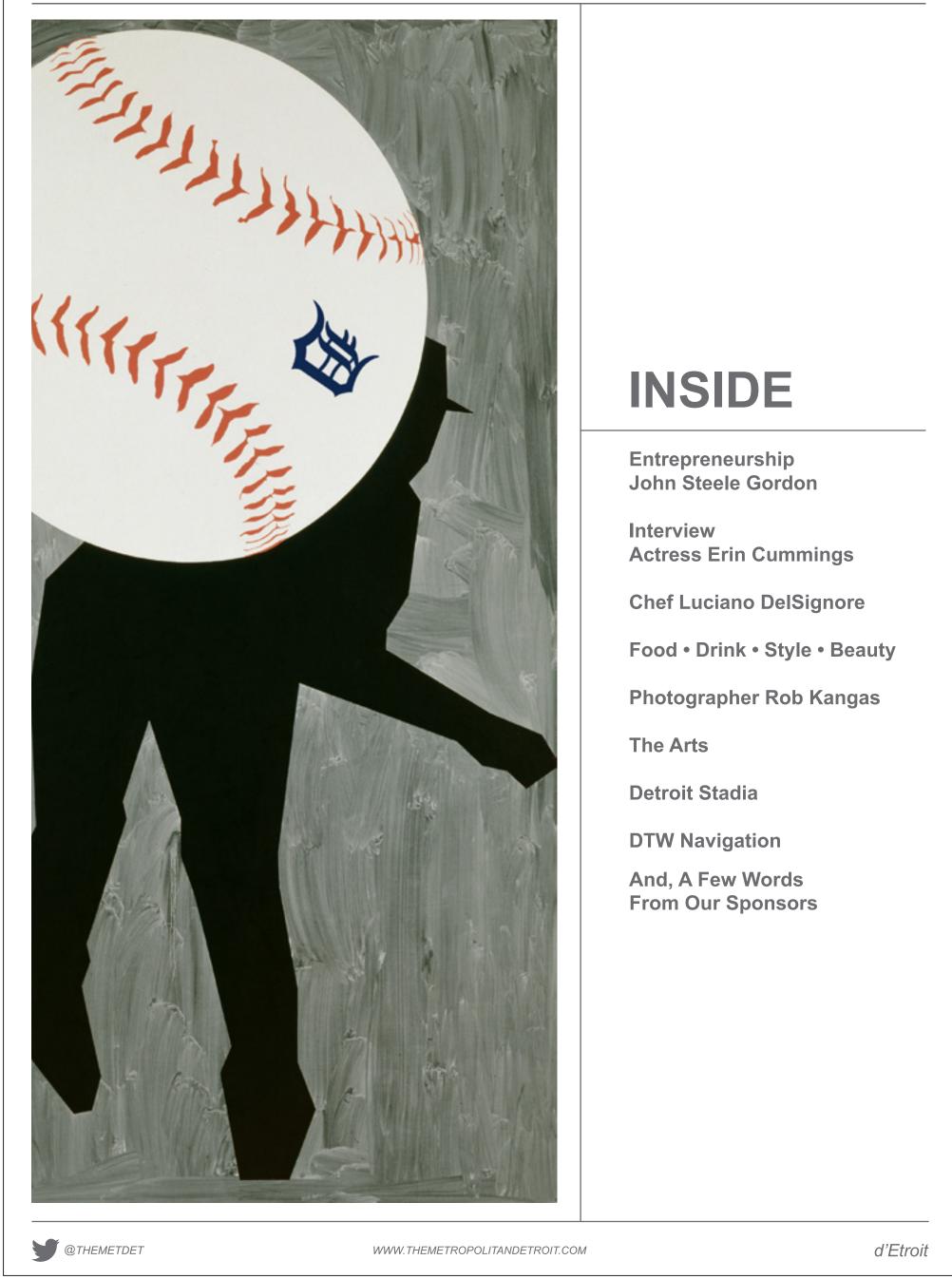
**APRIL 2014 •** VOL. 5 NO. 7

# THE METROPOLITAN



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164 S. OLD WOODWARD BIRMINGHAM, MI 48009 248-644-9849 WWW.THEBARBERPOLEBIRMINGHAM.COM Letter from the Editor

# A METROPOLITAN SPRINGTIME



Awoke this morning to the sound of the neighborhood woodpecker announcing his return. He seemed pretty serious about it too. Stepped outside and breathed in the fresh air. Hello chipmunks, hello squirrels, hello little birds singing little bird songs. Walked to the edge of the yard and spotted my neighbor, Connie, walking Rookie, her frisky Pug.

Two cats chased each other through the brush beneath the trees that separate one home from the next. The beginnings of flowers poked their way up from the ground that had recently held snow. I headed down the walk and caught the faint sound of a train off in the distance, whole notes from its deep and steady horn floating by in the wind.

Children were playing with a ball in the yard, a boy and a girl, laughing. A delivery truck stopped just ahead of me and I watched as the deliveryman gathered his material. We addressed one another in passing. I began to sing, humming a sequence of notes that I found pleasing. A lovely young woman, wearing a sundress, passed by on her vintage bicycle, while the sun, the promising sun, followed her every direction. When I turned the corner and headed in the course of the park I was suddenly taken with the aroma of fresh bread. From where did it come?

A Metropolitan Springtime . . .

Upon return to my maisonette, I glanced up to observe The Sun King warming himself on the sill.

Anthony Brancaleone



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If you enjoy reading The Metropolitan we ask that you share your copy with family

and friends. In this way, The Metropolitan can be Read-cycled. We think that's a good thing. Of course, The Metropolitan also makes a



fine gift-wrap, and burns well in the fireplace.

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#### COMMUNIQUÉ

#### A Good Cause

I work for the Cystic Fibrosis Foundation, a national non-profit organization, as part of the Michigan chapter, in Troy. We are organizing a fundraising event at the Fisher Building in Detroit, this summer, called Detroit Dish and Design. This event will feature local Detroit manufactured artwork, furniture and fashion. We would love to have a partnership with The Metropolitan to help advertise this effort as it coincides with your overall mission.

Adrain Laux, www.cff.org

#### Hello Anthony!

Thank you for the piece on Le Foodist, Paris (March 2014). This looks fantastic! You have a gorgeous magazine!

Kind regards, Dalyce Semko Suanez

#### **Michigan Central Station**

My name is Martin Michalek and I live in the Cass Corridor. I've picked up the Met twice now in two months and, both times, have been elated by what I've found. In the February issue, your inclusion of one of Byron's lyrics caught my eye. The March issue, though, held an article — written by you no less — with a theme that I not only enjoyed reading, but also firmly support: the ruins of Michigan Central Station. You call it North America's first modern ruin. I ardently agree. In fact, I wrote a Tumblr post (a decidedly lesser medium for pamphlet lit, but isn't that part of its charm?) about the subject a few months ago. I'm linking it to you in case you find it as interesting as I found your article to be.

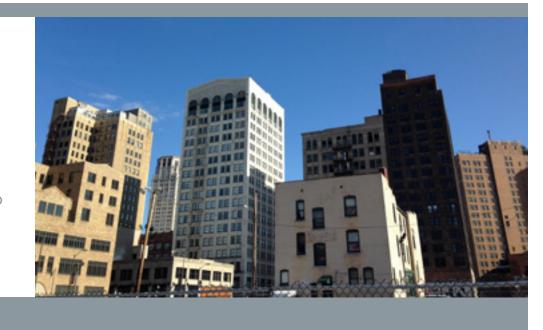
http://losingmyid.tumblr.com/post/66696048598/ simulaveratartem

If you get the time, do let me know what you think. I'd love to discuss pragmatic methods to spread the word. I even printed up posters to put up (with excerpts of Lord Byron's poetry, no less), but the brumal weather prevented me from doing so.

#### Warm regards, M

#### Editor's Reply:

Dear Martin - that is a fine blog you have running and a good piece on Michigan Central Station. We would be happy to publish it in one of our upcoming issues should you be interested in doing do.



woman from whom I'm adopting is a bit fickle. Thanks again for your email, Anthony. Talk to you soon!

Martin Michalek

#### **Blue Period**

Oh my goodness Tony! Only you can make winter sound good! [March 2014].

Nancy Harvey, Delta Sky Club Supervisor / DTW

#### North America's First Modern Ruin?

It was nice meeting with you the other day. Thanks for the coffee. It was rather strong and I was feeling pretty giddy by the time I got home. I read the magazine and I really enjoyed it. Look forward to the April issue. I especially liked the article 'Paris: City of Lights, City of Food", and enjoyed reading about "North America's First Modern Ruin". I have a friend that owns a building in Corktown that he only rents out to what he considers "the best Artists in Detroit". That could be an interesting article. I found your magazine to be very cerebral and cosmopolitan. Good work!

