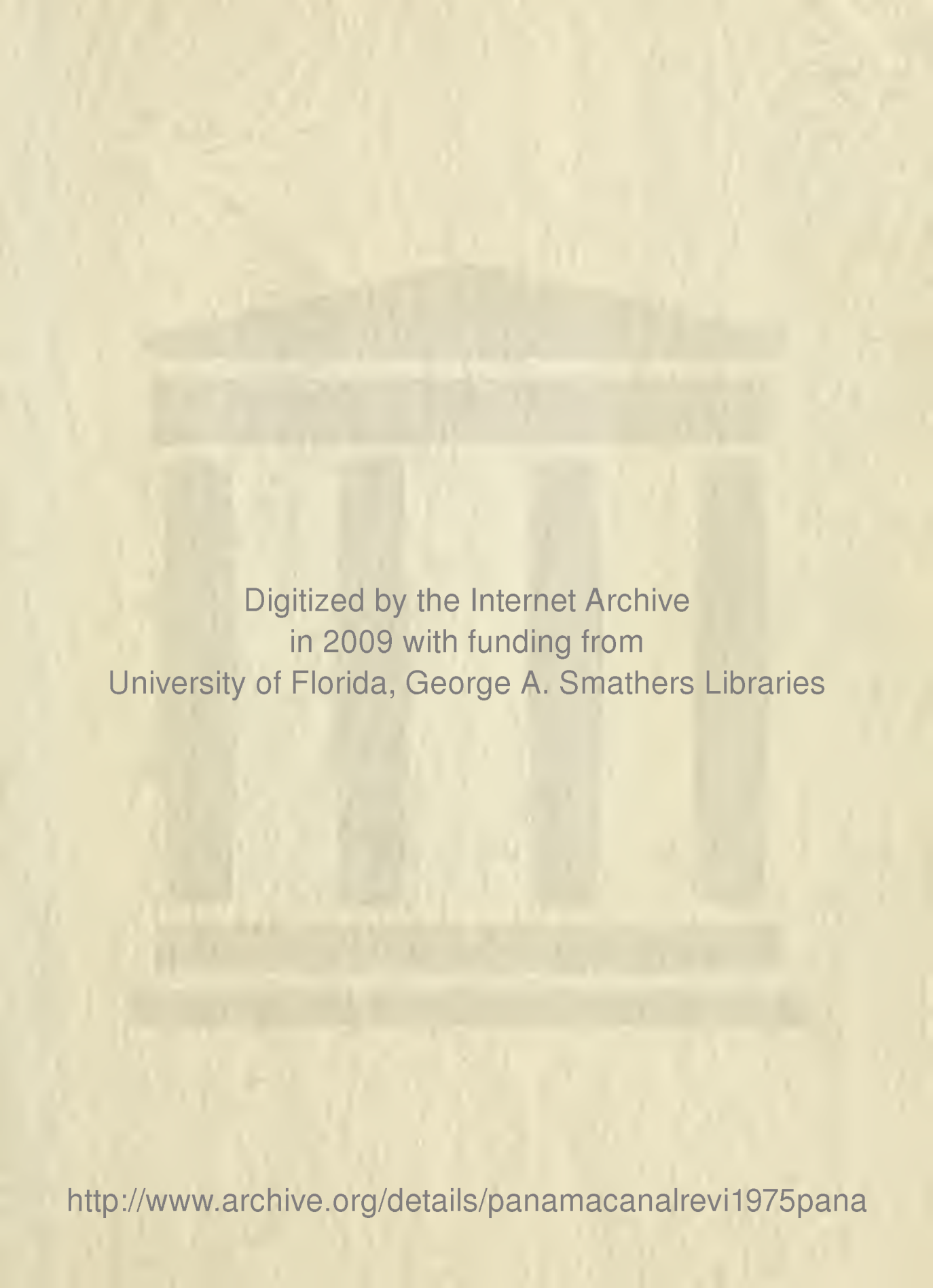


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THE
PANAMA CANAL
REVIEW

Official Panama Canal Publication

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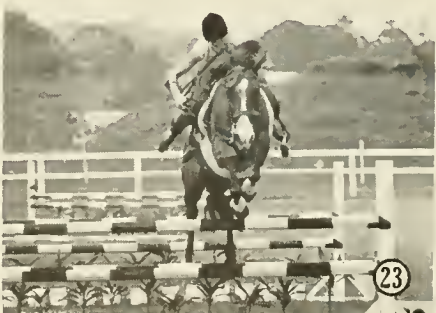
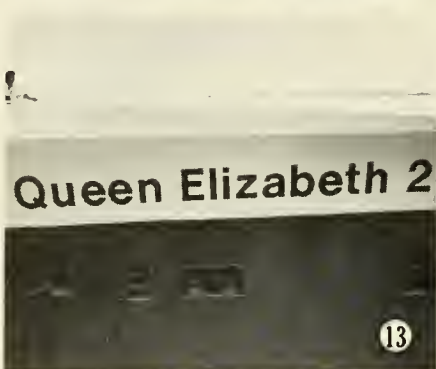
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Credits: Photos by Kevin Jenkins (p. 6 batea designs and p. 15 "QE2"), Robert Friar (p. 4 batea bowls), Don Goode (p. 16 "QE2" in Gaillard Cut and horses p. 23, 24, 25, 27), Sketch p. 29 by Carlos Méndez.



Our Cover

The muted colors of the batea on our front cover are the result of many years of research by Diana Chiari, the originator of this Panamanian art form. With plant pigments and clay, she has been able to reproduce the colors which appear on pre-Columbian clay pots and plates, such as those in the foreground of the photograph. A part of the collection of the 193d Infantry Brigade Museum at Fort Amador, these artfully decorated pieces were loaned for the photograph by Irene Chan, curator of the museum.

The original design on this batea, which belongs to Dr. Horace Loftin, of the Executive Planning Staff, came from a pre-Columbian plate dug up in Parita in Herrera Province. It depicts a small fish who found a haven when the three large fish chasing him ended up chasing each other.

On the back cover are four bateas painted by Dr. Leo M. Rettinger, who uses acrylics to paint bateas that feature dramatic bright colors on a stark white background. His designs, copies of original ones found in museums, depict alligators, snakes, and other animal gods giving birth to small replicas of themselves, which are symbolic of the continuity of nature. The two plates at the bottom are original clay plates made by pre-Columbian potters. The bateas are standing on ancient hand-carved metates.

