

WILD THINGS

This was right up your alley.

BY ARTHUR ST. ANTOINE

• We knew we could count on you. When we casually mentioned that we were having a Ten Best Wild Things contest, you readers jammed our mailbox with enough auto oddities

to fill a Barnum & Bailey sideshow. The pile of Godzilla vans, nuclear-strike station wagons, and rooster-shaped chicken coupes kept right on growing right up until the con-

test deadline.

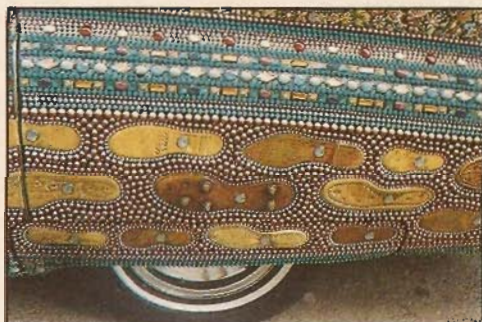
Of course, we know you readers don't play for peanuts, so we offered an incentive. Every winner will receive \$50, a C/D T-shirt, and one of our memorable press-trip trinkets. As we had hoped, the promise

of such riches inspired you to uncover the best in roadgoing wildness.

Only ten lucky readers made the winner's circle. Our hats are off to all the entrants, though. You readers are one wild bunch yourselves.



Here's a shoe-in if we ever saw one. When we opened the entry of **Randy Swift**, of Glen Mills, Pennsylvania, we were instantly soled on the wildness of his discovery. This subtly decorated 1960 Cadillac is covered not only with shoe leather but also with beads, birds, boats, salads, flowers, apes, duck decoys, artichokes, you name it. The intricate embellishments are functional, too. The exotic rear swan wing, for example, is said to produce over 400 pounds of downforce—even when the car is standing still.





Carved into the ruddy flanks of this beast are the words "Rust Never Sleeps." Looks to us as if corrosion didn't even nod when it went to work on this baby. Submitted by **Thom Birks**, of Grand Rapids, Michigan, this rust-ravaged conveyance is the work of craftsman David Dunit. Special tires are required for such a vehicle, and four major makers—Goodgrief, Dumwop, Tireclone, and Squirrelli—each contributed an advanced design to the project. Mel Gibson, eat your heart out.



Inhabitants of New York City are accustomed to seeing the bizarre and unexpected on every corner, but Big Apple resident **Bill Kirkpatrick** says that this is about the only wild thing he's seen that hasn't tried to hustle him. The hairy creation is certainly one of the most unusual subjects that we came across in our contest. And so is the furry Beetle he's driving.





Left-lane bandits were once a dread disease; now there is a cure. This laser-equipped pursuit vehicle is reportedly being tested by an independent aerospace concern as a means of ridding the Interstates of fast-lane dawdlers. Just kidding. This road rocket is actually a converted amusement-park ride, and we have **Kevin Barlow**, of Dayton, Ohio, to thank for bringing it to our attention.

All right, how many of you were thinking of that Woody Allen movie in which our hero is attacked by a giant breast?

This stubby 1962 Ford Falcon is just the ticket for couples seeking a nice, restrained wild thing for two. **Chuck Lynch**, of Franklin, Tennessee, informs us that the truncated run-about's designer chopped the original car's body, fused halves of the front and rear doors together, and removed the front seat. Power comes from a five-liter V-8 coupled to a four-speed. The only problem is wheelies.



Yuppies, don't despair. When your sleek Eurocar breaks down, there's no need to have it hauled off to the garage by a sleazy, greasy tow truck. Instead you can call for this trim, clean BMW hybrid and ride to the garage in style. Thanks to **Gary Lin**, of Norfolk, Virginia, who spotted the centaurlike machine.



Now here's a smart little number. Handles like a dream. Seats six inside and two up top in the turban. Great for mobile parties. **Chris Young**, of Nashville, Tennessee, sent us this frat-house fantasy, which he says terrorized the streets of his home town for years. The roving cargoyle features a high-tech molded-urethane body over a sophisticated chassis of unspecified origin. It also sports an advanced windshield-cleaning system.

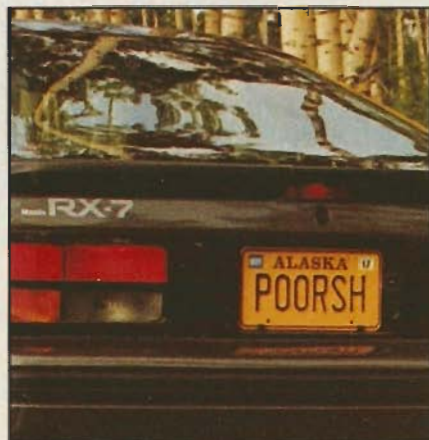


If this wild thing conjures up a feeling of déjà vu, do not be alarmed. We have a strong suspicion that the pilot of this slightly modified Isetta is the same artisan who created the fuzzy VW on page 53. **Todd C. Williams**, of Glen Ridge, New Jersey, managed to click off a couple of clear pictures of the bitchin' bubblecar before his quarry disappeared into the Lincoln Tunnel. Todd adds, "I wish I could have gotten a good picture of the driver. I would have entered *him* in the wild things contest also."



How would you like to have this family's problem? Every time they touch something, it breaks out in garish colors. Mom tries to clean the windows and *poof!* it spreads. Scooter leans up against a phone pole and *flash!* it's everywhere. As for the car, well, Dad's a traveling salesman. **Charles A. Stancarone**, of Clifton Park, New York, found the blossoming Beetle in a prosperous section of Philadelphia.