All the best, Kirsten Avallone, Birmingham

#### **Reading Since "Welcome To Detroit"**

Thanks for handing me "3 copies" of the latest edition of THE METROPOLITAN (Western Market Thurs 3/20/2014). I have been reading your publication since the "Welcome To Detroit.." cover article. As usual, there are great stories on a few topics I've recently been discussing such as: The FLW/ Dorothy Turkel house, traveling to Paris and the beloved train station on Michigan Ave. I worked near the train station in 2009 at a nearby recreation center. I appreciate your resource information with each article.

LaRae Starr, Detroit

#### What About Plymouth?

Warning: This paper has not been proof read, and probably never will. Please, see 'Letter From The Editor', November 2010, online for more information.

ARCHIVES • TheMetDet.com



The Metropolitan dÉtroit

@TheMetDet

Anthony, I appreciate such a kind and quick response. I would be flattered if you published my little manifesto. The magazine's [Metropolitan] fantastic. It's quite unlike the other publications around here. For one thing, it feels elevated. It has a culture I think Detroit rarely showcases. The New French side more than the Rust Belt side, or whatever it may be called. I'd love to get coffee sometime. Let me know what works well for you. This week is a bit dramatic for me: I'm trying to adopt a cat. Regrettably, the

### ON THE COVER

Hard Ball III, Robert Moskowitz, 1993, oil on canvas.

Detroit Institute of Arts

I enjoy reading The Metropolitan but I noticed that your distribution is only on the East side. Any chances you might expand your territory westward? I appreciate the pdfs of past issues on your home site, by the way. More publications should do that and make it easier for everyone to keep up with things.

#### Paul Altese, Northville, MI



Send emails, comments and suggestions to anthony@themetdet.com



re deadlines chasing you like fiery helldemons? Do they thump from under the floor like Poe's tell-tale heart? Do they watch you like the all-seeing eye of Sauron?

Here are some ideas, and some important questions to ask.

#### Why does the deadline exist?

Many of us are still thinking like schoolchildren. This paper is due on Tuesday because Mrs. Applebaum said so and if you don't do it you fail.

Deadlines in the working world are only sometimes like that.

Sometimes the deadlines I assign are real deadlines, but sometimes they're just ways of keeping things moving. Sometimes the people setting your deadlines are just squeezing you because they think it's their job to extract the most work out of you for the least money.

Don't beg for an extension like a college student. Don't apologize unless you're really sure you should. Talk like a peer. If you're a young person, imagine yourself twenty years older, and try: "I took into account these other factors none of us had anticipated, and I think we should re-set the deadline to May 15th. Will that delay workflow too much, or can we adjust other plans around this?''

#### What does the person receiving your work actually expect?

When a deadline looms, it helps to write the article I think you would most want to read, not the one that I've held deep in my heart for years.

I also often procrastinated about writing proposals. My proposals were fifteen-page-long, glossy affairs full of promises and fancy graphics. I then discovered that one of my competitors was sending out same-day proposals. These "proposals" consisted of a form letter on which they would scribble "Web Advertising Campaign - \$15,000." Then they would fax it.

I'm not sure what the clients were expecting, but I think the four-word fax proposal (is \$15,000 a word?) would be fine if it followed up one of those two-hour lunches where everybody got on the same page. A two-hour lunch is a lot more fun than writing a proposal, anyway. Purge your mind of your original plan and imagine the person receiving the work. What is the fastest way to make that person happy?

#### Can you crowdsource your work and walk away having everyone think you're a genius?

A great many work products in our informationbased society are unnecessary one-way conduits of information.

Could your "presentation" be an interview or group exercise? Show up with some questions on slides or an iPad so it looks like you prepared more than you did. Then, facilitate a discussion. That's much better than watching someone (DIE DIE DIE) read their Powerpoint presentation.

Could your "proposal" be an interactive process where you pull up a template on your laptop, type some bullet points as the client explains what they want, ask the client if your price is acceptable, and then email the proposal to the client? Doesn't that actually sound like a much better sales technique than sending some glossy piece of work that sits on the client's desk along with all the other ones?

The harder thing is not necessarily better. If this saves you some work and gets you recognized as a visionary - well, that's pretty badass.

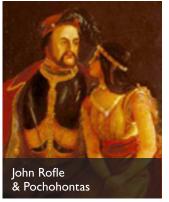
Jennifer Dziura runs GetBullish.com, which provides "aggressive lady-advice" for young and ambitious women. Adapted from material originally published on The Gloss.

# **Entrepreneurship in American History**

#### John Steele Gordon Author, An Empire of Wealth: The Epic History of American Economic Power

he word "entrepreneur"—one who undertakes, manages, and assumes the risk of a new enterprise—comes from the French, where it literally means "undertaker." The word was borrowed into English in the mid-19th century-perhaps the golden age of the entrepreneurwhen the number of new economic niches was exploding and the hand of government was at its lightest in history. The activity of entrepreneurship, of course, is much older, going back to ancient times. As for America, entrepreneurs founded our nation.

In 1607 the Virginia Company sent three ships across the Atlantic and unloaded 109 passengers at what became Jamestown, Virginia. They were embarked on a new business enterprise that they hoped would be profitable—American plantations. The Virginia Company was a joint-stock company, a relatively new invention that allowed people to invest in enterprises without running the risk of losing everything if the business did not succeed. By limiting liability, corporations greatly increased the number of people who could dare to become entrepreneurs by pooling their resources while avoiding the possibility of ruin. Thus the corporation was one of the great inventions of the Renaissance, along with printing, double-entry bookkeeping, and the full-rigged ship.



Allowing incorporation as a matter of law, rather than requiring an act of the executive or of the legislature, began in the United States as early as 1811, when New York State passed a general incorporation law for certain businesses, including anchor makers. Soon enlarged in scope, the ability to incorporate simply by filling out the right forms freed the process from politics. There had been only seven companies incorporated in British North America, but the state of Pennsylvania alone incorporated more than 2,000 between 1800 and 1860.

Unfortunately for the stockholders of the Virginia Company, the business of American plantations was a very new one and had a steep learning curve—a curve all would-be entrepreneurs must

climb to be successful. The Virginia Company made just about every mistake that it could make: It tried to run lamestown as a company town; it searched for gold, of which Virginia has none, instead of planting crops; and it failed at establishing a glass-making industry. Eventually Jamestown was nearly abandoned. Only when John Rolfe introduced West Indian tobacco in 1612 did Virginia find an export that had a market in Europe and made Virginia rich. But by that time it was far too late for the Virginia Company, which went broke.

#### In fact, of course, most entrepreneurs do fail.

It has not been nearly well enough noted that the American colonies, while many ended up in royal hands, were not founded by the English state. Profit-seeking corporations founded several, such as Massachusetts Bay, Plymouth, and Virginia. Proprietors founded others, such as Pennsylvania and Maryland. To be sure, many of these enterprises had non-entrepreneurial motives, such as providing a refuge for religious dissenters. John Winthrop wanted the Puritans to establish a "shining city on a hill"; William Penn thought of Pennsylvania as a "Holy Experiment" where Quakers could live in peace. But Plymouth, Massachusetts Bay, and Pennsylvania were also expected to show a profit. "Though I desire to extend religious freedom," said Penn, "yet I want some recompense for my troubles."

The Dutch, not the English, of course, founded New York, and profit was the sole reason for settling on Manhattan. Even after the British took the colony in 1664, the Dutch devotion to commerce remained. Harking back to the early source of its economic success, the fur trade, the city's seal remains a beaver surrounded by wampum.

In the theocracy that was early New England, the entrepreneurial spirit burned bright. Unlike the colonies on the Chesapeake, there was no cash crop that could be grown in New England's stony soil and short growing season. Perhaps the closest thing to a cash crop was that singular beast, the Atlantic cod. Pulled from the great fishing waters off New England in prodigious numbers, it was salted, dried, and shipped to Europe to provide cheap protein for the masses. Even today, there is a carving of a codfish hanging in the Massachusetts State House. Perhaps because New England lacked a true cash crop, its economy became much more diverse than those of the Southern colonies. Shipping and shipbuilding lumber, fishing, slaving and rum distilling became mainstays of the New England economy and produced its earliest fortunes.

# **APRIL CALENDAR**

2-3 Apr | Tigers Vs. Kansas City • Comerica Park

6 Apr | Fesitfools Street Festival • Ann Arbor • Festifools.org

6 Apr | Detroit Greek Independence Day Parade • Greektown

11-13 Apr | Coachella Festival • Indio, California

II-20 Apr | Detroit Restaurant Week • DetroitRestaurantWeek.com

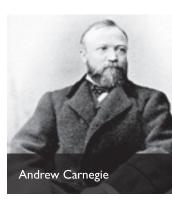
**18 Apr** | Good Friday

20 Apr | Easter

24-27 Apr | Moogfest (Electronic Music & Technology) • Asheville, NC 26 Apr | Koningdag - Kings Day • Amsterdamn • *lamsterdam.com* 

**30 Apr** | Walpurgisnacht • Gothenburg Sweden • Google it!

Also very important to the evolving New England economy was iron, a commodity that had by then been indispensable for 3,000 years. At first this iron had to be imported at vast expense from foundries in England. John Winthrop the younger saw opportunity and seized it. There was plenty of iron ore available, but to make iron he needed something America did not then have—capital. So he sailed to England in 1641 to get it. Why, one might well wonder, would English capitalists invest in a major industrial enterprise located in a wilderness 3,000 miles away? The answer lay in something America did have in indescribable abundance-wood. Charcoal was as indispensable as ore to iron smelting, and whereas England's forests were being rapidly cut down, America had well over a million square miles of forest. So Winthrop was able to argue that combining America's cheap raw materials with England's capital would produce a product that could be sold at a profit, not only in Massachusetts but in England as well.



