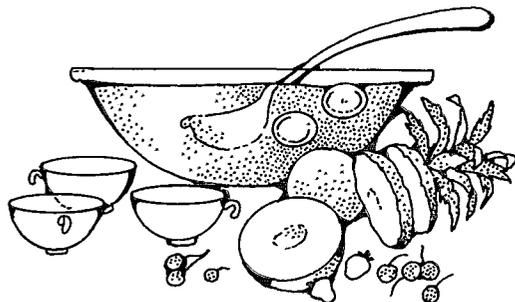
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JUSTINE

5010 Bay City Road, Midland (517) 496-3012. The menu features French cuisine with an American nouvelle flair. Sautéed fillet of fresh venison and grilled breast of duckling are specialties. Hours are Monday-Saturday 5 p.m.-10 p.m. Reservations recommended. Very expensive; AE, MC, V. Casual, sport jackets suggested.

J-11



KOSCH'S DELI-PUB

Hall Road and Schoenherr in the Clinton Valley Shopping Center, Sterling Heights; Outer Drive and Southfield Road. In Allen Park, at I-96 and Novi Road, Novi Town Center, and in Pontiac, Telegraph at Elizabeth Lake Roads in Oakland Pointe Shopping Mall. All four locations specialize in corned beef, soups and salads. Inexpensive. V, MC. Casual.

L-13

KRESGE COURT CAFE AT THE D.I.A.

5200 Woodward, Detroit (313) 833-1855. Features a deli-station, sandwich bar, soups, salads and entrees. Hours are Tuesday-Saturday 11 a.m.-3 p.m., Sunday 1 p.m.-4 p.m. Moderate; No credit cards accepted. Casual.

M-23

KYOTO JAPANESE STEAKHOUSE

1985 W. Big Beaver, Troy (313) 649-6340. Chefs create traditional Japanese cuisine, which includes seafood, poultry and beef. Hours are Monday-Friday 11 a.m.-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 5:30-11 p.m.; Sunday 3:30 p.m.-9 p.m. Reservations required. Moderate; AE, CB, D, DC, MC, V. Casual.

L-13

LA BECASSE

At the corner of highways 616 and 675, Burdickville (616) 334-3944. Featuring French cuisine, regional specialties and ethnic dishes. Hours are Tuesday-Sunday 5:45-9:15 p.m. Reservations required. Moderate; MC, V. Casual.

G-8

THE LARK

6430 Farmington Road, W. Bloomfield (313) 661-4466. Main course selections include roast partridge with candied pears, walleye sauté with leeks and Sauterne sauce. The chef creates other specials daily. Doors open at 6 p.m. Tuesday-Saturday. Reservations required. Very expensive; AE, CB, DC, MC, V. Suitcoats required.

L-13

LEAMINGTON DOCK RESTAURANT

On the dock at the end of Erie Street South, Leamington, Ontario, Canada (519) 326-2697. The menu features seafood as its specialty. Hours are 11 a.m.-10 p.m. Monday-Sunday. Moderate; AE, DC, MC, V. Casual.

R-14

LEG'S INN

Highway 119, Cross Village, (616) 526-2281. Specializes in Polish food with regional touches. Open daily from May to October. Hours are 11 a.m.-10 p.m. Reservations not required. Inexpensive; MC, V. Casual.

G-9

LES AUTEURS

222 Sherman Drive, Royal Oak (313) 5434-2887. Menu selections include freshly grilled game birds and seafood specials, a range of salads, pasta and pizza. The Take Away offers ready-to-eat meals. Hours are Monday-Saturday 11:30-2:30 p.m.; Monday-Thursday 5:30-10:30 p.m.; Friday and Saturday 6 p.m.-11:30 p.m. No reservations required. Moderate; MC, V. Suitcoats suggested.

M-13

LIM'S GARDENS

22295 Michigan, Dearborn (313) 563-4393. Features Cantonese and Szechuan dishes. Specialties include almond chicken, shrimp with lobster sauce and scallops. Hours are Monday-Sunday 11 a.m.-3 a.m. Reservations not required. Inexpensive; MC, V. Casual.

M-13

THE LITTLE BAR

321 Chartier, Marine City (313) 765-9333. The menu features fresh pickerel, homemade pies. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday and Saturday 11:30 a.m.-11 p.m. Reservations suggested in the evening. Moderate; AE, DC, MC, V. Casual.

L-14

LITTLE HARRY'S

2681 East Jefferson, Detroit (313) 259-2636. Specializing in steaks, chops, seafood and tableside cooking on special items. Piano bar Tuesday-Saturday. Hours are Tuesday-Friday 11 a.m.-2 a.m.; Saturday 5 p.m.-2 a.m. Reservations preferred. Moderate; AE, MC, V. Suitcoats suggested.