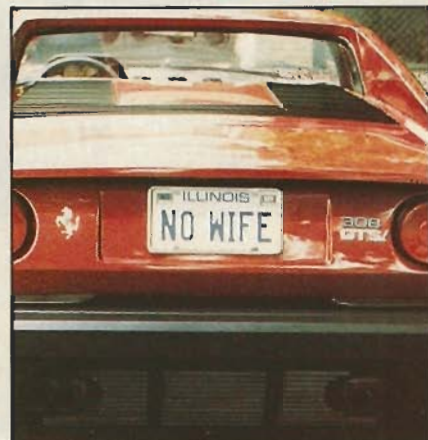
The family is said to be unconcerned by the problem. They're just glad they made it through those struggling days when Dad was an inspector for the New York subway system.



Proof positive that there is a substitute.
Ronald Boyle, Anchorage, Alaska



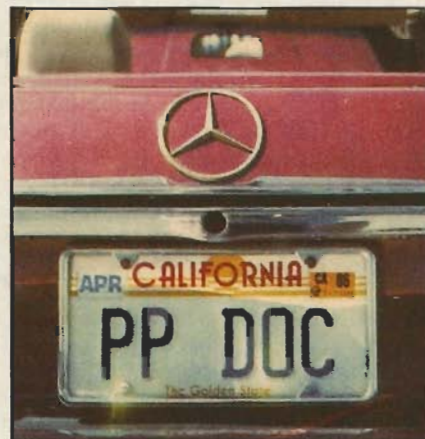
She debated state, got divine behind.
Marilyn Phillips, Beverly Hills, Calif.



C'mon, Mike, just say what you mean . . .
Michael R. Foster, Evanston, Ill.



Stainless gull takes (unlawful?) flight.
Jack L. Skeens, Camden, Ark.



Unpretentious urologist inundates field.
John Pennington, M.D., El Monte, Calif.



Unsafe crusader gets his at any speed.
Kenneth M. Wolfe, Williamsburg, Va.

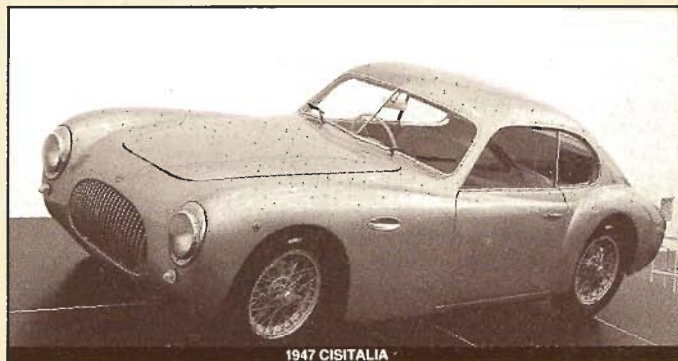
DESIGNERS

All-star aesthetes who have given speed three-dimensional form.

BY MICHAEL JORDAN



BATTISTA PININFARINA WITH ENZO FERRARI



1947 CISITALIA



LAWRENCE FISHER, HARLEY EARL, AND 1927 LA SALLE

• There is no easy way to name an all-star team of the Ten Best Designers in the world of automobiles. Tastes change too quickly and too radically for us to compare the designs of masters from different eras. Who among us can truly understand what Harley Earl felt when he first saw the twin-engine, twin-tail P-38 fighter plane and envisioned tail fins and wraparound windshields? Earl knew what he liked, and millions of Americans agreed with him. Who are we to dismiss his vision in the name of our own ideals of beauty? There is only one thing you get when you tell another man that his wife is ugly, and that's a bloody nose.

We also must recognize that the most influential designers do not necessarily do the drawing themselves. Automotive design is a collaborative process; it is usually impossible to sort out the elements of a finished work in hopes of finding a single individual's original vision. There is no choice but to give full credit to the designer

who signs the final rendering.

The ten we have selected are designers who have made lasting contributions to automotive design as a whole. Some of them are great artists, some are great businessmen, some are great leaders. All of them significantly affected the way we enjoy the automotive art form.

Battista Pininfarina

Battista Farina, the son of vineyard workers, was called "Pinin," the baby of the family. Apprenticed to his brother's body shop and coachworks in 1902 at age eleven, he first achieved notice in 1910, when Fiat accepted his informal sketches for the Zero, one of the first cars to have an integrated, streamlined body from hood to rear bumper. A long association with Fiat ensued, and Farina opened his own coachworks, Pininfarina, in 1930. A series of neat, well-

executed designs followed.

Pininfarina, who died in 1966, is best remembered for the 1947 Cisitalia coupe, a sports car manufactured by a wealthy Turin businessman. The Cisitalia design integrated fenders and body into a graceful, three-dimensional whole, resolving decades of experimentation with the streamlined form. An honorary decree officially changed the great man's name to "Pininfarina" in 1961 and recognized his role in making Italian car design the most respected in the world.

Harley Earl

Earl began working in his father's body shop in Los Angeles in 1912 at age nineteen, making custom bodies for cars and trucks as well as building chariots for movie companies. The Earls expanded their business into custom bodies for Cadillacs in 1917, and by the

early twenties their work was sought after by movie stars and millionaires alike.

It was then that Harley Earl caught the attention of Lawrence Fisher, the playboy president and general manager of Cadillac. General Motors had decided in 1925 that yearly model improvements and styling changes were necessary to combat market saturation, and Fisher invited Earl to style the 1927 La Salle as a way of testing that theory. The result was so successful that Earl was invited to direct GM's new Art and Colour Section, the forerunner of the current Design Staff.

Earl headed GM's design department until he retired in 1958. The more than 50 million GM cars built during that time attest to the magnitude of his impact on American car design. Earl's taste for Hollywood glamour and flash is unfashionable today, but he must be rec-

TEN BEST DESIGNERS

Alex Tremulis, who designed the 1948 Tucker, and Homer LaCassey, who designed the Ford GT40 and Mark IV racers of the mid-sixties. Palmer graduated in 1966 and joined GM.