Winthrop called the new company the Company of Undertakers-note the word, the literal translation of "entrepreneur"—to which the government of Massachusetts granted a 21-year monopoly on iron production, an exemption from taxation, and the right to export iron once local demand was met. (Obviously, cozy relations between government and industry are not wholly a recent phenomenon.) The Saugus Iron Works, as it is known, was a financial failure. But it is now a national historic site for it was the start of a great American industry.

#### CONTINUED ON PAGE 13





# Incredibly smooth spirits from a city known for grit.





valentinedistilling.com



Chef Luciano has been making food since age 14. He began under the guidance of his Italian family, who moved to the Detroit area from Abruzzo, Italy, an area just east of Rome. Luciano was charged with the responsibility of operating his family's restaurant, Fonte d'Amore, in Livonia, before he opened his own, Bacco Ristorante, in Southfield, which has become one of the regions highly acclaimed restaurants. Chef Luciano has been nominated for the James Beard Award three times and, let's just get this out of the way, looks like Al Pacino.

Having been loyal customers of the late Antica Pizzeria Fellini (Royal Oak), I had not yet stepped inside Bigalora. With locations in Ann Arbor, Royal Oak, and now Southfield, I was skeptical by what seemed a liberal use of the Authentic Napoletana certification while describing the recent offerings of local pizzerias.

Upon entering Bigalora, we discovered artwork by Detroit artist, Camilo Pardo hanging in the foyer and the room's streamlined, contemporary bar. Aggressive, racecar oriented works are not what first come to mind when thinking of natural, proprietary pizza. But, it quickly all made sense. Who better than the Italians to combine good food, wine, art and racing? Immediately, I understood the space and felt quite comfortable.

We were seated at table with co-owners Michael Chetcuti and Kyle Evans, who ordered wine. With Chef Luciano en route we covered a few preliminaries. "At Bigalora we stress a fun, energetic, pop-Italian atmosphere with an emphasis on clean, organic, fresh, delicious food," began Chetcuti. "Our pizza is really unlike anything you'll find in the United States, and our menu is very diverse and includes house-made pastas, salads, small plates, and gelato. We also have a very progressive craft beer, wine, and cocktail program."

"All of your ingredients are organic?" I asked. "Yes. We rigorously seek out only the finest ingredients, with a strong emphasis on local whenever possible," replied Chetcuti.

"We love the Camilo artwork," Jeanette said. "How did you come by it?" "Camilo and I have been friends for a long time," replied Chetcuti. "And, we really feel it works well in this room."

The next 15 minutes were filled with the four of us discovering our six degrees, and getting an idea of the business philosophy behind Bigalora: A refined, casual dining experience, offering clean food, at a competitive price point.

"What is the culinary landscape of Metropolitan Detroit at the moment?" I asked. "It's really rising out of the ashes of the 2009 economic downturn, which was far scarier in Detroit than in the rest of the country. It's now more active and diverse than at any point in my lifetime," Chetcuti said.

"There are interesting things happening from the Grosse Pointes, to booming neighborhood scenes in Detroit's Midtown and Corktown, to renewed suburban dining areas in Birmingham, Ferndale, and even as far out as Fenton," added Kyle Evans. "The emphasis remains refined casual rather than fine dining, although fine dining appears ready for a resurgence."

And, with that Chef Luciano and his wife, Monica sat at table. Servers came round and Chef ordered small plates – Risotto Balls (rice balls), Wood Fired Heirloom Carrots w/ goat cheese, peanuts & balsamic vinegar, all natural grass fed Black Falls beef Meatballs, and a charcuterie and cheese plate.

Chef then placed orders for three pizzas; Margherita w/ imported Italian Buffalo Mozzarella & Basil;



#### **AT TABLE** | *Bigalora*

The Metropolitan sat with chef Luciano DelSignore to discuss ancient Italian bread making, family meatballs and eating naturally at his Bigalora 'Wood Fired Cucina'. At table were partners Michael Chetcuti and Kyle Evans, with The Met's, Jeanette Frost. Of course, dinner would not have been complete without Signora DelSigorne, Luciano's wife, Monica, explaining the Non-GMO Project.

By Anthony Brancaleone

Wood Fired Brussel Sprouts w/ Pancetta, Grana Padano, shaved garlic & house blend Mozzarella; Asparagus w/ Speck shaved Grana Padano & house blend Mozzarella. He then poured more wine.

Another 10 minutes of introductions, a little history, many laughs, and then came the small plates. My first taste was of the Wood Fired Heirloom Carrots. Wow. It isn't often one has a first experience with new flavors seated before the top rated chef who created the dish. This is a plate I would have never ordered myself. Now – I can't stop thinking of it.

"So what's it like being married to a Chef who prepares food like this and looks like Pacino?" I asked Monica. The table laughed. It seemed apparent Luciano had heard the comparison before. "Oh, it's not so bad," said Signora DelSignore.

Ms. Frost was silent, lost inside a Risotto Ball.



The pizzas came and Luciano graciously plated them for each of us. "Take a bite of the Margherita first," he said. "It is the standard of Italian pizza." Jeanette and I followed instruction and I was immediately thrown back to that summer long ago on the shores of Alassio, Italy, where my brother and I had spent a week sunning, swimming, drinking and eating pizza.

"Our pizza is leavened in the pre-fermented ancient style that Italian bakers call "biga," said Luciano. "It doesn't contain any yeast or sugar, and this makes for a better tasting crust and texture. It's also much easier to digest. You won't feel filled up after eating."

"There is so much bad stuff being put in our food," Monica said. "Are you familiar with GMO's?" "It's terrible," Luciano added. "It's very difficult to find healthy food when you're going out to eat."

"Our dough ferments for 72 hours, without the use of yeast or sugar, before being placed in a wood burning oven for 90 seconds at 900 degrees," continued Luciano. "That's where you get the unique charring on each pizza."

Luciano's pizzas and small plates were both beautiful and delicious. The room was alive with artwork, good design and an up casual crowd that, by the smiles on their faces, seemed to be enjoying both food and atmosphere.

For the next hour we discussed Genetically Modified Organisms, travel, pizza, relationships, a little politics and, of course, family – always a big topic at an Italian table.

**Bigalore.com** Ann Arbor (734). 971. 2442 | Southfield (248). 750. 2442 | Royal Oak (248) 544. 2442



#### Monica DelSignore | On GMOs

There are several causes that I'm passionate about. Most of them are related to organic, Non-GMO (genetically modified organisms) foods. A favorite of mine is the Non-GMO Project. It's a non-profit organization committed to preserving and building sources of non-GMO products, educating consumers and providing verified non-GMO choices. There's even an App for your smartphone that helps you find products, brands and supporting retailers. It's a great tool to use in the grocery store.



Another great App to take to the grocery store is ShopNoGMO. It's easy to use because it has a shopping guide listed by categories. It also contains a list of hidden GMO ingredients, which is helpful since it is becoming increasingly difficult to find "clean" food as manufacturers use labeling "tricks".

Anyone questioning the safety of GMO foods should go to occupy-monsanto.com. We have the right to know what we are eating and where it came from. If each of us would buy organic whenever possible, we would increase the demand, allowing more organic farmers to make a living, which in turn would lower the prices and let us return to eating the good food we were intended to eat.

I'm not an expert. I am a consumer that takes the time to find the best way to keep myself and my family healthy. It's been my husband's philosophy, to offer the highest quality food to his customers in our restaurants. If we are what we eat, then it really does matter.



#### Michael Chetcuti (Bigalore) | 3 restaurants to be excited about!

1. The Selden Standard is set to open in Midtown Detroit. Chef Andy Hollyday (formerly of Roast) highly-anticipated new restaurant should be open by mid-2014.

2. Gold Cash Gold in Corktown will be the latest effort from the Cooley brothers and many of the same people behind the wildly popular Slows BBQ. Gold Cash Gold will have chef Josh Stockton heading up the kitchen. The building is a former pawn shop and the name was retained.