The cover photographs as well as all others in this issue, unless otherwise credited, are by Arthur L. Pollack.

• • •

In the centerspread of this issue is a charcoal drawing by John Morton, of the Executive Planning Staff, which shows the *Queen Elizabeth 2* in Miraflores Locks. It has been reproduced on special paper and inserted so that it can be easily removed for framing.

A revival of an ancient art form, Panama's distinctive bateas are a colorful combination of creativity and craftsmanship

PANAMA'S BEAUTIFUL BATEAS with their distinctive pre-Columbian designs, make delightful decorations and are among the most sought-after souvenir items on the Isthmus.

As Panamanian as the pollera, the mola and the mosqueta, these artistically painted wooden plates, which come in various sizes and shapes, are the outgrowth of an ancient art form revived some 40 years ago by Diana Chiari, a well-known local artist.

Bateas

By Fannie Hernández

During a ceremony held last year at the National Museum, Diana was presented the Order of Manuel José Hurtado, the Republic of Panama's highest honor bestowed upon a teacher. The award was in recognition of her invaluable contributions to the promotion and appreciation of native creativity and craftsmanship.

A display of her artistry that evening included ceramic plates, textiles, a number of other articles fashioned from clay, and several bateas painted with her original designs.

The idea for the batea of the type popular today germinated in Diana's mind after she began decorating the primitive clay dishes used for making tortillas in the interior of Panama.