M-13

LITTLE TONY'S

Lounge-in-the-Woods, 20513 Mack, Grosse Pointe Woods (313) 885-8522. Specialties include Little Tony's Big Burger and homemade chili. Hours are Monday-Saturday 11 a.m.-2 a.m. No credit cards accepted. Casual.

L-14

LONDON CHOP HOUSE

155 W. Congress, Detroit (313) 962-0277. Menu features American cuisine. Hours are Monday-Friday 11:30-3 p.m. (lunch), Monday-Thursday 5-11 p.m. (dinner), Friday and Saturday 5 p.m.-2 a.m. (kitchen closes at 1 a.m.) Reservations suggested. Expensive; AE, CB, D, MC, V and house accounts. Gentlemen are required to wear jackets and ties.

M-13

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 Reservations-(519) 258-7272

MACHUS RED FOX

L-13

6676 Telegraph Road, Birmingham (313) 626-4200. The menu features Chef Leopold's rack of lamb for two and Machus Salad. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday and Saturday 11:30 a.m.-11 p.m.; and Sunday 4-9 p.m. Reservations required. Very expensive; AE, D, DC, MC, V. Suitcoats required.

THE MALLARD PUB

M-13

18000 East Warren, Detroit (313) 884-9100. Features sautéed pheasant, duck and venison, prime rib, filet mignon and seafood. Hours are Tuesday-Thursday 11 a.m.-10:30 p.m.; Friday 11 a.m.-midnight; Saturday 3 p.m.-midnight; Sunday brunch 11 a.m.-3 p.m. and dinner 3:30 p.m.-9 p.m. Reservations preferred. Moderate; AE, DC, MC. Casual.

MAXWELL'S

M-13

480 Riverside Drive West, Windsor, Ontario (519) 253-4411. House specialties include Maxwell's pepper steak, filet of salmon, and steak-and-lobster dinner. Hours are Monday-Saturday 6:30 a.m.-10 p.m. Reservations accepted. Moderate-expensive; AE, CB, D, MC, V. Suitcoats required.

METZGER'S BLACK FOREST INN

M-12

203 East Washington Street, Ann Arbor (313) 668-8987. Serves German cuisine and a full American menu. Specialties include sauerbraten, gypsy steak and schnitzel. Hours are Tuesday-Saturday 11 a.m.-10 p.m.; and Sunday 11 a.m.-8 p.m. Reservations not required. Inexpensive-moderate; AE, D, MC, V. Casual.

THE MONEY TREE

M-13

333 W. Fort, Detroit (313) 961-2445. Features chicken strudel for lunch and a changing wild game menu for dinner. Monday-Friday 11:15 a.m.-2:30 p.m.; Tuesday, Wednesday 6-9 p.m.; Thursday, 5:30-9 p.m.; Friday and Saturday 5:30-10 p.m. (No luncheon served). Reservations accepted. Moderate-expensive; AE, DC, MC, V. Casual, no jeans.

MORE ELBOW ROOM

M-14

25100 Kelly, Roseville (313) 775-1540. Menu offers wide variety, from sandwiches to complete dinners of steaks, chops and seafood. Hours are Monday-Saturday 11 a.m.-1 a.m.; Sunday 9 a.m.-9 p.m. Moderate; AE, MC. Casual.

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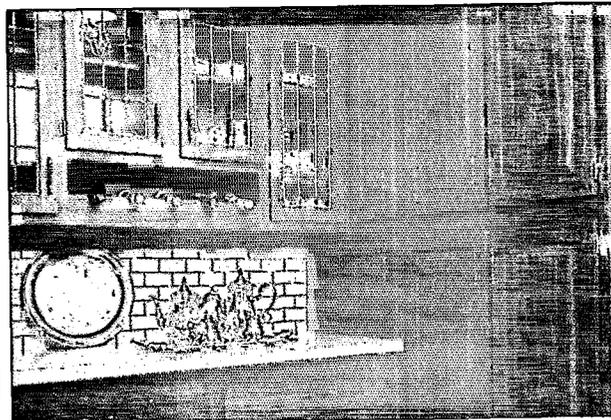


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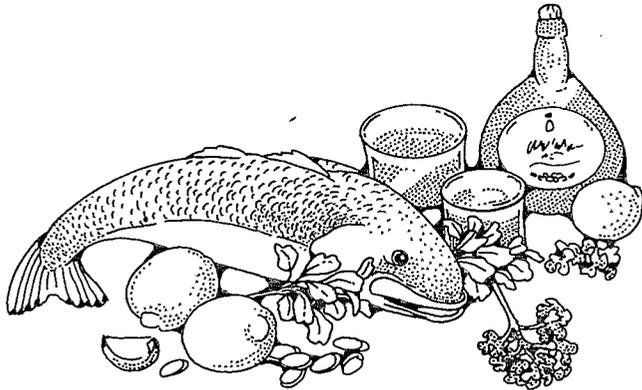
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NORM'S OYSTER BAR AND GRILL