3. Root in White Lake has chef James Rigato doing fabulous New American cuisine.



For a quick day trip out of the city I recommend the little Village of Franklin, Michigan. Perhaps, known most for its Cider Mill, Franklin also offers interesting shops, a local grocer, vintage gas station, playing fields, a church and, of course, The Franklin Grill.

Featuring seasonal menus that offer fresh seafood, Roasted Indiana Duck, Pan Seared Scallops, Lamb Chops, and our personal favorite, the Friday night Fish-n-Chips, this casual and comfortable grill feels like the lodge one may expect to find during an Up North excursion.



Initially built in 1840, the structure has served as a carriage & buggy shop and a blacksmith. Ruth and Jim Koch bought the building in 2009 and have restored both the interior and the fine outdoor patio area, featuring plenty of green foliage. This unique Metropolitan setting often features live music by Gino Fanelli solo, or accompanied by the Jalopy Bros.

Happy Hour runs between 4-6PM, Mon-Sat, with \$3 Appetizer's and \$5 drink specials at the bar. Once seated, ask for Patrick. He knows how to mix a cocktail, enjoys providing professional service,

and is capable of telling some of the best stories in his part of town. To date, he has kept all of our conversations private -1 think.

Franklin Grill is proud to feature products from Michigan entrepreneurs and local merchants. On the menu you will find items from McClure's pickles, Treat Dreams ice cream, Chazzano Coffee, Ugly Dog vodka, Blue Nectar Tequila and, of course, bottled spirits by Valentine Distilling Co.

Now, it's no secret the Franklin Grill has also been a sponsor of The Metropolitan. But, full disclosure; we pursued them, as we do with most of our clients, because we feel it leads to a better experience for our readership. We ask that you keep the Franklin Grill in mind for your next spring day trip. We feel confident you will not be disappointed.

The Franklin Grill 32760 Franklin Rd. MI 48025 (248) 865. 6600 | thefranklingrill.com

# JOHN D american bistro bar 22726 Woodward Ave FERNDALE

# Reservations @ johndbistro.com or 248.398.4070 (after 3)



It's spring and that means it's time to take extra care of our skin in preparation for swimsuit season. Luckily for us, Lapis, The Spa at Fontainebleau comes to the rescue!

The two-level, beautifully designed, Lapis Spa harnesses the natural qualities of water to create an experience that is restorative and renewing. Mineral-rich waters in many forms - including mist, rain and steam - flow throughout the 40,000-square-foot spa, which looks out over the Atlantic Ocean. Utilizing thermal therapies, Lapis uses the oldest spa treatments that transfer energy from heated elements of earth, water and air. Merging these age-old techniques with the latest technology and design, Lapis provides guests with stress-relief, anti-aging and wellness solutions.

Josie Feria, Director of Spa Operations at Fontainebleau's Lapis Spa, draws upon her 30 years of beauty industry experience to create a sanctuary within the iconic Miami Beach Hotel. Ms. Feria offers The Met readers a few DIY spa treatments, designed for renewing skin and mind so that we will be summer ready.

#### Lapis' At Home Summer Saver (Recommended once a week)

#### **RESCUE ME SCRUB**

8

Benefits: Exfoliation of dry surface skin and increased hydration

- 1/2 cup mineral salts (such as Epsom salts)
- 2 tbsp of any carrier oil (such as avocado, jojoba, grape seed or kukui)
- 5 drops lemongrass oil

In bowl, using a metal spoon, blend mineral salt with carrier oil – thoroughly mix until it becomes a paste. Gradually add in lemongrass oil, blending after each drop. If scrub is too thick, add a few drops of water and remix.

Moisten the body in a warm bath or shower and apply scrub to body by hand, or using a moist loofah pad in circular motions. Using a loofah pad, textured body sponge, or body brush will increase the effects of the exfoliation. Beware of being too energetic as you may scratch the skin. Skin will be rosy and energized.

Thoroughly rinse skin and apply body lotion

#### RESCUE SOAK

Benefits: Relaxation, detoxification and mineralization of body

- 4 oz mineral salts
- I cup baking soda

Optional - Add in drops of lemongrass oil to increase aromatic benefits, provide pain relief and soften skin.

Add mineral salts to bath as warm water is running. \*\*Caution should be taken with hot water, may cause lightheadedness. Then add baking soda.

Using a bristle brush, loofah or sisal mitt, dry brush the body in upward strokes - this will exfoliate the skin, make the treatment more effective and increase blood circulation at the skin's surface, which is key to skin regeneration.

Lower lights and burn a candle at the edge of the tub. Have a glass of cool mineral water and lemon slices nearby to refresh and rehydrate your body.

Play soothing, calming music.

Soak at least 15 minutes, adding warm water as needed - the longer the soak the greater the benefits. Rinsing is optional - towel dry and apply body lotion.

#### Find Lapis at Fontainebleau Miami Beach

4441 Collins Ave. Miami Beach, FL 33140

#### 866.750.4772 fontainebleau.com

For more beauty industry tips & trend like Jeanette Frost Mo

# A D O R N M E N T by Jeanette Frost

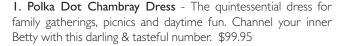
The final season of MAD MEN begins April 13. So, lets have fun celebrating in proper Mad Men style as we say goodbye to Don Draper & company.

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# Hommes | Turning Japanese

by Matt Counts

Japan is known for many things. It is a beautiful and mysterious clash of old meets new. Japan harbours the excitement of major Metropoli, as well as some of the most astonishing countryside one can imagine. With that come many different items and curiosities. And, for both the current and aspiring international gentleman, there are some accouterments that you probably should procure.

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Tokkuri | The vessel in which sake, or Japanese rice wine, is poured into and then served from, usually followed by a raising of the cup while saying Kampai, - or cheers. Tokkuri come in countless fashions and styles, from the sleek and stylish to the very traditional. Elevate your drinking style.

Bento Box | When one thinks of bento, usually images of Mom, handcrafting onigiri or slicing hot-dogs into octopi, comes to mind. But bento can also be a gentleman's hobby. Men's bento have a much more streamlined style, and are more modern than youthful bento. A bento also helps with portion control, as well as eliminates the shame of coming into work with another greasy fast food sack.

Mimikaki | Typically made of bamboo - although there are more contemporary styles made of lacquer or resin -Mimikaki is a long stick, traditionally with a scoop or hook at one end, though more modern styles may have some kind of charm hanging from it. Their primary function is to remove any biological buildup inside ones ear canal. They can be washed and reused as many times as needed. A more green, Earth friendly way to keep up with personal hygiene, without the use of cotton swabs, which in accordance to the warning on the package, you shouldn't be putting in your ear anyway.

Items available at www.jlist.com



# INTERVIEW

# Actress Erin Cummings | Attracting Opportunity

*by Jeanette Frost* 

Detroit has won the hearts of many who are not from the city, including several celebrities. Known for movies such as The Iceman and TV series Spartacus, Mad Men, Pan Am and Detroit 187, actress Erin Cummings is warming Detroit hearts and hands through her lovely smile, talent and charitable organization, Mittens for Detroit.

#### Jeanette Frost: I realize your career keeps you on the move, but where are you from originally?

**Erin Cummings:** I was born in Lafayette LA. Then my family moved to Omaha NE, Seoul Korea, Bossier City LA, then my dad retired in Huntsville TX. Jr high and high school I lived in Huntsville. Interestingly enough, I don't feel the same connection with Huntsville as I do with Detroit. Even though I have only been in Detroit for the past 3 years and not even living here full time anymore, I have a stronger connection here. I think having a military family background makes it easier to call a different place home. The idea of a hometown is not something I understand too much because of having to move around.

#### JF: How did you get started in acting?

**EC:** I always loved acting in school plays as a kid. I felt comfortable on stage; it was my happy place. There was something about pretending that I liked. I started getting typecast as a villain at a very young age. In one play, I was a chicken whose eggs got stolen from the Easter Bunny. My motive for the entire show was to track down the Easter Bunny and get my eggs back. Which I think, 'Rightly so!' Because who steals someone's eggs for people to decorate? It's kind of barbaric when you think about it.

I didn't really get into acting until I was in college. When I was in high school, I did very well in the dance drill team world, which is very prevalent in the south. I went on to become a member of the Kilgore College Rangerettes, which was the very first college dance team in the world. That instilled a strong work ethic in me as well as having a military father. Becoming a Rangerette was a defining moment in my life. It taught me that in order to be really good at something, you MUST put the work in. You can't just go to performances without rehearsing.

When I was in college, I was an advertising major and I realized that the only thing I loved about advertising was the art of the pitch, preforming for the client. On a whim, I ended up on a trip to Los Angeles for a week. While I was there, it really blew the lid off all these misconceptions I had about what actors living in Los Angeles are like. I met waitresses, bartenders and store attendants who were all actors outside of their day (or evening) job. I immediately started taking acting classes. Some actors had degrees from acting schools, but that didn't guarantee them anything. I found these degreed actors didn't necessarily have an edge over me because they were still waiting tables right along side of me.