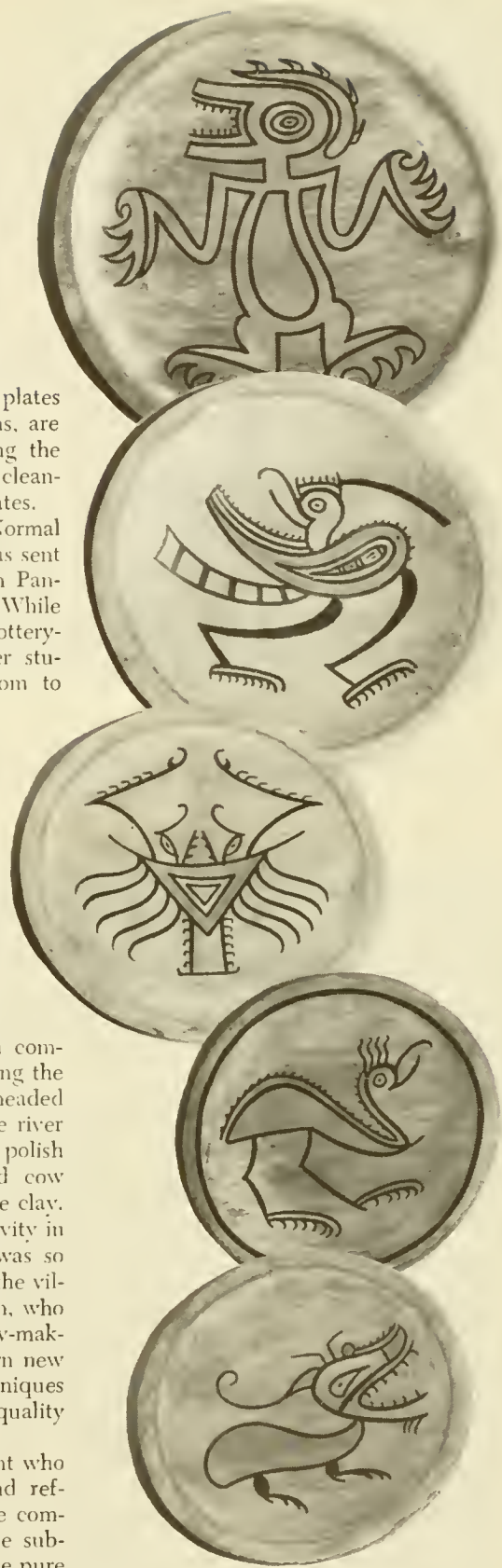
Tourists admired her colorful clay plates with the unusual designs but hesitated to buy them as souvenirs because they were heavy and easily broken. To solve these problems, Diana experimented with painting the same designs on the wooden plates which are considered an indispensable item in

many rural households. These plates with upturned edges called bateas, are used for everything from carrying the wash to and from the river and cleaning rice to serving as dinner plates.

As a young graduate of the Normal School in Panama City, Diana was sent to La Arena, a potter's village in Panama's interior, to teach school. While employed there, she learned pottery-making from the mothers of her students who came to the classroom to

teach the craft that had been a community activity for centuries. Using the traditional, simple methods, she kneaded and shaped the clay, went to the river for the rounded stones used to polish the pottery and collected dried cow dung from the fields for firing the clay. Her enthusiasm and innate creativity in the use of the native elements was so keen that soon she was teaching the villagers. Women, children and men, who had previously shunned pottery-making, were inspired by her to learn new methods for improving their techniques without losing the traditional quality and native touch.

Like Millet, the French peasant who became a celebrated painter and referred to art as a "treating of the commonplace with the feeling of the sublime," Diana's sincere belief in the pure native art form rubbed off on the pottery makers, who began to take pride in their creations. Gradually pottery-making became the livelihood of many of the villagers. Later, it became a home industry and an art. Today, the



Bateas by Diana Chiari, originator of the Panama art form.



La Arena Ceramics Center, which she founded with the help of her brothers Gilberto and Carlos, is flourishing. The beautifully made dishes and pottery are attracting attention not only in Panama but also abroad.

Diana's bateas also have caught the eye of connoisseurs and are sought by collectors, museums, art galleries and others who appreciate the simplicity and originality of native art.

In the United States they have been exhibited at Macy's in New York City, at the University of Arkansas Museum, the Stuhr Museum at Grand Island, Nebr., and at the Art Center in Louisville, Ky. The largest batea she has ever made was 4 feet in diameter, the smallest, 2 inches by 3 inches. In addition to being decorative, bateas can be used as table tops or serving trays and are popular as gifts.

In the early stages of batea making, Diana spent many hours at the newly opened National Museum, carefully sketching the designs painted on the

A contribution to Panama's cultural heritage . . .



Diana Chiari adds a finishing touch to one of her bateas. Using plants and earth, she revived an art, gave character to a humble craft and pride to its creators.

Her bateas are sought by connoisseurs, museums and art galleries.

At left, is one displayed at the National Museum of Panama and above, are some of her bowls and a fish-shaped batea.

museum's collection of precious pre-Columbian artifacts which had been dug up in Coclé Province and are known as the "Coclé Culture." These are considered particularly valuable because of their fine quality and the indelible nature of the colors, which neither age nor humidity have destroyed.

Determined to reproduce the authentic muted designs of the ancient ceramics, Diana began experimenting with the plant pigments and clays employed by the primitive potters to color their wares. She had quickly ruled out commercial enamels and lacquers as being too bright. After much trial and error, she achieved what she believes to be the original Indian colors which are today the trademark of her bateas. Everything she uses comes directly from nature.

The revival of an art employing plants and earth, the very essence of nature, and giving this humble craft character and stimulating pride in its creators, are Diana's contribution to Panama's cultural heritage.