Palmer is noted for an infor-

mal manner and a taste for the outrageous. Perhaps these traits helped him design his three remarkable triumphs: the 1982 Camaro Z28, the 1984 Corvette, and the 1986 Corvette Indy show car. At a time when some observers criticize

the blandness of aerodynamic designs, Palmer has given his cars a vitality that Bill Mitchell would be proud of: the Camaro is an aero car with a street fighter's soul; the Corvette has purpose and heritage as well as a sleek shape; and the Corvette

Indy looks radical but not self-indulgent. Many designers believe that the next step in car design will be the combination of aerodynamics with old-fashioned, Harley Earl-style drama. Palmer appears to be leading the way.

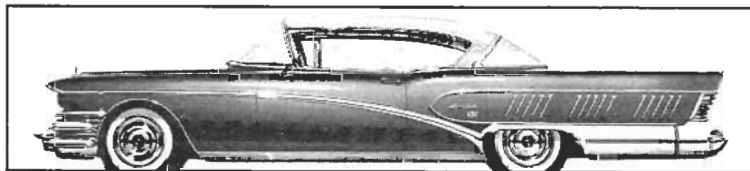
Ten Ugliest Cars

• If it is true that you are what you design, history's startling number of less-than-lovely automotive creations suggests that many designers are escapees from the Frankenstein Center for Electrotherapy. Let's face it: many of the world's cars look as if they were dreamed up by somebody who had just received a 220-volt wake-up call. But it wasn't until the fifties that manufacturers really got a handle on producing entire generations of roadgoing gargoyles that could straighten your hair at twenty paces. Stand back.

1957 Plymouth Belvedere: With a toothier grin in its grille and taller fins on its flukes than a great white shark, this overgrown fish proved that good taste could be bitten off and swallowed up.



1958 Buick Limited: After being chewed up and spat out by Plymouth in '57, Buick buttered its Limited in the full bad-taste treatment, aiming to avoid a repeat as the main course.



1958 Edsel Citation: Hey, by golly, nobody was going to leave Ford out. The decade of cockamamie creativity peaked with Dearborn's popeyed "Oldsmobile sucking a lemon."



1960 Subaru 360: As the acknowledged high master of the perverse Japanese art of body bending, Subaru built this bauble homely, and it stayed that way, the most bulbous bubble ever to putt-putt.



1962 Tatra 603: Once upon a time, the Czechs cornered the klutz-kar market. Even their iron-curtain comrades couldn't compete with the Tatra's high-zoot snoot—very popular in Prague.



1963 Citroën Ami 6: Ever crusading for highway beautification, Lady Bird Johnson would doubtless have had this Gallic wart removed via legislative surgery had it dared pop up in America.



1976 Datsun F-10: The F-10 single-handedly kept the Japanese ahead among those panting for *MT's* Cur of the Year Award. The wheels were rumored to be thimbles drilled with lug holes.



1977 AMC Pacer: Looking like a rolling exhibit on loan from Marineland, this mobile fishbowl netted ill-advised stares, resulting in millions of serious cases of seasickness.



1977 Ford Mustang II Cobra II: Dissatisfied with the dumpy derivative of the lean, mean original Mustang, Ford tried to give its image a shot in the arm. What it got instead was a papier-mâché placebo in falsies.



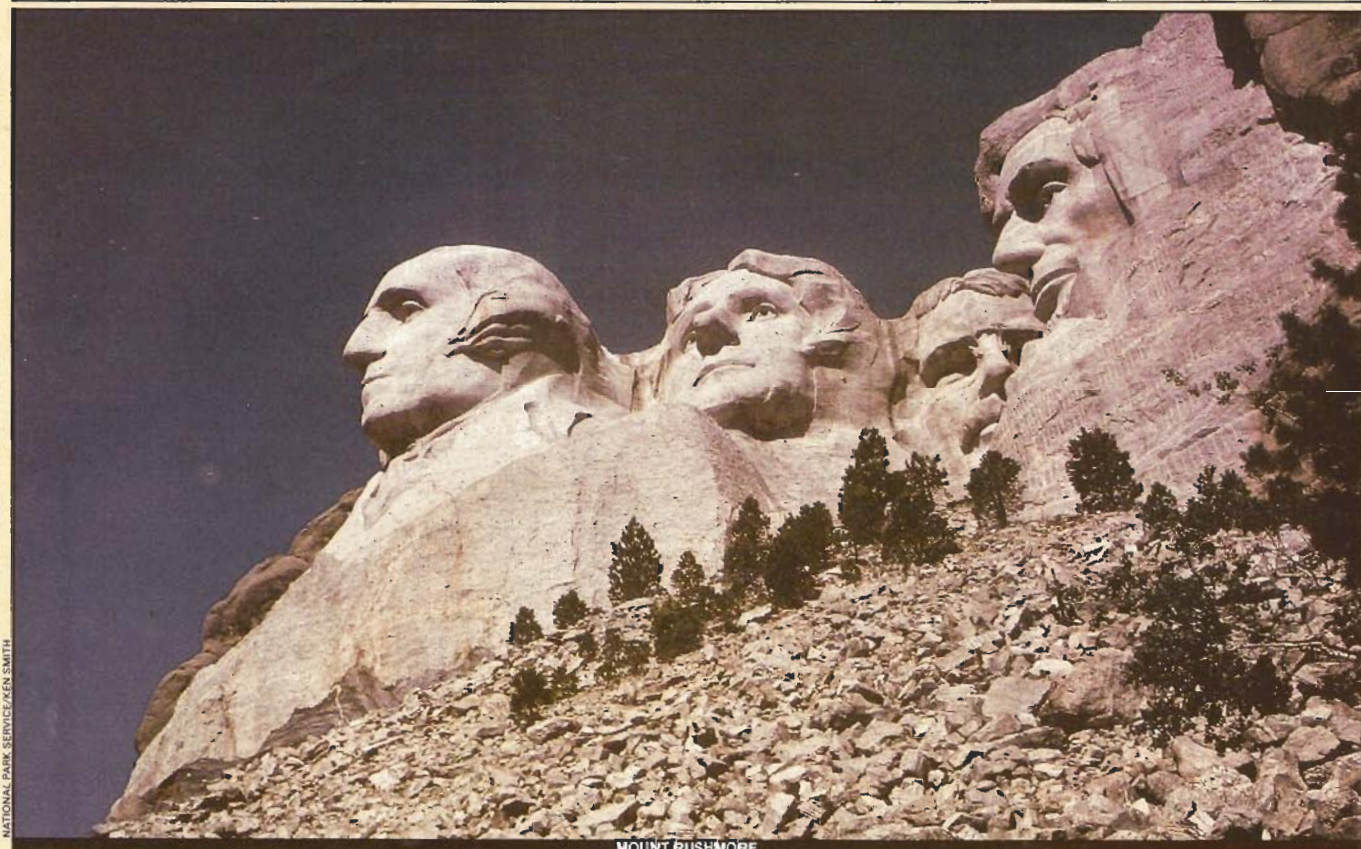
1980 Cadillac Seville: This wedgie-inverse looked as if its transporter had backed over its tail. Perfectionists said that while the truck was at it, it should have just kept backing.