I did not fall under the trap of only giving myself 2 years to find success in acting. I feel that's dangerous for anyone who wants to pursue an artistic venture. When you're an artist, so much of your success really depends on other people seeing what you have to offer. It's a strange combination of being true to your art while also promoting yourself. I was given a good piece of advice from a friend, when I moved to Los Angeles. "It's not about who you know. It's about who knows you; that is what's really important". To attract opportunity, it's not about simply meeting people. You have to show them what you're worth and let your work speak for itself. I trained as much as possible so I would always be prepared for opportunity. I wasn't afraid to do the small stuff. I acted in every student film that didn't ask me to take my clothes off. I did plays for no money in small black box theaters. I did everything to gain experience. That built my resume and set me apart from being just another pretty face in Hollywood.

ask'' Don't you want to go out?'' I typically don't because I prefer sitting on my couch with my cats and knitting. That's what I like to do.

The thing about Detroit I love so much is that we were immediately embraced when we arrived for 187. Initially people were concerned with how the show might portray Detroit. But once people saw that we were capturing the spirit of Detroit and the love people have for their city, they got excited and supported us. We, as a cast, appreciated that. People invited us to Pistons, Tigers, Lions and Red Wings games. We proudly sported our Made in Detroit clothing whenever we could.

When I moved to Detroit I had the opportunity to do a lot of promoting, not just for 187 but for charities as well. Once I started Mittens For Detroit, things really took off with my love for the city because I saw enthusiasm of people wanting to pitch in. They dropped mittens and gloves in our donation bins all over the city, out of the goodness of their hearts. Detroiters have such passion for their city. They show their care by giving back to the community and that's not something I have seen in my many travels. I have been fortunate to work with really wonderful people and organizations locally; Florine Mark from Weight Watchers for example, Rod Alberts & Scott LaRiche from the Auto Show, Grace Keros from American Coney Island, The Detroit Tigers Foundation and Ilitch charities. Mittens For Detroit is important but I care about Detroit period.

When I'm in NY or LA and I say I'm headed to Detroit, often people will say stuff like "I'm sorry" with a smirk on their face. I then educate people "I'm not being forced to go. I actually love spending time in Detroit". TV only focuses on the negative side of Detroit because that's what they believe sells. Look, it's way more exciting for Anthony Bourdain to go into a rundown neighborhood and show the blight of Detroit. Heaven forbid he goes down the street and feature a company like Shinola, who is one of many fabulous companies bringing manufacturing back to Detroit. Bourdain told the same story that everyone else has done. I'd love to see a show step outside of the box, feature some interesting businesses and focus on what else is going on in Detroit, because the city certainly has a lot to offer.

#### JF: Tell us how Mittens for Detroit began.

**EC**: I was handing out candy one Halloween night at my friend's house in the city. Two little girls came to the door; one of them was shivering and crying because she was missing a mitten. My friend invited the girls and their mother inside to get warm. My friend got a spare pair of gloves out of her car, put them on the girl's hands and gave her a big hug and some candy. I saw in an instant how that simple act of kindness changed the course of the evening for that family. The girl who was so upset and cold, and her mother who felt helpless, all of the sudden were smiling and enjoying themselves. It had such a profound impact on me that the very next day I woke up and said, "I want to get gloves and hats to people in need". I started Mittens for Detroit and 4 months later we collected and gave away about 10,000 pair and it just continued to grow from there.

#### JF: How can people help Mittens For Detroit throughout the year?

EC: We love when people donate during the off season because it gives us the head start we need for the coming winter. That way we can get the gloves/mittens to people before the freezing weather hits. There are many ways to donate, go to mittensfordetroit.org. We buy mittens, gloves and hats wholesale through Broner Hat & Glove (Auburn Hills, MI). For every \$10 donation we are able to buy 3 pairs of really nice gloves. Also, if you are a knitter, like me, we will happily accept your glove/ mitten donations!

"I actually love spending time in Detroit. TV only focuses on the negative side of Detroit because that's what they believe sells."

#### JF: Who do you admire in your field?

**EC:** Julianne Moore, Sela Ward and Sandra Bullock - Women who have taken a long road to shape their careers. Some actors say "Oh, I'd never do soap operas". Here are my thoughts: Julianne Moore and Eva Longoria both started in soaps and they haven't done too bad now have they? I feel it's important to look at people you admire and investigate their story. Was it easy for them? Probably not. So maybe the easy way isn't what's right for me.

#### JF: Tell us a little bit about your relationship with Detroit.

*EC*: I lived here for 7 months while acting in Detroit 187. I continued Mittens for Detroit into the following season and it has never stopped. That has kept me traveling back to Detroit pretty regularly for promoting the organization and delivering gloves. Currently I live in LA, but have an apartment in New York where I live most of the year. You go where the job takes you. My schedule in Detroit is significantly more involved than any other time. When I go back home to New York or LA people

#### JF: Thanks Erin. Any movies coming up?

EC: I just wrapped a film called "The Last Word" that should be coming out in 2015.

# JF: Finally, if you don't mind: You are such a lovely woman. Do you have any beauty secrets you can share with us?

**EC**: The two most important things you can do for your skin are drink water and get 8 hours of sleep. Don't buy into this nonsense of sleeping 4-5 hours a night. Your body does all of it's work when you sleep - immune system repairs, weight loss, skin rejuvenation. If you don't have 8 hours for sleep, cut something else out of your life, but you MUST get sleep!

#### To keep up with Erin's whereabouts visit erincummings.com

For more info on Mittens For Detroit, visit mittensfordetroit.org



# photographer ROB KANGAS | IN A THREE DIMENSIONAL WORLD | By Salwan Georges

graduate of the College for Creative Studies (CCS), with a Master's of Fine Arts from U of M, **Rob Kangas** has been making pictures and teaching photography for more than 30 years. In 1987, Kangas began instructing at Oakland Community College (OCC), and is regarded as one of the premiere photographers in the state.

Kangas' favorite course at OCC is photo history. "You get to look at a variety of historical photographs, inspiring stories, and a chance to see historical materials," he said. Kangas also enjoys the beginning and advanced classes, but for different reasons. "In the beginning there is that joy of discovery. Two weeks in, however, they are very apprehensive wondering if they can do it," Kangas said. "The advance classes are more rarefied, there is a weeding out process of people who are sort of interested with each level that you ascend in the classes, so by the time you get to the upper level everybody is serious and nobody's going to drop out. They are trying as much to impress one another and there is this kind of friendly inspiration competition going on."

Kangas sees photography as an extensively used democratic medium, but he never envisioned it to be as so as it is today. New technologies have changed the way we capture images. Apps create ways to develop the images we capture on our phones or cameras and make them look like a film camera captured them, unlike when Kangas began. "Digital offers a faster way to capture images, but film offers a more soulful look," he says.

There has been a lot of debate about whether or not film photography is fading. "I still think that there is a pretty strong passion for dark room photography and I'm lucky enough that my passion is

still alive and I'm not forced to choose," Kangas explains.

When he seeks inspiration Kangas walks the streets. He searches to discover, rather than direct, just as his favorite photographers, Robert Frank and Harry Callahan, did before him.

#### "Digital offers a faster way to capture images, but film offers a more soulful look," Kangas says.

"You have to work and shoot around things, because I'm not a photographer that deals with weather and scenic landscape. I do the urban landscape which is not necessarily ugly, not necessarily beautiful, it's kind of in between moments," says Kangas. "It's not ruins, it's not a calendar photograph, it's somewhere in the middle areas; general urban, suburban landscape, those moments that I think a lot of people intend to look over because they are looking for something either dramatically grand or dramatically destroyed."

Kangas now shoots with film, but scans it and uses a digital output as a way of producing large prints. He also spends much his time archiving his work of 30 years that still exists as negatives. With today's digital format most work ends up living on a screen or a hard drive. "For me a photograph is finished when it lives in a three-dimensional world," Kangas says. "All of my heroes work is evaluated not by how many terabytes of a hard drive they fill, but by how many prints did they make and how many are now still existing in collections?"



Enjoy local, classic and foreign films at the DIA.

Tickets are available online, or by calling the DIA Box Office at 313.833.4005, Tuesday through Friday from 9 am to 4 pm, and Saturday and Sunday from 9 am to 5 pm. Theater Box Office and will call ticket window opens one hour prior to the start of the show. Please note that all films are subject to change without notice.

Here's a quick preview of some of the features for the month of April. Be sure to view the entire lineup at www.dia.org

# **BRITISH ARROWS**

(British TV Advertising Awards)

#### APR 11, 12, 13, 19, 20

Once again, some of the most entertaining, witty and creative examples of British filmmaking can be found in their incomparable and often startling television advertising. Unlike any other TV advertisers in the world, Britain's unique, visually audacious Mad Men consistently fashion imaginative, witty, technically sophisticated cutting-edge productions that have traditionally been the earliest showcases for soon-to-be celebrated filmmakers such as Ridley Scott (Blade Runner, Prometheus) and Alan Parker (Midnight Express). Since the 1980s, each year's collection of top BTAA prizewinners – now known as British Arrows – has toured the world in a showcase that has grown a substantial following in the select number of cities in which it plays. This year's tour will stop at a limited number of major museums in the United States, including, of course, the DIA. (aprx. 150 min.)