Using plates made of "cedro espino" of the mahogany family for her bateas, Diana sands the wood until it is perfectly smooth. Then, using a damp rag, she applies a creamy, white colored clay wash. When it has dried, using a soft lead pencil, she sketches free hand on its concave side the pre-Columbian, highly-stylized design of an insect, bird, alligator, or other animal, typical of the early wares. Using nature's colors, she paints the design and when it is thoroughly dry, applies a protective coat of alcohol and acid resistant lacquer to both sides of the plate.

Since Diana's bateas appeared, decorating wooden plates has become one of the most popular native household arts on the Isthmus.

Isthmian residents, from preschoolers to retirees, are enthusiastic students in the various batea-painting classes held at hobby shops and clubs. A well-known batea painting instructor is Arthur Mokray, an Army civilian employee, who has taught many Isthmians the new art form. His articles on batea-making can be found at the Canal Zone Library.

Dr. Leo M. Rettinger, who until his retirement was Chief of the Outpatient Clinic at Gorgas Hospital, is an expert batea-painter. He buys the wooden plates from vendors on Kennedy Avenue, sands them carefully and then applies a wood filler solution to close the pores. After preparing the surface of the batea, he paints it a stark white, contending that the original pre-Columbian artifacts were white. When the white background has dried, he applies the design with a stencil. Using acrylics, Dr. Rettinger paints bateas that are deep colored and dramatically beautiful.

Eddie J. Aanesen, a retired merchant marine captain, who was born in Norway and went to sea as a young lad, found batea painting a relaxing, pleasant pastime in his sun-drenched

house in Santa Clara, prior to his departure for the United States this year. An Isthmian resident for more than 30 years, Aanesen has taken an avid interest in pre-Columbian art based on the Coclé Culture and has compiled a collection of 50 authentic pre-Columbian designs in color which he uses to decorate his bateas. In addition to these motifs, he specializes in painting bateas with crests and insignia including the seal of the Canal Zone.

Using plates of "lowland cedro," a fine wood also of the mahogany family, Aanesen dries the wood for a period of 6 to 7 weeks. When he is sure that the wood is completely dry, he sands it and seals the wood pores with a sanding sealer. He then adds the first coat of varnish. When it is dry, the batea gets another sanding and is ready for the design. Following the Indian art of Coclé, which was always outlined in black, he uses a soft black lead pencil to trace the pattern onto the batea. Then very carefully he paints the design and after it has dried, processes the back of the batea. When it is thoroughly dry, he applies a plastic spray. A coat of varnish is the final process in batea-making.



A batea decorated with the Seal of the Canal Zone, the creation of Eddie J. Aanesen, is one of the most sought after gifts for retirees.

A popular local pastime, batea painting appeals to all ages



Dr. Leo M. Rettinger puts the finishing touches on a batea showing scrolls and serpent design adapted from the Pre-Columbian plates found in Coclé Province. Dr. Rettinger uses acrylics on a white background.



Maggie Rodríguez, deputy circulation supervisor, and César Ceville, student assistant, Canal Zone Library-Museum, use a lunch break to trace batea designs from the collection of Arthur Mokray available at the library to batea makers.



Pretty Karin Ann Foley, daughter of Mr. and Mrs. Robert Foley of Fort Clayton, sands a wooden plate in a batea-making class, a part of the Fort Clayton Pre-Teen Activities Program.



Mrs. Martha Jordan, instructor in the Fort Clayton Pre-Teen Activities Program, helps Randy Harford select a design and paints for his batea which has already been dried and sanded.



In the living room of her France Field home, Mrs. Beulah K. Smithson displays a few of the bateas she has made in the past 20 years. A nurse in the Medical Surgical Service at Coco Solo Hospital, Mrs. Smithson learned the art of batea-making in one of Arthur Mokray's evening classes at the Cristobal Woman's Club in 1954.



LIKE TO TRY IT?



Here is a step-by-step method of batea-decorating. (McIlhenney, Canal Zone Library).

1. Dry the batea by placing it in a dry closet for at least 10 days. (Do not stand it on its edges as this may warp it.)
2. Sand it until very smooth, using first a medium and then a fine sandpaper.
3. Apply a mixture of 50 percent Sander Sealer and 50 percent lacquer. Give the batea at least three coats, sanding lightly with fine sandpaper between each coat.
4. Trace or draw the design on the batea with a soft lead pencil.
5. Paint with Roger's Brushing Lacquer that comes in red, black, blue, white, brown and yellow.