—Larry Griffin



WONDERS OF THE U.S.A.

Seven Wonders of the World finally eclipsed! Read all about it!



MOUNT RUSHMORE

BY PATRICK BEDARD

• Having been gutsy enough to stick our necks out on the one subject everybody gets excited about—namely, the Ten Best Cars—why should we turn chicken on the relatively uncontested stuff? Since grade school, we've been hearing about the Seven Wonders of the World. How come no American sites ever made the list? Sounds like another case of our lobbyists being an eon late and a drachma short.

Well, scroom. We'll make our own list. And a wonderful thing it is, too.

Selecting the Ten Best Wonders of the U.S.A. is a messy project because of the forty-one genuinely wonderful leftovers. When you've got a country about as good as Ronald Reagan says it is, culling the inventory down to the Ten Best is not a process you get much agreement on.

Let's just say that every site on this list is so wonderful that the beholder's knees will turn to neoprene. In our selection process we considered only man-made wonders, we were open-minded about age, we appreciated cultural significance and degree of difficulty, and, being of the mind that the Statue of Liberty and the Golden Gate Bridge need a rest, we gave extra points for obscurity.

For what you may regard as sins of omission, we apologize in advance.

Storm King Art Center

Imagine a road twisting through wooded hills. Suddenly there's a clearing. But not an ordinary clearing. We're talking better than 200 acres of carefully manicured lawn draped over hillocks and swales. And growing up out of this perfect grass, like high-tech Easter Island icons, are gigantic sculptures made of I-beams

and flame-cut steel decking and railway tank cars and ship propellers. These constructions are painted chrome yellow and crimson and international-distress orange, and some are as tall as a five-story building.

Near as we can reckon, the Storm King Art Center is the largest sculpture garden in the world. To give you an idea of its scale, the center owns 2300 acres of surrounding hills just to ensure a clean background.

The name comes from a nearby mountain; a New England settler said its summit, when shrouded in storm clouds, looked like a king. Now visitors can stroll the hilly grounds and see similarly exotic images in works by Alexander Calder, David Smith, Mark di Suvero, Alexander Liberman, Isamu Noguchi, and others. New pieces are occasionally added. Each site is specially landscaped; when the earthworks are healed over

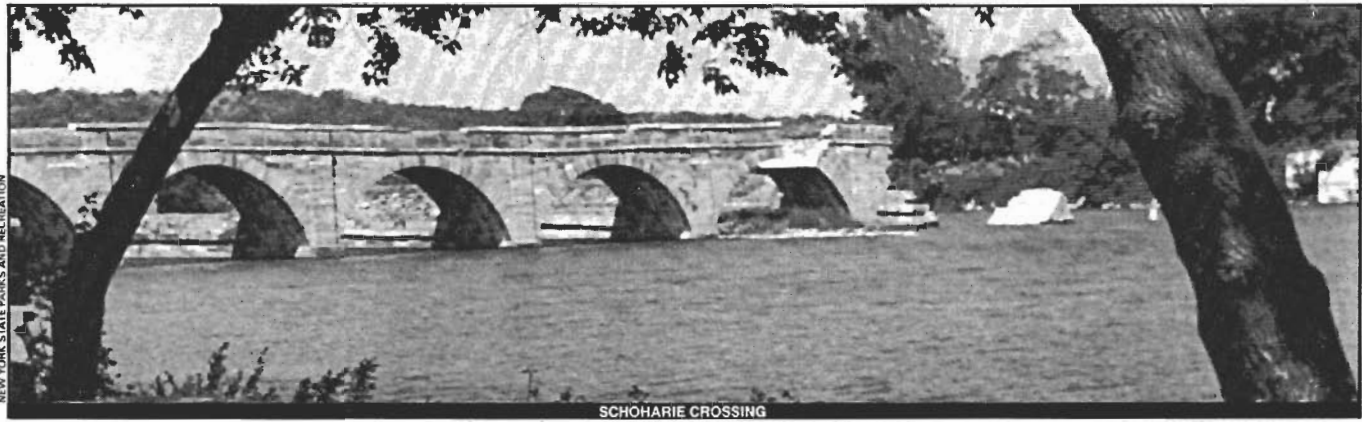
with grass, every blade takes its part in a seamless pageantry of three-dimensional flamboyance. As museums go, this is one of the few in which exhibits show up on satellite photos, and probably the only one where the photos are really worth a look.