# **EXHIBITION**

#### APR 18, 19, 20, 25, 26 (UK/2013—directed by Joanna Hogg)

Deftly blending an avant-garde vision with the traditions of the suspense thriller, the exciting new British film artist Joanna Hogg has created a mesmerizing, minimalist, intensely character-driven chronicle of a married, middle-aged couple – both of them artists – living and working in their architecturally unique London home. The house itself – which the couple is in the process of selling – is the third major character in Exhibition, a stunningly designed cinematic experiment in which day-to-day, seemingly mundane routines begin to reveal far more about this couple than was first apparent; Hogg's cleverly labyrinthine story structure mirrors the nooks and crannies of the film's setting, eventually implicating the viewer – voyeuristically and sometimes comically – in the mystery we know as "relationships." New York, AFI and Locarno Film Festivals. (105 min.)

"Fascinating... the movie develops a hypnotic appeal with a strong dose of humanity." – Eric Kohn, IndieWire

#### **FAUST** APR 25, 26, 27

#### (Russia/2011—directed by Alexander Sokurov)

From visionary master Alexander Sokurov (Russian Ark, The Sun) comes a visually stunning, hallucinatory adaptation of Goethe's play about a man whose quest to transcend human boundaries leads him to sell his soul to the devil. One of the most popular and often-referenced legends in western literature has surfaced in many forms – operas, plays, movies, dance and more – and Sokurov's phantasmagoric spectacle conjures the essence of all of them by envisioning a fantastically dreamlike, free-form method of storytelling that forces us to abandon our preconceived notion of the rules of cinema itself. The exquisite digital cinematography is by Bruno Delbonnel (Amélie, Inside Llewyn Davis). Grand Prize, Venice International Film Festival. In German with English subtitles. (134 min.)

"There are some films that change you forever. This is one of them." -Darren Aronofsky, director, Black Swan, Requiem for a Dream



(India/2013 – directed by Ritesh Batra)

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#### Now Playing

Jeremy Mills Commentary | There's an old trope common in Bollywood films that is known as the "almost kiss". You know the scenario: two characters that obviously belong together are finally about to seal the deal and then WHAM, one of them gets hit in the head with a soccer ball. Or remembers their deceased lover. Or comes down with a sudden case of food poisoning. But The Lunchbox isn't your typical Bollywood film. This little-movie-that-could has been winning over audiences from Telluride to Toronto for precisely the reason that it doesn't rely on those old tropes. For lonely Saajan and married lla the "almost kiss" becomes an "almost romance". It's an unconventional love story pointing toward a new film movement brewing within a system that tends to favor formula and tradition. As any cook worth their coconut milk will tell you, experimentation is the spice of life.

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**JODOROWSKY'S DUNE** 

(USA/France/2013 – Directed by Frank Pavic)

#### Starts April 18th

In 1975, Chilean director Alejandro Jodorowsky, whose films EL TOPO and THE HOLY MOUNTAIN launched and ultimately defined the midnight movie phenomenon, began work on his most ambitious project yet. Starring his own 12 year old son Brontis alongside Orson Welles, Mick Jagger, David Carradine and Salvador Dali, featuring music by Pink Floyd and art by some of the most provocative talents of the era, including HR Giger and Jean 'Moebius' Giraud, Jodorowsky's adaptation of Frank Herbert's classic sci-fi novel DUNE was poised to change cinema forever.

For two years, Jodo and his team of "spiritual warriors" worked night and day on the massive task of creating the fabulous world of DUNE: over 3,000 storyboards, numerous paintings, incredible costumes, and an outrageous, moving and powerful script. In the words of Jodorowsky's producer, Michel Seydoux, "It should have been enough. But it wasn't." – Sony



(Japan/2013 Directed by Kastuhiro Otomo, Shuhei Morita, Hiroaki Ando, and Hajime Katoki)

#### Saturday, April 19th at 7pm, 8:45pm, and 9:30pm

In 1995, Katsuhiro Otomo's epic anthology MEMORIES showcased the work of upcoming superstars of the anime world. Now, Otomo's spotlight shifts to a fresh generation of master creators with an all-new anthology of visionary films.

Jeremy Mills Commentary | You might've noticed as the millennials are reaching their 20's that everything you once thought was geeky is now regarded as intellectual if not high art. The stigmas that used to be associated with anime fans are quickly dissipating as the once maligned subculture enters that age where they both content creators and consumers. This second collection from grandmaster Katsuhiro Otomo reflects that shift from fanboy curiosity to the highest level of artistic expression. The new material from Otomo is worth the price of admission alone, and he only ups the pedigree of the anthology by including an Academy Award-nominated short and designs from some of the talent behind fan-favorites Evangelion and Gundam

#### Pictures Classics





# **OUT OF THE PARK'** A BRIEF HISTORY OF BASEBALL STADIA IN DETROIT AND OTHER TIGER LORE

By Joe Neussendorfer, Aff.M.ASCE, ESD



Detroit is off and running with a new baseball season. Expect enthusiastic attendance at the games. We are all tired of the really harsh winter, desperately wanting to exit the cabin and head straightaway to the ballpark. This season's opener wasn't as risqué as it was on opening day at the old Tiger Stadium on Michigan Avenue in 1974. Back then dozens of young men cheered the home team wearing their "birthday suits" in the bleachers. I think I recall an old bumper sticker that was on the beer cooler at the popular Lindell AC Bar & Grill that memorialized the "Bleacher Streakers." 1912 to 1938, Briggs Stadium from 1938 to 1960, and then Tiger Stadium up until its closing on September 27, 1999. Demolition of the old Tiger Stadium began on June 30, 2008 and was finished on September 2, 2009. The next chapter was Comerica Park, part of a joint Detroit Tigers & Detroit Lions Sports Complex in Detroit's Fox Town district. Comerica Park's Architects were HOK Sport (now Populus) and Smith, Hinchman & Grylls (SH&G), now SmithGroupJJR. of action, whatever the time of day. As a sidebar and historical perspective, The Detroit News, in the same issue announcing the stadia deal ran a story headlined "Clinton Ok's Minimum Wage Hike to \$5.15."

Construction of the new Comerica Park began on October 29, 1997. Its total cost was estimated at \$300 million (the old Tiger Stadium's construction cost was reported to be \$300,000.) According to an article by The Building Tradesman Newspaper (representing the organized construction trades in Michigan), "Approximately 450,000 bricks were used to build seven out buildings which house the team offices." The union construction trades are very proud, and still remember their contributions to Comerica Park's building.

Another oddity surrounding Tigers lore is their historic relationship with insurance salesmen. Frank J. Navin, according to the book "Made in Detroit", published in 1957, authored by Norman Beasley and George W. Stark, stated "When Sam Angus became the owner of the Detroit baseball team late in 1901, he was paying Navin forty dollars a month as an insurance salesman. Navin was not a good insurance salesman, but he was quick and accurate with figures. Angus gave him the job of running the affairs of the ball team."

Detroit baseball great, a right-handed slugger for a decade and a half, Harry E. Heilman, also became an insurance salesman after he retired from the sport. Ty Cobb is reported to have said that Heilman was "one of the best two right-handed hitters in the history of baseball." After insurance, Heilman became a successful broadcaster at Detroit Radio Station WXYT. He lived in Detroit at 2056 Oakman Boulevard. His home was built for him in 1926 and was described as a "handsome substantial Jacobethan home of brick with masonry trim."

#### Love baseball history in Detroit.

The early baseball parks were located at "The Corner" situated at Michigan Avenue and Trumbull Avenue. It was Navin Field from

The Construction Manager for Comerica Park was Hunt-Turner-White, which was a joint venture of Huber, Hunt & Nichols, Inc., Turner Construction Company, and White Construction Company.

August 21, 1996 was the big announcement for the new Joint Detroit Tigers and Detroit Lions sports complex. Page-One headlines in the local newspapers that day screamed the following:

"Lions cut stadium deal but costs are big hurdle" (The Detroit News).

"If it can beat major obstacles, Lions-Tigers deal means more money and new energy for Detroit/ Team Effort" (Detroit Free Press).

"Why the Lions Jilted Pontiac" (The Oakland Press).

In announcing the deal, the Detroit Free Press reported on the late-night negotiations that brought together the deal for the new sports stadia. The Detroit Free Press quoted then Deputy Wayne County Executive Mike Duggan (now Mayor Duggan) as saying, "We'll do in three years what it took them 10 years to do in Cleveland." The newspaper described the scene in reporting, "Duggan showed up at the formal announcement in sweatpants and a ratty T-shirt." Just proves Detroit's new mayor is a man

The first ball game played in the new park in downtown Detroit was on April 11, 2000 and the Detroit Tigers beat the Seattle Mariners 5-2. The first-ever musical concert held at Comerica Park was on July 5, 2000 to a sold out show by the Dave Matthews Band.