To bleach a batea before painting, apply a solution made of 3 tablespoons of lye in 1 quart of water. Let it stand a few minutes and then brush with a strong peroxide. Allow to dry and then apply a second coat. Let it dry and then paint. (Caution, lye is poison and should be handled as such.)

The Canal Zone Library has a collection of patterns laminated on cardboard for decorating bateas which batea makers may trace. The patterns, which also indicate the colors to use, were prepared by Mokray.

No display of Panamanian arts and crafts would be complete without the batea. This exhibit at the Canal Zone Library-Museum was arranged by the Panamanian National Service for Crafts and Small Industries (SENAPI).

A horizontal arrangement of several beer mugs and glasses. From left to right: a dark mug with a white logo, a light-colored mug with a floral pattern, a tall glass with a diamond-shaped label, a dark mug with a circular logo, a light-colored mug with a circular logo, a small dark bottle, and a small glass with a label.

Coffee



... to sip and savor and to add a subtle flavor.

Drop by drop,
boiling water is poured
through pulverized
coffee to make "tintura."
Shown are a few brands
of Panama coffee.



Nicolle, the doctor-researcher made the discovery in the early 1900's quite by chance, when he forgot to drink a cup of coffee. Days later he found the liquid gone and a fine powder remaining in the cup. His scientific mind at work, he poured boiling water over the coffee grounds and presto! obtained a new cup of coffee. Interestingly, the Panama Canal and soluble coffee were being created at about the same time. While the Canal was being constructed, Dr. Lehnhoff Wyld was doing research on his new process of dehydrating liquid coffee to obtain a product whose color, taste and aroma equaled the original liquid coffee. He had to do extensive research also to obtain the machinery necessary to manufacture the new product. After finding the answer in the technical advancements of German industry, he established a company in Guatemala. Soluble coffee was well accepted and soon large shipments were sent to Europe. Another company was established near Paris in 1913 but the outbreak of World War I caused the soluble coffee industry to close down in 1915, mainly due to the shortage of skilled workers, who went off to war, and the lack of ships to transport the coffee. (Soluble tea is also the result of Dr. Lehnhoff's research.)

Since that time, soluble coffee or "instant" as we call it today, has achieved a perfection and popularity far beyond the doctor's dreams.

The bulk of coffee for consumption in Panama was imported from Costa Rica until recent years when the Landan family of Boquete and French and

American coffee growers in that area joined forces to develop the coffee industry. From 4,500 to 5,000 tons were produced annually in the 1960's. Today, from 7 to 10 percent of all land under cultivation in Panama is planted in coffee. About 35,000 farms in just about every province in the country grow coffee, with about half of the entire production grown in a few large coffee plantations on the mountain slopes in the Volcan region and the Boquete district of Chiriqui Province. Ninety percent of Panama's export coffee is grown in this belt of volcanic soil ranging from 3,000 to 5,000 feet in altitude. The mild Arabica type coffee (one of the three principal species cultivated for the coffee industry) produced in this area is well accepted in the world market, with most of it going to Germany, the Netherlands and the United States. Of Panama's 1975 coffee crop of 110,000 quintals (hundred weight), Chiriqui Province produced approximately 60,000 quintals. The remainder was produced on small farms in the highlands of Herrera, Cole and Veraguas, mainly near Santa Fe. An even larger coffee crop is expected next year, according to Panamanian coffee experts.

More than two-thirds of the coffee produced is consumed locally and a quantity is sold to the Canal Zone for resale in its retail outlets or to be served in restaurants and other facilities. In 1974, the Panama Canal organization purchased 36,942 pounds of Panama coffee with a dollar value of nearly

\$32,000 from Durán, Sitton and Torne, S.A. of Colon, the principal coffee firms in the Republic.

The Coffee Institute, a Panama government agency, gives technical advice and purchases all coffee for export and handles export sales.

An important commodity in Canal traffic, coffee moves through the waterway along international trade routes to all parts of the world. A grand total of 558,000 long tons passed through the Canal last year. An even greater amount, 614,000 long tons moved through the Canal in 1973.

Making coffee is not a slapdash business. Coffee should be measured carefully. A very clean coffee maker, rinsed in hot water to remove any residue from the last pot, is important. A true coffee connoisseur will have a coffee mill, as he knows that no coffee can match that made from freshly ground beans.

When preparing instant coffee, make sure the water is boiling. Add the coffee according to the strength desired and stir. Cover it and let it simmer a few minutes. This lets the coffee flavor mellow.