The Storm King Art Center is located in Mountainville, New York.

Schoharie Crossing

It is said that the Erie Canal, upon its completion in 1825, was the greatest public work ever undertaken by a free society for the benefit of its people. Its 363-mile land cut through New York State connected the Great Lakes to the Hudson River, and thereby to the Atlantic Ocean.

Canals are roadways paved with water, which means they must be level, and much has been said about the difficulty of grading channels and building



SCHOHARIE CROSSING

locks to ensure the necessary levelness. But there is one problem that is even more difficult: crossing streams. And Schoharie Creek, which the Erie Canal had to cross, was the nastiest of streams, given to ice jams in winter, floods in spring, and raging freshets after summer storms.

The first Schoharie Crossing was accomplished by lowering the canal six feet by means of a lock and raising the creek eight feet by means of a dam. The boats, guided by ropes, then crossed in the slack water above the dam, and the tow horses were ferried across in a scow.

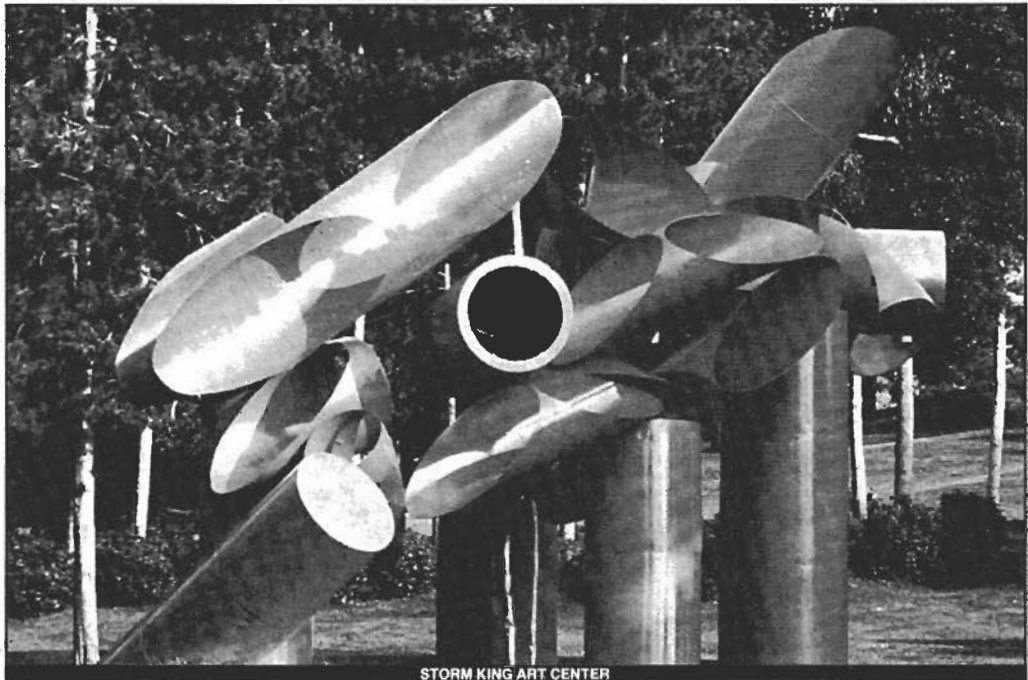
But from the first, ropes broke, horses balked, and the dam washed out. The Schoharie became a famous bottleneck. In 1829, a combination highway bridge and tow-path bridge went into service beside the canal, but it too was continually damaged by high water and ice.

When the canal-enlargement program started in 1836, it was clear that something radical was needed at Schoharie. The solution was the magnificent Schoharie Aqueduct, a 624-foot limestone structure that carried both the new canal and its towpath high across the creek. Engineers came from Europe to study this remarkable construction; artists came to sketch it. Although it is in ruins now, many of its thirteen great piers and fourteen 40-foot arches remain intact.

Schoharie Crossing is the only location where remains of the three Erie Canal eras are visible at one site. It is located in Fort Hunter, New York.

Allegheny Portage Railroad

The United States in its ex-



STORM KING ART CENTER

pansion days was a place of grand schemes, and nothing inspired the inventors of the time more than the need for transportation systems. In the 1820s, Pennsylvania, seeing the trade coming into New York via the Erie Canal, sought some way of linking Philadelphia with the West.

A canal was the obvious answer, and work started without a clear idea of how its freight would cross Allegheny Mountain, 1380 feet above canal level. A turnpike was considered, but the grades were too steep. A four-mile tunnel was proposed, but new-world tunnel technology had never gone beyond 850 feet.

The winning idea was the Allegheny Portage Railroad, spanning the 36.7 miles between Hollidaysburg and Johnstown. It was a series of railway stair steps—levels and grades—up one side of the

mountain and down the other. Locomotives or horses would pull the loads along the level sections, and stationary steam engines would winch them up the grades. The system—including eleven levels, ten grades, a stationary engine on each grade, a stone viaduct across the Little Conemaugh, a 900-foot tunnel, and a two-span skew-arch bridge—went into full-length service in 1834.

Of course, there were problems. Shifting cargo from canal boats to rail on one end, and then reversing the process 36.7 miles later, was a heck of a nuisance. It led to the invention of a boat that could be loaded directly onto the railway, and later to larger boats that were loaded by section; today we call this "containerized shipping." And the hemp winch ropes, nearly seven inches in diameter, broke frequently, leading John A. Roebling to invent wire

ropes, which he used again years later in his design of the Brooklyn Bridge.