M-13

29110 Franklin Road, Southfield (313) 357-4442. Continental menu specializing in seafood and offering pasta and sandwiches. Downstairs grill adds finger foods. At the same address, *Salvatore Scallopini at Norm's* offers Italian dishes and an Italian atmosphere. Both restaurants are open Monday-Thursday 11 a.m.-10 p.m.; Friday 11 a.m.-11 p.m.; Saturday noon-11 p.m.; Sunday 4-9 p.m. Reservations suggested. Moderate; AE, DC, MC, V. Casual.



NORMAN'S ETON STREET STATION

L-13

245 S. Eton, Birmingham (313) 647-7774. American cuisine which features fresh seafood, steak and stir-fry. Hours are Monday-Thursday 11 a.m.-midnight; Friday 11:00 a.m.-2 a.m.; Saturday noon-2 a.m.; Sunday 10:30 a.m.-10 p.m. Reservations taken for parties of six or more. Moderate; AE, DC, MC, V. Casual.

One 23

M-14

123 Kercheval, Grosse Pointe Farms (313) 881-5700. The menu features warm duck salad, wild mushroom salad, grilled beef tenderloin, steamed fresh vegetable platter, plank roasted Norwegian salmon. All salad dressings, breads, pastries and desserts are house-made daily. Hours are 11:30-3 p.m.; 5 p.m.-11 p.m. Monday-Thursday and 5 p.m.-12 p.m. Friday and Saturday. A light menu is featured between 3 p.m. and 5 p.m. Reservations accepted. Moderate; AE, D, MC, V. Casual, suitcoats suggested.

OPUS ONE

M-13

565 E. Larned, Detroit (313) 961-7766. American cuisine with a French flair and contemporary presentation of classical French and European dishes. Hours are Monday-Friday 11:30 a.m.-2:30 p.m.; Monday-Thursday 5:30-10 p.m.; Friday and Saturday 5:30 p.m.-11 p.m. Dancing in the evening. Reservations preferred. Expensive; AE, DC, MC, V. Suitcoats required.

PAINT CREEK CIDER MILL AND RESTAURANT

L-13

4480 Orion Road, Rochester (313) 651-8361. Order dishes baked, broiled or sautéed to your own tastes. Open Tuesday-Friday 11:30 a.m.-2:30 p.m.; Tuesday-Saturday 5 p.m.-10 p.m.; Sunday 9 a.m.-2 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V. Casual.

PANACHE

L-13

555 S. Woodward, Birmingham (313) 642-9400. Features Black Angus beef and a large selection of fresh fish entrées. Open Monday-Friday 11 a.m.-4 p.m. and Monday-Saturday 5 p.m.-midnight. Reservations suggested. Expensive; AE, CB, DC, MC, V. Casual.

PAPA LUIGI'S

M-13

"Ristorante Italiano," 131 Riverside Drive West Windsor, Ontario (519) 258-7272. Features Roman dining. Hours are 11 a.m.-1 a.m., Monday-Sunday. Moderate; AE, DC, MC, V. Casual.

PARK PLACE CAFE

M-14

15402 Mack at Nottingham, Grosse Pointe Park (313) 881-0550. Menu includes a wide variety of fish selections, filet mignon, veal, quiche and stuffed shrimp. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday 11 a.m.-midnight; Saturday 5 p.m.-midnight; Sunday 11 a.m.-2:30 p.m. and 3 p.m.-10 p.m. Reservations recommended. Moderate; AE, MC, V. Casual.

PARK TERRACE RESTAURANT (Hilton International)

M-13

277 Riverside Drive West, Windsor, Ontario (519) 973-4225 or (313) 962-3834. Serves Ontario's regional foods and French cuisine including seafoods and caribou. Pianist on Fridays and Saturdays. Hours are Monday-Sunday 6:30 a.m.-11 p.m. Moderate; AE, DC, MC, V. Casual, no jeans or running shoes.

PHOENICIA

L-13

488 S. Woodward, Birmingham (313) 644-3122. Features Lebanese cooking with the French influence. Specials include stuffed salmon with coriander, garlic, tomatoes and peppers or the traditional rack of lamb and sweetbreads. Open Monday-Thursday 11 a.m.-10:30 p.m.; Friday and Saturday 11 a.m.-11 p.m. Reservations suggested for large parties. Moderate; AE, DC, MC, V. Casual.