There are dozens of exotic brews. Among them: Italian Espresso, especially strong coffee, prepared by forcing steam under pressure through powdered coffee; the moisture falls into the cup and condenses to form the beverage. Mocha, a mixture of coffee and cocoa or chocolate; Syrian Coffee, served with cracked cardamon seeds, strong and sweet; Turkish Coffee, made in a copper or brass pot, very strong and sweet, as it goes through a process of three boilings; Mexican Coffee, a mixture of coffee and chocolate, whipped or beaten to a froth with a wooden stick called molinillo; Café "Carretero," Cuban style coffee, presugared and filtered through a cloth strainer; and Panama's "tintura," an essence of coffee made by filtration, using a fine cotton bag fitted into the coffee pot. Boiling water is poured through the pulverized coffee, drop by drop. One teaspoon of this tintura to a cup of milk is sufficient. It is not uncommon for Panamanians to take a bottle along when traveling abroad. Also common at the Panamanian breakfast table is the proper "café au lait," half hot milk, half strong coffee, poured simultaneously.

On the following pages are a few suggestions for special coffee beverages that are bound to please coffee drinkers and gain new members for the coffee cult. F.H.



CAFE BRULOT

*6 heaping tablespoons instant coffee
4 cups boiling water*

Stir, cover and let set. Combine in a chafing dish: 1 piece each of orange and lemon peel cut into very thin strips, 4 pieces cinnamon stick, 1 tablespoon cloves, 24 sugar cubes, $\frac{3}{4}$ cup brandy. Combine these ingredients, ignite and let burn about half a minute. Stir carefully. Add coffee slowly and serve. This makes enough for 12 demitasses and is especially nice for a festive occasion.

IRISH COFFEE

*$\frac{1}{4}$ cup Irish whiskey
8 teaspoons sugar
2 $\frac{3}{4}$ cups hot, extra strong coffee
Whipped cream*

Pour whiskey into 4 preheated glasses or cups. Add sugar and coffee; stir to dissolve the sugar. Float 2 tablespoons whipped cream on top and drink through the cream if you can.



COFFEE CUSTARD

6 eggs
½ cup sugar
¼ teaspoon salt
1 cup strong coffee
1 can evaporated milk
2 tablespoons sherry wine

Beat eggs slightly; add remaining ingredients and mix well. Pour into sugar glazed mold. Set in a pan of hot water and bake at 350°F, 40 to 45 minutes or until a silver knife inserted in the custard comes out clean. Cool before removing from the mold.

For the glaze: In a heavy saucepan combine ¾ cup sugar and 1 tablespoon water and bring to a boil over low heat. Increase the heat to moderately high and cook the syrup, rotating the pan gently, until it is a caramel color. Pour into a 1½ quart mold, turning to cover the mold completely with the caramel glaze. The glaze also may be made in the mold if it is of heavy metal.



More Exotic Drinks and Desserts

VIENNESE COFFEE

½ cup cream
1 tablespoon confectioner's sugar
½ tablespoon vanilla
3 cups hot strong coffee
½ teaspoon grated orange peel
4 cinnamon sticks

Combine sugar, cream and vanilla; beat until stiff. Pour coffee into 4 cups. Float the whipped cream on top and garnish with orange peel. Put a cinnamon stick in each cup. When using instant, pour the water directly onto the coffee.

COFFEE NECTAR FROM TRINIDAD

2 tablespoons instant coffee
2 cups cold water
1 tablespoon Angostura bitters
1 pint vanilla or coffee ice cream

Put ingredients in a blender and whirl until very smooth and creamy. Serve in tall, chilled glasses. Serves three to four.

Here is a beverage sure to please thirsty teenagers on a hot day:

MOCHA MILK SHAKE

4 tablespoons instant coffee
4 tablespoons instant cocoa
4 tablespoons sugar
¼ cup cold water
3 cups cold milk
1 pint vanilla ice cream

Put all the ingredients in the blender and whirl about half a minute.



BRAZILIAN COFFEE

3½ cups hot strong coffee
⅓ cup creme de cacao
⅓ cup whipped cream

Add the creme de cacao to the coffee. Pour into four mugs. Top with whipped cream.

COFFEE ICE CREAM

1 14-ounce can of condensed milk
3 tablespoons instant coffee, level
⅓ teaspoon salt
⅓ teaspoon almond extract

Combine ingredients and pour into freezer tray. When soft-frozen, remove to a bowl and whip to a thick smooth consistency. Return to freezer tray. Makes about a quart. Serve with pecan sauce made by chopping ½ cup pecans and adding them to 1 cup of maple syrup; or use the ice cream to make the following ice cream dessert:

ICE CREAM CAPPUCCINO

1½ cups double strength coffee
½ cup apricot brandy
1 teaspoon cinnamon

Bring to a boil and remove from the heat. Pour over scoops of coffee or vanilla ice cream. Top with shaved chocolate. Serves 6. For instant, use 1 teaspoon per cup of water.