We close this brief history time capsule on an upbeat note: It's Spring in the "D" and we have another new stadium in the works, not for the "Boys of Summer" but rather for the "Boys of Winter," our Detroit Red Wings, who will be building a new arena in Detroit in the near future.

(Author Joe Neussendorfer is an Affiliate Member of the American Society of Civil Engineers (ASCE) and a 38-year Member of the Engineering Society of Detroit (ESD). He has been writing about engineering-architecture-construction over the past 40 years. His website is: www.constructionanswerman.org.) **CONTINUED FROM PAGE 4** By the end of the colonial era, the colonies were producing one-seventh of the world's pig iron. A little over 100 years later, the U.S. was producing more iron and steel than Britain and Germany combined, and producing them so efficiently that we were an exporter to those countries. Andrew Carnegie, who had arrived in America a penniless immigrant from Scotland in the 1840s, manufactured much of that iron and steel. When he sold out to J. P. Morgan in 1901, Morgan congratulated him on becoming "the richest man in the world."

The Saugus Iron Works was contemporaneous with the beginning of one of the handmaidens of American entrepreneurship,



American invention. The first patent awarded to an American resident was given to Joseph Jenks in 1646 for a device that improved the manufacture of edged tools, such as sickles. It was the beginning of the "Yankee ingenuity" that has characterized America's economy ever since, from that first machine tool

to bifocal glasses, the cotton gin, automated flour mills, the highpressure steam engine, interchangeable parts, the McCormick reaper, the oil industry, the airplane, Coca-Cola, the affordable automobile, the digital computer, and Twitter. For an example of how great a synergistic effect entrepreneurship and invention have had on each other, consider that when Twitter went public last year, the stock offering produced no fewer than 1,600 newlyminted millionaires.

By the time the 13 colonies declared independence, they were, after only 169 years, the richest place on earth per capita. No wonder the British fought so hard to suppress the rebellion.

Adam Smith's The Wealth of Nations was published the same year as independence was declared. Being very young, America did not have the burden of hundreds of years of economic cronyism. There were no aristocrats, no guilds, no ancient monopolies or hereditary tariffs as there were in continental Europe. We had less past than any other country, and therefore we could make our own history, creating the most Smithian economy in the western world.

Nothing encourages entrepreneurial activity more than the freedom to take risk.

Consider one of my favorite early American entrepreneurs, Frederic Tudor. In 1806, he decided to sell ice. He wanted to get it where it was cheap, New England, and sell it where it was dear, the Southern states and the West Indies. Everyone laughed. But his secret was a waste product that a great New England industry was more than happy to supply him with for free—sawdust, an excellent insulator. So Tudor combined two cheap things and made them valuable simply by moving their location. By 1820 he was shipping 2,000 tons of ice a year to as far away as Calcutta, getting as much as 25 cents a pound. By 1850, ice was one of New England's largest exports. By 1900, of course, the trade was dead, thanks to the invention of refrigeration. We call that creative destruction.

#### A second great spur to entrepreneurship is the freedom to fail.

And no country in the world has been as consistently tolerant of economic failure as the United States. While bankruptcy in Europe has always been regarded as a moral as well as a financial failure, this has not been the case here—possibly because we are descendants of people who sought a second chance by immigrating. There were, to be sure, debtors prisons in colonial and early America. But debtors prison, a remarkably counter-productive institution—after all, how do you pay off your debts while you're cooling your heels in jail?— was abandoned in the U.S. earlier than elsewhere. It ended under federal law in 1833, and most states had followed suit by 1850. Great Britain wouldn't abolish debtors prison until 1869.

As a result of this freedom to fail without suffering social opprobrium, many entrepreneurs were able on their second or third try to strike it rich. Consider Henry Flagler, who began his business career in the wholesale commodity business and prospered so well that he was making a then vast income of about \$50,000 a year by the time of the Civil War. When the war drove the price of salt through the roof, Flagler invested heavily in a salt company in Michigan. When the war ended, however, the price of salt collapsed, as did the business. Flagler, who had risen from the son of an itinerant preacher to the "one percent," was broke. He had to borrow money from his father-in-lawat ten percent interest, no less—in order to feed and house his family. But only five years later, Flagler was a founding partner of Standard Oil, with one-sixth of the company. Later, Flagler used his Standard Oil millions to create the modern state of Florida, turning it from a semi-tropical wilderness into a tourist mecca and agricultural powerhouse.

Or consider Isaac Merritt Singer. He was on his own by the time he was 12, and only basically literate—a character straight out of Dickens. At 19 he obtained an apprenticeship in a machine shop and soon demonstrated a marked talent for mechanics. Unfortunately for Singer, he wanted to be an actor—a profession for which he had little talent. Singer tinkered on the side and invented a rock drill, but he was so desperate for money that he sold the patent for a mere \$2,000. Only when he gave up acting in middle age did he turn his attention full time to mechanics, and soon after that he invented a new kind of sewing machine that had a great advantage over previous kinds: It actually worked.

A shirt that took a seamstress I4 hours to sew by hand could now be produced in an hour-and-a-quarter. Many clothing workers feared for their livelihoods. But of course the effect of the sewing machine was to enlarge their business, not destroy it. As the price of ready-made clothes dropped, the increasing market for them made up for the lower price many times over. This is one of the fundamental means by which capitalism has made the world a richer place for everyone.

By the time of Isaac Singer's death in 1875, the American economy was being transformed by the emergence of giant corporations, with tens of thousands of employees and thousands of stockholders. Lagging far behind were the rules needed for such an economy to operate for the benefit of all. Many thought a plutocracy threatened, and plutocracy threatens a country's entrepreneurial spirit quite as much as an overbearing government—especially if the plutocrats and politicians get together. This, of course, is the very essence of crony capitalism that has kept so many countries poor and could threaten this country's prosperity.

Standard Oil was able to muscle many small operators into selling out by threatening ruin if they did not. Standard's relationship with the railroads allowed them to ship much more cheaply than the smaller refiners, and it often received an under-the-table kickback on the oil the small operators did ship. Standard would always offer what it regarded as a fair price, but it was "take it or leave it". The lack of rules sometimes led to theft of the stockholders' investments in all but name. In earlier times, an organization's managers were almost always owners as well, and thus had an identity of interest with the owners. But as capital requirements rose, managers often came to be, at best, small shareholders. So the self-interest of management and that of shareholders diverged.

The Union Pacific Railroad, for instance, was chartered by the federal government to build part of the transcontinental railroad. The newly installed management organized a construction company owned by them, gave it a fancy French name, Crédit Mobilier, and hired they to build the railroad. And guess what? They overcharged. To make sure Congress didn't make trouble, they cut key members in on the deal, allowing them to pay for Crédit Mobilier stock using the enormous quarterly dividends— often 100 percent of par value—that they were paid. The result was a bankrupt railroad that had been shoddily constructed.

Managers also did not have to make regular reports to their stockholders in most cases and, even when they did, could keep the books as they pleased. Wall Street, with a powerful interest in knowing the truth about the corporations whose securities were traded and underwritten there, began imposing regular accounting rules and quarterly, audited reports. The result was a far more honest capital market, where entrepreneurs could come in search of financing with the certainty that they would be treated fairly and have their risk-taking properly rewarded if the idea was a success.

Government also sought to police the marketplace, but with far less success than Wall Street. Railroads were brought under a federal regulatory regime that quickly evolved into a cartel called the Interstate Commerce Commission. Trucking came under its control in the 1930s and airlines were regulated by their own cartel, the Civil Aeronautics Board. Cartels and monopolies, of course, prevent competition and thus entrepreneurship. That, in turn, prevents the creative destruction that is so vital to capitalism.

After the ICC and CAB lost their rate-setting and route-allocating powers in the late 1970s, transportation costs dropped from 15 percent of GDP to only ten percent, allowing lower prices for almost all goods. At the same time, innovation flourished. Old legacy airlines, unable to compete in the new environment, disappeared. New airlines with new strategies, such as Southwest and Jet Blue, emerged. Entrepreneurship returned to transportation from where it had long been absent.

# With the birth of the digital age, there has been a new golden age of entrepreneurship.

Thousands of new niches have become available to exploit, many of which can be exploited very cheaply. The result has been the greatest inflorescence of fortune-making in human history. In 1982 it took \$82 million to have a place on the Forbes list. Today it takes over \$1.3 billion.

The opportunities for people with ideas and a willingness to take risks are plentiful in America, and there is plenty of capital available to bring those ideas to life. So the future of entrepreneurship in this most entrepreneurial of countries remains bright. The only fear is that an overbearing government will strangle the goose that has laid so many golden eggs. That is always a danger, for government is just as subject to the law of self-interest as the marketplace. Unfortunately, the process of creative destruction is far less vigorous in government, which is a monopoly by its nature.