PICKLE BARREL INN

M-13

10256 Willis Road, Willis (313) 461-2391. Pickle Chips, sliced pickles battered and deep-fried, are a house specialty. The menu features all-you-can-eat spaghetti, frog legs and beer-battered haddock. Hours are Tuesday-Saturday 11 a.m.-10 p.m. and Sunday 9 a.m.-8 p.m. Reservations suggested for groups of six or more. Inexpensive; AE, DC, MC, V. Casual.



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PIKE STREET COMPANY

L-13

18 W. Pike St., Pontiac (313) 334-7878. The menu offers a selection ranging from Michigan brook trout stuffed with Shitake mushrooms and chives, sautéed shrimp and chorizo sausage, to a sautéed veal chop with wild Oregon mushrooms and onion compote. Hours are Monday-Friday 11 a.m.-3 p.m.; Tuesday-Thursday 5 p.m.-10 p.m.; Friday and Saturday 5 p.m.-11 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V. Casual.

PINKEY'S BOULEVARD CLUB

M-13

110 E. Grand Boulevard, Detroit (313) 824-2820. The menu consists of appetizers including escargot, steak bites and Caesar salad and entrée selections of seafood, steaks and frog legs. Hours are Monday-Friday 11 a.m.-2 a.m.; Saturday 6 p.m.-2 a.m. Piano bar Tuesday-Saturday. No reservations needed. Moderate; AE, DC, MC, V. Casual.

POLONIA CENTRE RESTAURANT

M-13

7515 Forest Glade Drive, Corner of Lauzon Parkway, Windsor (519) 948-8788. Menu features Canadian, American and European cuisine. Open seven-days-a-week, 11 a.m.-2 p.m. and 5:30-9:30 p.m. Reservations suggested. Moderate; AE, MC, V. Casual.

PONTCHARTRAIN WINE CELLARS

M-13

234 West Larned, Detroit (313) 963-1785. The menu offers fresh fish, veal, chicken, beef and desserts. House specialty is the veal cordon bleu and escargot. Hours are Monday-Friday 11:30 a.m.-2:30 p.m. and 5 p.m.-9 p.m.; Saturday 5:30-11 p.m. Reservations preferred. Expensive; AE, CB, DC, MC, V. Casual, no jeans.

PUNCHINELLO'S

L-13

184 Pierce at Martin Street, Birmingham (313) 644-5277. Continental menu featuring chicken strudel and shrimp curry. Hours are Monday-Saturday 11 a.m.-11 p.m. Reservations accepted. Moderate to expensive; AE, DC, CB, MC, V. Casual.

THE RATTLESNACK CLUB

M-13

300 River Place, Detroit (313) 567-4400. Modern American cuisine. **Main dining room.** Hours are Monday-Friday 11:30-2 p.m. (lunch), 5:30-10 p.m. (dinner). Saturday dinner only 5:30-10 p.m. Reservations required. Expensive; AE, CB, D, MC, Metro and Michigan Trade, MC, V. Suitcoats required. **Grill Room and Patio** same menu as dining room. Hours are Monday-Saturday 11:30-4 p.m., (lunch), Friday and Saturday 5:30-midnight. Sunday 2 p.m.-9 p.m. Reservations not required. Expensive; AE, CB, D, MC, Metro and Michigan Trade, MC, V. Casual.

REFLECTIONS

G-9

Waterfront Inn, 2061 U.S. 31 North, Traverse City (616) 938-2321. Specializes in seafood, including fresh fish and a raw bar. Hours are Monday-Thursday 7 a.m.-3 p.m. and 5-9 p.m.; Friday 7 a.m.-3 p.m. and 5 p.m.-10 p.m.; Saturday 8 a.m.-2 p.m. and 5 p.m.-10 p.m.; Sunday 8 a.m.-2 p.m. and 5 p.m.-9 p.m. Reservations recommended. Moderate; AE, D, DC, MC, V. Casual.

RICHARD AND REISS

L-13

273 Pierce, Birmingham (313) 645-9122. Features croissant sandwiches and a variety of salad entrées. Menu includes seafood fettucine, Chinese stir-fried chicken breasts and Beef Wellington. Hours are Monday 7:30 a.m.-7 p.m.; Tuesday, Wednesday 7:30 a.m.-9 p.m.; Thursday-Saturday 7:30 a.m.-10 p.m. Reservations accepted. Moderate; no credit cards. Casual.