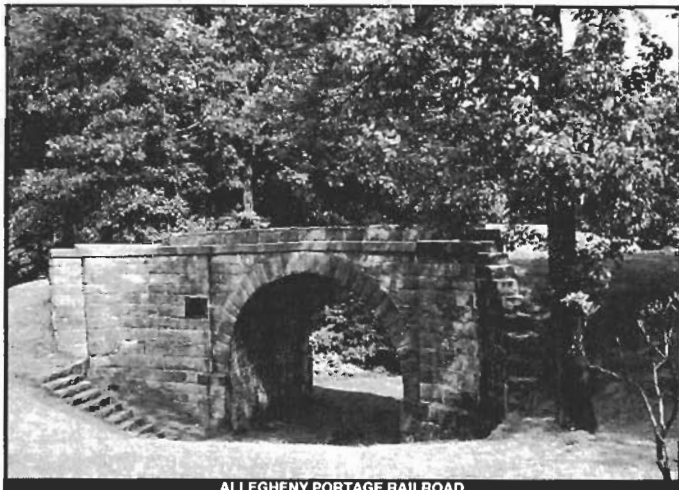
The Allegheny Portage Railroad was abandoned in 1855, surpassed by the new Pennsylvania Railroad line through the mountains. Today the National Park Service maintains a museum at the summit, and the remains of the grades, tunnels, and bridges can still be seen. The site is two miles east of Cresson, Pennsylvania.

Omni Netherland Plaza

America in the Roaring Twenties was an exuberant nation that expressed itself in skyscrapers and grand gestures. The Carew Tower Complex in Cincinnati is one of the fantastic developments of the time. Built by Starrett Brothers, which also constructed the Empire State Building, Pennsylvania Station, and the Plaza Hotel in New York, it's a one-block-



OMNI NETHERLAND PLAZA



ALLEGHENY PORTAGE RAILROAD

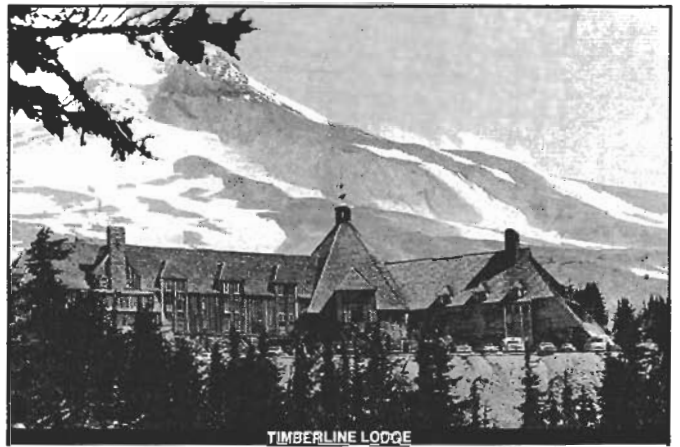
square complex that includes a 49-story office tower, a three-tier shopping arcade, an automated parking garage, and a \$7 million, 29-story hotel of art-deco splendor—"the tallest hotel between New York and Chicago," they said then.

The Netherland Plaza was a twenties idea that opened in 1931, which makes it one of the last of the twenties ideas and arguably the best. Following a recent, \$28 million restoration, it is now included in the National Register of Historic Places.

If the Netherland Plaza were in Paris, it would be the most talked-about hotel in the world. In fact, it looks as if it belongs in Paris: Americans have never been as confident as the French when bringing together simple

shapes and ornate surfaces. But the twenties were apparently sufficient inspiration for the Chicago architectural firm of Walter W. Ahlschlager, because a walk through the public areas now is a festival of artistic delight. Every pillar and every railing offers a surprise to the eye. The entrance to the newsstand is exquisite extravagance. The ceilings cry out for hours of study.

We suggest a cocktail in the Palm Court, with its two-story columns and railed galleries and rococo-muraled ceilings and striking deco furniture. It used to be a sitting room. Now it's a place to see American style on the eve of the depression, and to understand how much we've changed.



TIMBERLINE LODGE

The Netherland Plaza is located at 35 West Fifth Street in Cincinnati.

Timberline Lodge

America in the depressed thirties was a desperate time of questioning old ways and searching for new. The economy had stalled, and the nation turned to Franklin D. Roosevelt, hoping his New Deal would jump-start the engine of employment. One of his programs was the Works Progress Administration, the famous WPA, which simply invented work and paid employees out of government coffers.

Of all the WPA's projects, Timberline Lodge is frequently spoken of as the "crown jewel." To create employment in Oregon, for both laborers and artists, a massive ski lodge was to be built on Mount Hood. At the foot of Palmer Glacier, elevation 6000 feet, the site offers year-round skiing.

The immense structure is regarded as the finest example of 1930s "mountain architecture," which is sometimes called "Cascadian." Everything about it is enormous and conspicuously hand-hewn, from the half-ton ponderosa-pine front door to the six main fireplaces, which have openings seven feet high and five feet wide and andirons wrought of railroad rails. The furniture is handmade of rough-hewn pine and oak, ornamented with wrought iron and rawhide. The upholstery and rugs are handwoven from local fibers. Paintings and murals by local artists abound. Timberline Lodge has the look of a place built to consume as much hand labor as possible, which of course it was. And for its dedication on Sep-

tember 28, 1937, the Federal Theatre produced a series of original dances, adding a little footwork into the bargain.

Timberline Lodge, recently restored and open year-round, is listed on the National Register of Historic Places. It is located three miles from the summit of Mount Hood, about 50 miles east of Portland. A 50th-anniversary celebration is scheduled for 1987.