DIFFICULT TO BELIEVE THAT this great Canal which was built so many years ago can transit a liner this size"; "a fascinating operation"; "amazing that it is in such good operating condition after so many years"; "a thrilling experience." These are a few of the remarks made by some of the 1,400 passengers aboard the *Queen Elizabeth 2* as she made her history making transit, March 25.

A Panama Canal record that has stood for 36 years was broken when the *QE2*, as she is commonly known, became the largest passenger ship to transit the waterway. She made a northbound transit following her arrival from Acapulco on an around-the-world cruise.

The Cunard liner, which is 963 feet long and has a beam of 105 feet, broke the record held by the German flagship *Bremen*, which transited February 15, 1939. The *Bremen* was 936.8 feet in length and had a beam of 101.9 feet. The ship also broke the Canal's toll record for passenger ships. She paid \$42,077.88, far surpassing the *Bremen's* toll of \$18,172.08.

Advance planning for the record breaking transit began as early as September 21, 1973, with a meeting of Marine Bureau personnel, R. A. Woodall, Chief Officer of the *QE2*, and D. H. Morrison, Area Representative of the Pacific Steam Navigation Co., agent for the ship.

At this meeting, the Cunard representative emphasized that the ship had never experienced any navigation difficulties and had been able to dock in New York, even in icy conditions, without the use of tugs. He noted that ordinarily the ship handled so well that only one pilot was required for docking and no problems of navigation through the narrow confines of the Canal were expected.

All eventualities were carefully considered even including the possibility of an emergency which might require the removal of a passenger by stretcher at the locks. It was agreed that this could be accomplished without any difficulty.

Although it was recognized that the *QE2* would be a tight squeeze in the 1,000-foot by 110-foot locks, no unusual problems were anticipated and the ship

would be handled in the same way as other Panamax vessels. (Panamax vessels are those of the maximum size that can pass through the locks of the Canal). However, because the bridge of the ship extended 118 feet, plans were made to fold down the eaves of all of the control houses. Since this problem has been faced with other super ships having unusual protrusions, the eaves are on hinges.

As the largest passenger ship still in active service and probably the most widely publicized, the *QE2* attracts a



The record breaking transit of

The QE2

By Willie K. Friar



Above: Control house eaves are folded down to make room for the bridge of the "QE2." At right: The giant liner squeezes through Miraflores Locks.



Around the world in eighty days via the Panama Canal

tection Division began preparations as soon as the vessel's arrival time was confirmed.

With large crowds anticipated at the locks on both sides of the Isthmus, the QE2 was scheduled to transit through the west lane, which is farthest from the spectator area, to minimize security problems. All center walls and control houses were declared off limits to visitors and Canal employees except for maintenance and operations personnel and a limited number of VIP's, newsmen and photographers. The latter included representatives from Panama and several other countries as well as UPI, AP, Newsweek, Time, and a Canadian television film crew.

Crowds began gathering before dawn on the day of the transit, and Canal Zone policemen were assigned to Miraflores Locks to handle traffic. The regular parking lot at Miraflores was quickly filled and cars were then diverted to all available areas in the vicinity. A total of 1,291 visitors passed through the main gate at Miraflores between 6 and 8 a.m. but this was only

a small percentage of the actual number of spectators who could be spotted atop even the highest hills along the Canal, many with cameras and field glasses.

The local crowd had a much easier time seeing the liner than the Japanese when the ship came into port in Yokohama. There, spectators not only stood in line for many hours but paid 30 yen (about 10 cents) to walk by the ship. Directed by the port security force, the line filed past the ship on a 24-hour basis for the 3 days the ship was in port. One crewmember estimated that at least 250,000 Japanese viewed the ship in what he felt was a remarkably disciplined operation.

The liner, which was en route to New York, arrived at the Balboa anchorage at 4:35 a.m. and was boarded shortly after 5 a.m. by 11 admeasurers. Nine of them left the ship at Cristobal but J. C. Baker and Richard J. Bjorneby remained on board until the ship reached Port Everglades to finish the measuring. The cooperation they received on board was excellent and made for a smooth and pleasant operation of probably the most difficult job the admeasurers have had so far.

Passengers looked with curiosity at the preoccupied men with tape measures who were hard at work throughout the transit. Everyone was friendly and helpful but Bjorneby reported one disconcerting moment when after being asked to remove his shoes in the Turkish bath, he was soon leaping about in surprise as he discovered the floor was blistering hot.