RICHTER'S CHALET

M-13

23920 Michigan, Dearborn (313) 565-0484. Features such German favourites as weinerschnitzel, sauerbraten and potato pancakes. Homemade German pastry is baked fresh daily. Hours are Tuesday-Thursday 11 a.m.-9 p.m.; Friday 11:30 a.m.-10 p.m.; Saturday 3 p.m.-10 p.m.; Sunday 12:30-7 p.m. Reservations accepted for parties of 5 or more. Inexpensive; no credit cards accepted. Casual.

RISTORANTE DA LUCIANO

M-13

1317 Hall Avenue, off Ottawa Street, Windsor (519) 977-5677. Choices of house-made ravioli and fettucine are on the menu of Italian favourites. Menu also includes seafood, poultry and beef. Hours are Monday-Thursday 11:30 a.m.-10 p.m.; Friday 11:30 a.m.-11 p.m.; and Saturday 4 p.m.-11 p.m. Reservations recommended, required on weekend evenings. Moderate; MC, V. Casual.

THE RITZ CARLTON-DEARBORN

N-9

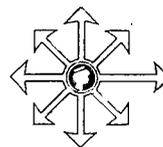
300 Town Center Drive, Dearborn (313) 441-2000. **The Restaurant** menu features French and American Cuisine. Hours are Monday-Saturday 6:30-11:30 a.m. (breakfast) 11:30-2:30 p.m. (lunch), Sunday-Thursday 6 p.m.-10 p.m. (dinner), Friday and Saturday 6 p.m.-11 p.m. (dinner). Reservations required. **The Grill and Bar** features hardy grilled specialties. Hours are Monday-Saturday 11:30-2 p.m. (lunch), Monday-Thursday 6 p.m.-11 p.m. (dinner), Friday-Sunday 5:30-11 p.m. dinner. Expensive; AE, CB, DC, D, MC, V. Jackets are required.

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THE RIVER CRAB

L-14

1337 North River Road, St. Clair (313) 329-2261. Bouillabaisse, paella and salmon en papillote are just three offerings from the extensive menu. Hours are Monday-Thursday 11:30 a.m.-9 p.m.; Friday and Saturday 11:30 a.m.-10 p.m.; Sunday 10 a.m.-2 p.m. and 3:30-8:30 p.m. Reservations recommended. Moderate; AE, CB, D, DC, MC, V. Casual.

ROWE INN

I-4

Country Road C-48, Ellsworth (616) 588-7351. Originators of Michigan Regional Cuisine. Hours are Monday-Sunday 6-9:30 p.m. Expensive; MC, V. Casual.

THE RUGBY GRILL AT THE TOWNSEND HOTEL

L-13

100 Townsend, Birmingham (313) 642-5999. Its specialty is "The Rugby Sandwich Buffet," which features carved fresh turkey, beef tenderloin and corned beef. Buffet hours are Monday-Friday 11 a.m.-4 p.m.; Saturday noon-4 p.m. Dinner hours are Monday-Thursday 4 p.m.-1 a.m.; Friday-Saturday 4 p.m.-1 a.m.; Sunday 2 p.m.-midnight. Reservations recommended especially during the theatre rush. Moderate; AE, MC, V. Sport jackets suggested.

SAHARA

M-13

16415 East Warren, Detroit (313) 885-5503. Features Lebanese cooking. Specialties include kibbee, grape leaves, lamb. Hours are Tuesday-Saturday 10 a.m.-7:30 p.m. Inexpensive; no credit cards accepted. Casual.

SALT DOCKS

L-14

7493 South River Road, Marine City (313) 765-4321. The menu features perch and pickerel—pan-fried. A complete selection of seafood and steaks is also available. Hours are Monday, Wednesday and Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight. Reservations accepted. Moderate; MC, V. Casual.

SHANNON'S STEAK HOUSE

L-14

29370 S. River Road, Mt. Clemens (313) 469-7111. Features a wide variety of menu items including fresh seafoods and prime aged beef. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-1 a.m.; Sunday 3 p.m.-10 p.m. Moderate; AE, DC, MC, V. Casual.

SPARKY HERBERTS

M-14

15117 Kercheval, Grosse Pointe Park (313) 882-0266. Fresh fish, salads, pasta, pheasant and rack of lamb are only a few of the entrées available. Hours are Monday-Saturday 11:30 a.m.-midnight; Sunday brunch noon-3 p.m. and dinner is 5 p.m.-11 p.m. Reservations accepted, but not required. Moderate; AE, DC, MC, V. Casual.

SPENCER CREEK LANDING

G-9

5166 Helena, Alden (616) 331-6147. The menu of fresh fish includes whitefish, rainbow trout and lake trout. Lamb and veal dishes are also offered. Hours are Tuesday-Saturday 5:30 p.m.-9 p.m. Reservations required. Expensive; MC, V. Casual.