Chaco Canyon

In the century starting A.D. 1001, perhaps the most advanced prehistoric society within the present boundaries of the United States was flourishing in Chaco Canyon in northwestern New Mexico. The term "society" is well chosen here, because Chaco Canyon contains the ruins of communal dwellings that formed thirteen large towns; and as archaeologists learn more about the Anasazi, who lived there, they see that the civilization within the canyon influenced a larger area, perhaps 90 miles in radius. Some 75 communities in this outlying area were connected to the Chaco hub by more than 300 miles of road; this system has been called "the only known major network of prehistoric roads north of Mexico."

Chaco is thought to have reached its peak in A.D. 1030, somewhat ahead of other great Pueblo communities. The stone masonry there is said to be the finest of the period anywhere north of Mexico, and there are living quarters for more people than the canyon agriculture could have supported, suggesting that Chaco was a trade center.

For reasons as yet unex-



CHACO CANYON

plained, the inhabitants vacated Chaco by 1200. It was not discovered by white men until 1849. This desolate section of New Mexico remains largely uninhabited even now, and the seemingly forgotten landscape, with its vast and unobstructed views, only deepens the mystery of the Chaco culture.

The Chaco Culture National Historical Park is located 40 miles north of Crownpoint, New Mexico, and is accessible by dirt roads.

El Morro Castle

During the first 50 years after Columbus discovered America in 1492, Spain built a rich empire in the New World. Two convoys left Spain each year to ferry the riches back to the motherland. One loaded mostly silver at Veracruz, on the east coast of Mexico; the other boarded pearls at Cartagena, Colombia, and Peruvian treasure at Portobelo on the Isthmus of Panama. The two fleets met at Havana for the homeward voyage.

In addition to the usual maritime problems of those wooden-boat days, the Caribbean was rife with pirates. As part of its vast system, Spain built a string of fortifications to protect the route. Only one of those forts—but one of the very best, it is said—is now in U.S. territory. It is El Morro Castle, in San Juan, Puerto Rico.

El Morro stands on a rocky headland, or *morro*, at the west end of San Juan, where it guards the harbor. Construction started in 1539, with the majority of the work done between 1589 and the 1650s. Its tiered batteries rise more than 140 feet above the sea. On the landward side is a moat, and

within the walls is everything necessary for a living citadel.

El Morro was conquered only once, by the Earl of Cumberland, who marched from the land side in 1598, but an epidemic of dysentery ended a brief occupation. In response, the Spanish added a massive network of fortifications around the old city, transforming San Juan into one of the most powerful strongholds in the Americas.

As the oldest of those fortifications, El Morro is revered by the Puerto Rican people, who attribute to it a symbolic importance not unlike that which we attach to the Statue of Liberty.

El Morro is located within the San Juan National Historic Site in San Juan, Puerto Rico.

Mount Rushmore

Egypt has its pyramids and sphinxes; America has the faces of George Washington, Thomas Jefferson, Abraham Lincoln, and Theodore Roosevelt carved into Mount Rushmore.

At the start of work in 1927, American-born sculptor Gutzon Borglum said: "A monument's dimensions shall be determined by the importance to civilization of the events commemorated . . . let us place there, carved high, as close to heaven as we can, our leaders, their faces, to show posterity what manner of men they were. Then breathe a prayer that these records will endure until the wind and rain alone shall wear them away."

Mount Rushmore had been chosen because its granite is of fine texture, because it was large enough for a work of grand scale, and because the angle of the sunlight striking its southeast face would enhance



EL MORRO CASTLE



FORT PULASKI

viewing. What at first was expected to be a six-and-a-half-year job stretched to fourteen years and involved more than 360 laborers. They worked in crews of about 30, transferring dimensions from a model, which had to be recomposed nine times when the mountain stone was found to be unsuitable for the design. The chin of Washington is back 30 feet from the original surface, and Roosevelt's head is back 120 feet. The crews used rock drills and dynamite and finished with small air tools.

Borglum died in 1941, leaving the job to his son Lincoln, but funds ran out a few months later. Only preservation, mostly filling cracks, has been done since. Geologists estimate that one inch of the surface will erode every 1500 years.

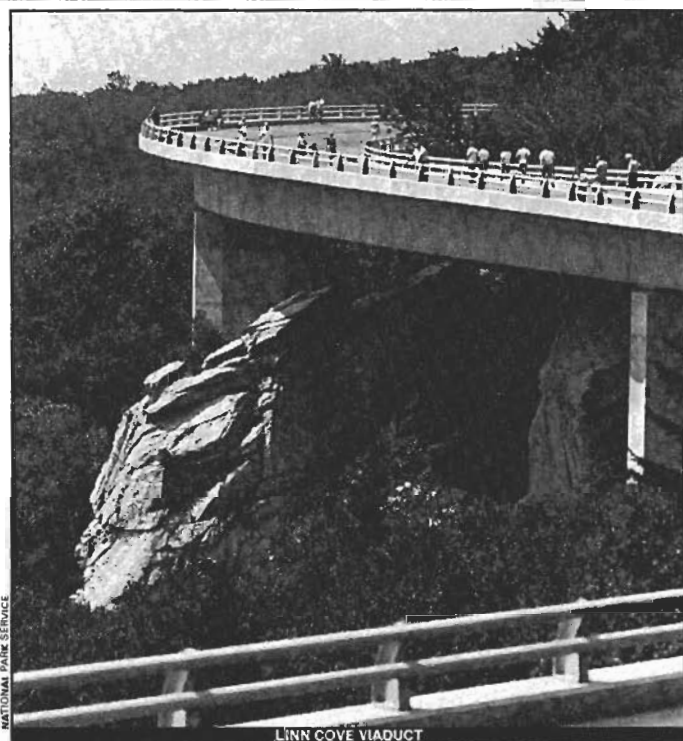
Mount Rushmore is located

about 25 miles southwest of Rapid City, South Dakota.