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UST BELI

SATURDAY & SUNDA







The following information is designed to help navigate the Detroit Metropolitan Airport (DTW) and its surrounding areas:



DTW has two terminals: McNamara & North. Delta and its Sky Team partners Air France and KLM Royal Dutch Airlines operates from McNamara Terminal, while all other airlines operate from North Terminal.



When you arrive at DTW, follow the signs toward the terminal/baggage claim. If you wish to grab a bite to eat or browse one of DTW's many shops before leaving the airport, we recommend stopping PRIOR to leaving the TSA-screened area, as food and shopping options are limited outside of security. If you have baggage to collect, take the elevator/escalator down one level to Baggage Claim. At the bottom of the escalators, check overhead monitors to find the Baggage Carousel for your flight. All baggage carousels at DTW are shared among airlines, so be sure to look for your arriving flight (listed in alphabetical order by the city you last departed).

**Missing something!** If a checked bag does not appear on the carousel assigned to your flight, or if you believe you may have left something onboard the aircraft, visit your airline's Baggage Service Office located on the baggage claim level.



Luxury Sedans and Taxis are available 24/7 from each terminal's Ground Transportation Center, and no advanced reservation is required.



**North Terminal:** Both Luxury Sedan and Taxi services are dispatched from the upper level of the Ground Transportation Center. Upon arrival in Detroit, and once all checked luggage has been claimed, follow signs to Ground Transportation on Level 4.

**McNamara Terminal:** Both Luxury Sedan and Taxi services are dispatched from the center of the Ground Transportation center, located on level 4 of the McNamara Garage. Upon arrival in Detroit, and once all checked luggage has been claimed, follow signs to Ground Transportation.

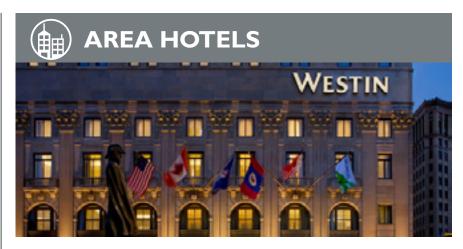
All courtesy shuttles to local hotels, rental car agencies, on and off-airport parking, as well as all commercial shuttle services, pick-up and drop-off at each terminal's Ground Transportation Center. To access these shuttles upon arrival in Detroit, once you have claimed any checked luggage, follow terminal signs to Ground Transportation.



**ICE Currency Exchange** kiosks are available for passengers at the North Terminal and the McNamara Terminal. The general public can access all Pre-Security ICE Currency Exchange areas. We suggest you call ahead for the hours of operation.

#### Airport Ambassadors

Identified by their blue vests, Airport Ambassador voulunteers can be found at information desks located in each Terminal or roving to assist customers throughout airport facilities. Ambassadors help the elderly,



#### WESTIN | DTW

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### Johnston & Murphy | McNamara Terminal



international travelers and persons with disabilities navigate their way through the airport. They help passengers make their connecting flights, find their families, or map out the next steps of their journey. They find safe lodging for stranded passengers and connect returning soldiers with their families. They assist airports and airlines with helping customers navigate the facility.



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North Terminal Pre-Security at the Baggage Claim Area – Phone: 734-955-9414 Post-Security near Gate D9 & D10 - Phone: 734-955-2652

General Airport Info: 734. 247. 7678

Parking Info: 800. 642. 1978

Terminal Paging: 734. 229. 7199 | McNamara 734. 247. 1000 | North

Airport Police: 734. 942. 5212

www.metroairport.com

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Located in McNamara Terminal, Gate A43 | (734) 941-6102 Open 6am-9pm daily | JohnstonMurphy.com

### Across 1. Backside 5. Anagram of "Space" 10. Aquatic plant

- 14. Anger 15. Stomata 16. Gladly (archaic) 17. A preacher 19. Humdinger 20. Not used 21. Corrosives
  - 22. Pools 23. Insecticide
  - 25. Homeric epic
  - 27. How old you are 28. Excluders
  - 31. Amount of hair
  - 34. Prisons
  - 35. Regret
  - 36. Breezy
  - 37. Fastidious
  - 38. Observed 39. Caviar
  - 40. Trainee
  - 41. Explode
- 42. Engravings 44. Put clothing on 45. Clan emblem 46. Durations 50. Nursemaid 52. Growing old 54. Best seller 55. Away from the wind 56. Letterhead 58. Catholic church service 59. To make known (archaic) 60. Bit of gossip 61. At one time (archaic)

62. Performed

63. Gentlewoman

#### Down

1. Sporting venue 2. Stream 3. Dishes of shredded cabbage 4. Poetic dusk 5. Coins

33. Verticality

34. Judicious

40. Large town

41. Hand drum

44. Turned down

43. Truthful

46. Flexible

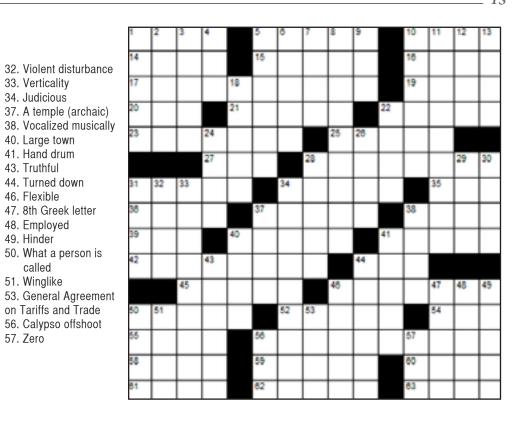
49. Hinder

called

51. Winglike

57. Zero

- 6. Infant's illness
- 7. Desiccated 8. Skeptic
- 9. Eastern Standard
- Time
- 10. Borne on the water 48. Employed
- 11. Clothes cleaner 12. Decorate with gold
- leaf
- 13. Rectum
- 18. Mobs
- 22. Quarries 24. Not difficult
- 26. Easter flower
- 28. Fertile areas
- 29. Regrets
- 30. Dispatched
- 31. Container weight



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Fill in the blank squares so that each row, each column and each 3x3 block contain all of the digits 1-9. If you use logic you can solve the puzzle without guesswork.

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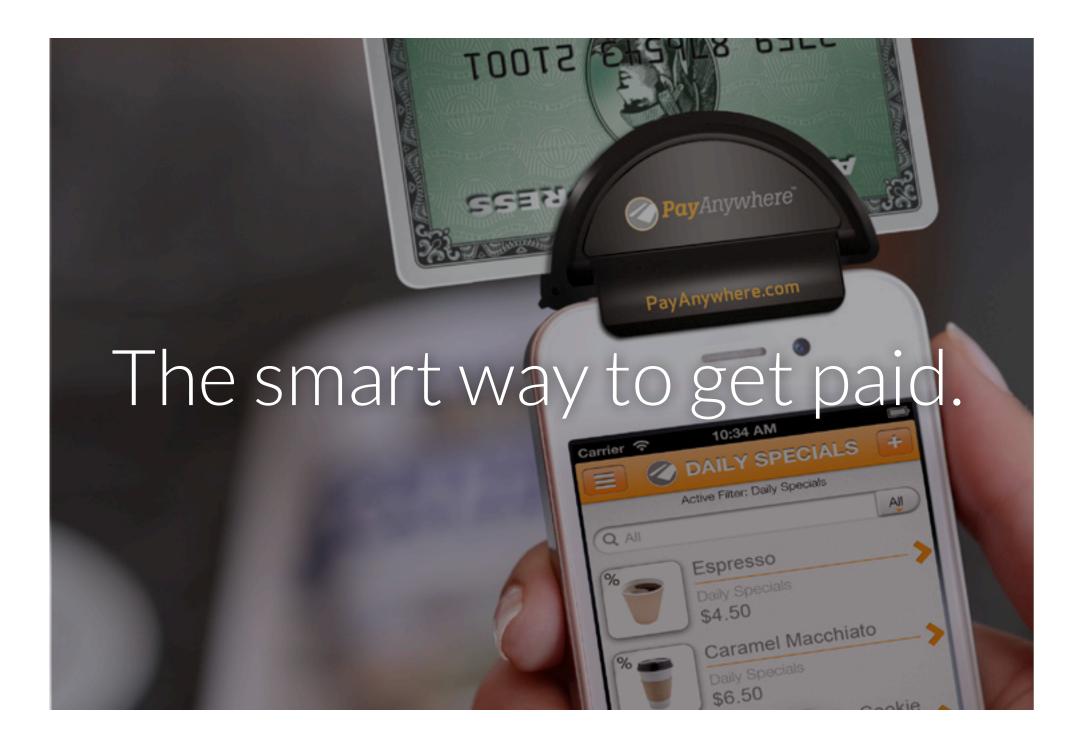
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