STAFFORD'S ONE WATER STREET

F-10

One Water Street, Boyne City (616) 582-3434. Entrées include venison, Michigan boneless Heartland pheasants, whitefish oven-broiled, blackened, sautéed or grilled over black cherrywood. Hours are Monday-Saturday 11:30 a.m.-11 p.m. and Sunday 11 a.m.-10 p.m. Moderate-expensive; AE, MC, V. Casual and resort wear.

ST. CLAIR INN RESTAURANT

L-14

500 N. Riverside, St. Clair (313) 329-2222. The American menu includes fresh seafood and steaks. Hours are Monday-Thursday 7-10 a.m., 11:30 a.m.-4 p.m. and 5 p.m.-10 p.m.; Friday and Saturday 7 a.m.-10:30 a.m., 11:30 a.m.-4 p.m. and 5 p.m.-midnight; Sunday 8 a.m.-noon and 1 p.m.-9 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V. Casual, no shorts or jeans.

SUGAR BOWL

F-10

216 W. Main Street, Gaylord (517) 732-5524. The menu is American with Greek accents and includes country-fried spring chicken, baked Virginia ham, grilled knackwurst and souvlacki. Hours are Monday-Sunday 7 a.m.-11 p.m. Reservations preferred on weekends. Moderate; AE, MC, V. Casual.

SULTAN

L-13

7297 Orchard Lake, W. Bloomfield in the Robbin's Nest Shopping Center (313) 737-0160. This eatery offers a selection of traditional chicken dishes, lamb, quail, stuffed salmon, vegetarian entrees and sweetbreads. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday 3 p.m.-10 p.m. Reservations suggested. Moderate; AE, CB, DC, MC, V. Casual.

SYLVAN RESORT DINING ROOM AND ALE HAUS LOUNGE

F-10

3962 Wilkinson Road, Gaylord (517) 732-6711. Sunday brunch features prime rib and seafood as well as other breakfast and lunch choices. Hours are Monday-Sunday 8 a.m.-2:30 a.m. Reservations suggested for dinner. Moderate; AE, MC, V. Casual.

TAPAWINGO

F-9

9502 Lake Street, Ellsworth (616) 588-7971. The menu features American cooking with local ingredients such as venison, whitefish and pheasant. Open 7-days-a-week, 6 p.m.-9 p.m. Reservations recommended. Expensive; MC, V. Casual.

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TBO's OTHER PLACE *M-13*
3067 Dougall Avenue, Windsor (313) 963-8944. Menu features Provimi veal, stuffed Emiliano, fresh Canadian salmon, chicken Kiev and a wide selection of steaks. Hours are Monday-Saturday 11 a.m.-1 a.m.; Sunday 11 a.m.-10 p.m. Reservations recommended. Moderate-expensive; AE, MC, V. Main dining room casual; Suitcoats suggested in Rib Room.

THAI INN *L-13*
900 South Rochester Road, Rochester (313) 656-0287. Features Thai food, using natural spices such as lemon grass, lime leaves and ginger. Hours are Monday-Friday 11 a.m.-3 p.m.; Monday-Thursday 5 p.m.-9:30 p.m.; Friday 5 p.m.-10:30 p.m.; Saturday noon-10:30 p.m.; Sunday 4 p.m.-9 p.m. Reservations suggested. Inexpensive; AE, MC, V. Casual.

TIDEWATER GRILL *M-14*
18000 Vernier in Eastland Mall, Harper Woods (313) 527-1050. Seafood and fresh fish are the specialties, mesquite grill. Hours are Monday-Thursday 11 a.m.-11 p.m.; Friday and Saturday 11 a.m.-midnight; Sunday noon-9 p.m. Reservations not required. Moderate; AE, D, MC, V. Casual.

TOM'S OYSTER BAR *M-14*
15016 Mack, Grosse Pointe Park (313) 822-8664. A selection of 10-12 fish entrées. Features include fresh shellfish, oysters, and crabcakes. Kitchen hours are Sunday-Tuesday 5 p.m.-10:30 p.m.; Wednesday and Thursday 5 p.m.-11 p.m.; Friday and Saturday 5 p.m.-midnight. No reservations accepted. Moderate; AE, MC, V. Casual.

333 EAST *M-13*
333 E. Jefferson in the Omni Hotel, Detroit (313) 222-7404. Features fettucine in cream sauce with smoked chicken and morels, champagne breast of chicken, duet of chicken and shrimp with red and yellow pepper sauce. Hours are Sunday-Thursday 6:45 a.m.-2:30 p.m. and 5:30-10 p.m.; Friday and Saturday 6:45 a.m.-2:30 p.m. and 5 p.m.-11 p.m. Reservations suggested. Very expensive; AE, DC, MC, V. Suitcoats suggested.