Fort Pulaski

The construction of this fort, located on Cockspar Island to guard the mouth of the Savannah River, was started in 1829. Finishing it required \$1 million, 25 million handmade bricks, and eighteen years of toil. With walls seven and a half feet thick, it was thought to be invincible. "You might as well bombard the Rocky Mountains," said Joseph G. Totten, U.S. chief of engineers.

Military preparedness requires more than walls, however, and by 1860 armaments were still not complete and the fort had not been garrisoned. So after the Southern states started seceding from the Union that year, they seized Fort Pulaski. The Confederates



NATIONAL PARK SERVICE

LINN COVE VIADUCT

did not fear Union conquest, because the smoothbore artillery of the time had an effective range of only 700 yards, and the closest land on which a battery could be set up was a mile away. Even Gen. Robert E. Lee, who as a second lieutenant had assisted in the engineering of Pulaski, said that Federal artillery on Tybee Island could "make it pretty warm for you

here with shells, but they cannot breach your walls at that distance."

But the Federals had a secret weapon: ten experimental cannons with rifled barrels. The world at large—and certainly the Confederates inside the fort—could not have imagined the range, accuracy, and penetrating power of the 30-pounder Parrott guns. On April 10,

when surrender was refused, the Federals opened fire, and by noon of the next day they had breached wide gaps in Pulaski's walls. Fearing that the fort's powder magazine might be hit, Col. Charles H. Olmstead surrendered only 30 hours after the bombardment had begun.

Today the fort is fully restored, and it serves as a history lesson on, in the National Park Service's words, "the elusiveness of invincibility."

Fort Pulaski can be reached via U.S. Highway 80 from Savannah, Georgia.

Linn Cove Viaduct

The 470-mile Blue Ridge Parkway through Virginia and North Carolina, after 52 years of construction, will be completed in 1987. The final section, 7.5 miles long, includes a wondrous achievement in bridge building, the Linn Cove Viaduct.

The problem: How to curve the parkway around Grandfather Mountain—at 5938 feet, the highest peak in the Blue Ridge Mountains—when blasting would surely destroy its boulder-strewn face.

The solution: A "precast segmental concrete box-girder bridge."

The result: A 1243-foot S-

shaped bridge that rests on seven piers and skims over the trees and boulders of Grandfather Mountain, disrupting the terrain only with its shadow.

Drilling for the seven piers is the only construction work for the viaduct that took place on the ground. The rest was done at roadway level. The roadway is made of 153 precast concrete segments, each 8 feet long, 37 feet wide, 9 feet thick, and weighing 50 tons. Starting at the south end, the first segment was craned into position, supported by a temporary structure, and epoxyed into place. Then the crane was moved out on the completed section to position the next one. This was done again and again until the span was complete. At that point, steel tendons were added to tension the entire span, and the temporary structure was removed.

Each batch of concrete is tinted to match the boulders and outcrops of the mountain. No two roadway segments are alike; only one is straight. The construction required five years and \$9.9 million.

The Linn Cove Viaduct is just north of Linville, North Carolina. A ribbon-cutting to open the last section of the Blue Ridge Parkway is scheduled for September.

Ten Best and Worst Things to Eat in the Car

• You probably don't realize what a regulated enterprise this magazine writing is. Military contractors have the Pentagon spewing forth endless specifications. We have the managing editor.

January is the most regulated issue of all, with page after page of detailed Ten Best specs. For example: "Type the name of each winner on a separate line, in caps and lowercase, with a line space above it and the corresponding copy immediately beneath it." Note the high quality of my compliance, elsewhere on this page.

Another order specifies: "The ten winners in each article should be listed alphabetically, or chronologically, or randomly—any scheme that does not show preference—and should not be numbered from one to ten."

Well, not showing preference is a heck of a way to go about a list of Best and Worst Things to Eat in the Car. But hey, I got my orders. So you'll just have to guess which is which.

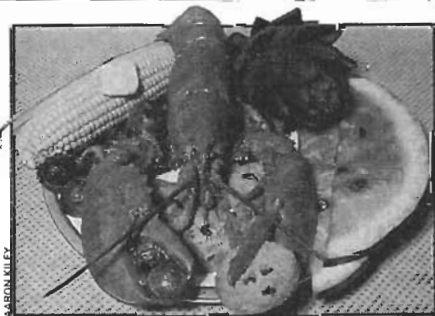
Still, the editorial pentagon doesn't say

I can't give hints. So pay attention.

It used to be that the five best things to eat on a long car trip were five packages of Hydrox cookies. Hydrox had structural integrity; they didn't frag like Oreos when you went around a corner too fast and the package bashed the door panel. Hydrox also had a sort of grown-up semitartness, so you could munch them coast to coast and still be in the mood for more; whereas Oreos are so sweet that you lapse into sugar shock before clearing the county line.

But that was before New Hydrox. Hydrox did a Coca-Cola a while back—changed the formula—and now they're icky. So forget Hydrox if you're older than eight.

Okay, another hint: Wouldn't it be reasonable to suppose that the worst food for the table would also be the worst for the car? For their wretched taste, yucky consistency, and garbage aroma, Brussels sprouts should be on any list of worsts, never mind their bite-size packaging.



But that's it. No more hints. Here's my list, and you're on your own:

- Duncan Hines Chocolate Chip Cookies.
- Corn on the cob.
- Almost Home Chocolate Chip Cookies.
- Brussels sprouts.
- Pepperidge Farm Chocolate Chip Cookies.
- Watermelon.
- Soft Batch Chocolate Chip Cookies.
- Artichoke vinaigrette.
- Mrs. Fields Chocolate Chip Cookies.
- Maine lobster.

—PB