71 RIVERSIDE WEST *M-13*
71 Riverside Drive West, Windsor, Ontario (519) 971-0828. Menu features international cuisine and specialty desserts. Hours are Sunday-Thursday 11:30-9 p.m.; Friday and Saturday 11:30-11 p.m. Moderate; AE, MC, V. Casual.

THE WHITNEY *M-13*
4421 Woodward, Detroit (313) 832-5700. Specialties include roast veal duckling tenderloin, baked salmon, beef Wellington and rack of lamb. French pastries are a specialty. Hours are Monday-Thursday 11 a.m.-2 p.m. and 6 p.m.-9:30 p.m.; Friday 11 a.m.-2 p.m. and 6 p.m.-9:30 p.m.; Saturday 5-10 p.m.; Sunday 11 a.m.-3 p.m. Reservations recommended. Very expensive. AE, MC, V. Suitcoats suggested.

WIMPY'S *M-13*
16543 Warren Avenue at Outer Drive, Detroit (313) 881-5857. Menu features hamburgers, steak sandwiches and appetizers. Open daily from 11 a.m.-midnight. No reservations accepted on Fridays. Inexpensive; MC, V. Casual.

WINDOWS RESTAURANT *M-12*
The Ann Arbor Inn, 100 S. Fourth Avenue, Ann Arbor (313) 769-9500. Menu features veal, steak, chicken, duck and seafood. Rack of lamb is chef's specialty. Hours are Monday-Thursday 5 p.m.-10 p.m.; Friday and Saturday 5 p.m.-11 p.m.; and Sunday 10:30 a.m.-2:30 p.m. Reservations recommended, especially for large parties. Moderate; AE, CB, DC, MC, V. Casual.

WOOLY BULLY'S ROCK 'N DINER *L-14*
36434 Groesbeck, Mt. Clemens (313) 792-3444. Fifties and Sixties rock 'n' roll diner featuring pizza and half-pound hamburgers. Hours are 11:30 a.m.-midnight, seven days a week. Inexpensive; AE, MC, V. Casual. Another location in Detroit at 11310 Hayes, (313) 839-8777. Hours 4 p.m.-midnight.

ZA PAUL'S *M-14*
18450 Mack, Grosse Pointe Farms (313) 881-3062. Specialties include fresh pasta, fresh fish, ribs, chicken and beef. Piano bar Tuesday-Saturday. Monday-Thursday, 4 p.m.-11 p.m.; Friday and Saturday, 4 p.m.-midnight; Closed Sunday. Moderate; AE, MC, V. Casual.

ZEHNDERS *L-7*
730 South Main, Frankenmuth, Michigan (517) 652-9925. It is known for its world famous family-style chicken dinners. Hours are seven-days-a-week 7 a.m.-11 a.m. (breakfast), 11 a.m.-4 p.m. lunch, 11 a.m.-9:30 p.m. (dinner), Moderate; AE, MC, V. Casual.



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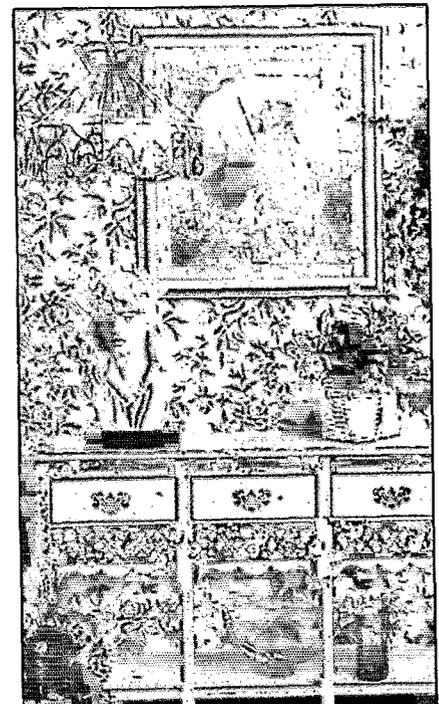
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continued from page 69

As man has begun to explore the ocean depths, he has come into contact with thousands of creatures. Many of them could destroy a human in second; however, as long as man remains calm, life forms under the sea generally ignore divers. Only on rare occasions do they attack.

Why had I panicked?

I could not answer that. I had not even seen the creature's detail. Fear had directed my actions.

I fell asleep on the deck for several hours, only to be awakened by the ocean's call, as she warned me again to leave this place.

The air was humid; darkness tried to overcome the tiring day. Anticipation swarmed around me. I should have listened to her warnings. Why she wanted this to remain a secret I would never know, but I kept faith with my decision to face her.

Earlier, the radio had been thrown from the cockpit shelf, and

landed in shards of broken transistor. The boat would not start, and it would be several days before I could repair it.

In the early morning I awoke, lethargic, to the beeping of the radar. The day was overcast, with a gray haze hanging above the sea. My body ached and my head throbbed.

The sea, though, was calm, much calmer than the day before, almost like a sheet of glass with but one broken shard—the shard of a dorsal fin that jutted out of the gray water, and streamlined a path for the *Explorer II*. As the Sea Devil approached, I was able to get a better look.

I estimated that the creature measured about twenty feet in length. A long dorsal fin on the top of the fish cut jaggedly through the water.

The Sea Devil circled beneath the boat and dove for a moment. When it surfaced, I saw on the head of the beast two horns, and a long, pointed tail at the rear. Great shingles lapped its body, moving to and fro with the water. The Sea Devil swam with the greatest of ease, and I recognized with a flash of terror his fierce nature.

On the second circle, the Sea Devil raised its head out of the water, stopping completely, and floated on the surface.

I stood unmoving. Rows of sharp teeth glistened and lined the inside of its great mouth. Two horns jutted out from the sides of the head.

The eyes were brown and full of life; reflecting the gray sky and lonely sea, they cried silent tears. I could only wonder at the sorrow behind them; perhaps the creature protected *The Scavenger*, yet longed for death to break his immortal curse of loneliness.

The sea slid over the Sea Devil, as he dropped noiselessly beneath the surface. I did not know what to do.

Waves lapped against the boat, and my fear returned. I dove onto the deck and lay spread out, but there was no escape.

The Sea Devil tore through the *Explorer II* from an inclined dive. Two great horns appeared, ripping through the bottom of the boat. Wood splintered as the sound of water rushed towards me. I could not see the beast, but its attack bisected the boat. The smaller half sank quickly, and I grabbed onto the remaining craft in desperation.

Another ram sent me whirling into the ocean, and effortlessly destroyed the boat. I floated now upon a piece of splintered wood.

I felt a pass of the Sea Devil on my submerged body. The large dorsal fin broke the glassy water several feet in front of me, and the creature floated on the surface.

Water moistened his gray body, and two moving side fins silently kept him afloat. His mouth opened and closed, running water into and through his gills.

I looked deep into his sad eyes, and he gazed into mine, with eyes full of life and loneliness. I wanted to reach out and touch him, to feel his power. Water washed over the Sea Devil's muscular frame; as quickly as he had appeared, he slipped into the dark waters below, banished forever.

I was alone, floating aimlessly on the sea for about two days, maybe more. Consciousness flowed in and out, like the gentle lapping of the sea upon my body. A boat located me, and took me back to the coast of Florida without injury.

In discovering the remains of *The Scavenger*, I had stumbled upon a greater mystery and encountered a being, unknown to man, who inhabited the depths of the sea, and embodied her vast sorrow.

The sea had bestowed upon me her greatest secret, and I would not betray her trust.

I did not report *The Scavenger's* location, nor did I return to the site of the wreck. But the Sea Devil's loneliness lays heavy within me, and there are days when the memory of his sad and level gaze compels me to scan the horizon, searching for a dorsal fin that will never surface again. ◆

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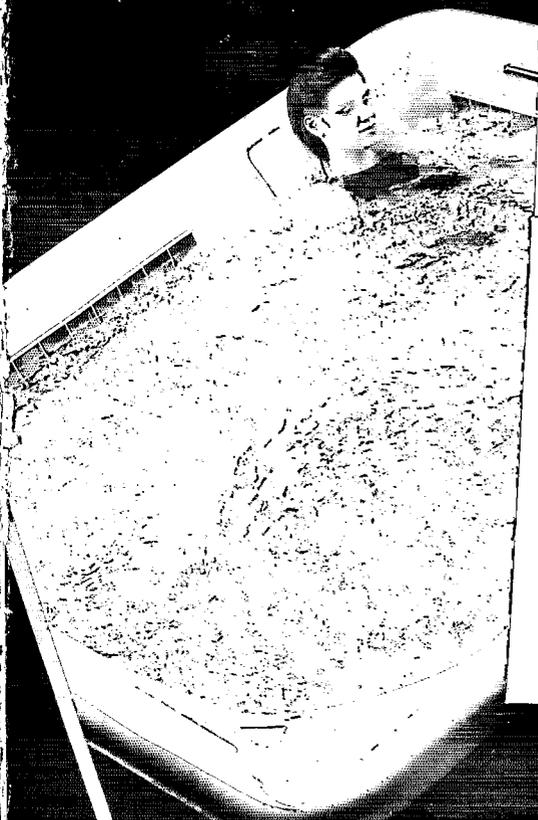
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