Four pilots were assigned to the QE2 as is routine for ships of this size. They were control pilots, Capt. Furman D. Saunders and Capt. Robert F. Boyd and assisting pilots, Capt. Joseph J. Schack and Capt. Paul L. Skrable.

The QE2 received routine handling as far as all locks operations were concerned and only eight towing locomotives were used.

Since the *Bremen* was not only the largest ship to transit the Canal 36 years ago but also the first commercial vessel of more than 50,000 gross tons in the nearly 25 years of Canal opera-

great deal of interest wherever she goes. Since the liner has been the victim of a bomb threat and is a target for terrorist attacks, Cunard requested security measures for the ship be drawn up well in advance and the Canal Pro-



Control pilots, Capt. Robert F. Boyd, left, and Capt. Furman D. Saunders, talk with Capt. Mortimer Hehir, master of the "QE2."



tions, she received special handling and many extra precautions were taken. Fourteen locomotives were assigned to the *Bremen* and there were five pilots, one control pilot and four assistants. It must be noted, however, that the locomotives now in use are more powerful than those assigned to the *Bremen*.

In addition to the regular lockmaster, a supervisor or lockmaster was at the bow and stern of each wall at each of the locks watching all operations and ready to handle any emergency. One of the concerns, according to a local newspaper account, was that since the *Bremen* was a German ship, and World War II was about to begin, it might be involved in some attempt to sabotage the Canal.

Also of concern was power failure since 14 locomotives had never before been used at one time on a lockage.

All went well however, and the admeasurers were able to finish their work before reaching Balboa. The *Bremen* was on a cruise around South America and was making a southbound transit.

After the tolls were computed, the

ship's owners protested the cost as being too high and the Canal was later called upon to explain some of the charges. In a letter to the German "Reichschiffsvermessungsamt," the director of admeasurement explained that "all lobbies, vestibules, foyers or entrances which conjointly serve state-rooms as well as public rooms do not qualify as public rooms." These, they noted, could not be exempted from charges but the Canal agreed to exempt "the shooting gallery," "the blacksmith

shop and copper smithy." A barbershop which the ship's officials wished to deduct as a public room was disallowed because it was discovered that it was used exclusively by the crew.

The total time for the *Bremen's* transit was slightly over 10 hours compared to the 8 hours and 4 minutes required for the *QE2*. The *Bremen* had some problems with high winds.

The Cunard liner arrived at Miraflores at 6:27 a.m. and cleared Gatun at 2:31 p.m.



THE "BREMEN"



THE "QUEEN ELIZABETH 2"

Both the "Bremen" and the "Queen Elizabeth 2" attracted large crowds when they arrived at the Canal. The "Bremen's" February 15, 1939 transit set a record that was to stand until it was broken 36 years later by the Cunard liner.

For passengers aboard the *QE2*, the Canal transit was a high point of one of the most luxurious cruises of modern times. They ate their lunch on trays to be able to watch the entire operation.

They were on the final leg of a cruise labeled "Around-the-World in Eighty Days" which had taken them to 24 of the world's most exotic ports. This was the first time since World War II that Cunard had undertaken a world cruise and during the voyage the ship visited five continents and crossed three oceans. Included among the many land tours were African safaris and visits to the Taj Majal, and Mainland China. The longest stretch of ocean travel was the 3,049 miles between Yokohama and Honolulu and the shortest time between two ports was the 44 miles between the ports of Cristobal and Balboa. The ship covered 31,000 miles before the cruise terminated in New York, March 31.

Providing all the comforts of a 13 story floating hotel, passengers' accommodations started at \$5,400 per person with the ultimate luxury being the two penthouse suites which went for nearly \$100,000 each. For this price, the occupants had two rooms arranged on two decks, one above the other, an inside private staircase, two private oceanfront decked patios, two private bars, a day steward, night maid, and

the satisfaction of having the best.

The decor in the Trafalgar Suite was inspired by Admiral Nelson's quarters on his flagship *H.M.S. Victory*. There is a replica of the Admiral's desk among the furnishings and an oil painting of Lady Hamilton. Both penthouses can be set up so that either the upper or lower level can become the bedroom or sitting room. There are walk-in closets, and the private patios on both decks give a vantage point for viewing all of the special portside activities that were arranged for most stops along the way.

The other penthouse suite is similar but decorated with Queen Anne period furnishings including a painting of the former British queen. Twenty other suites have private patios.

About 1,100 crewmembers were aboard to handle all the needs of the 1,400 passengers. Included in the staff are some chefs and other staff members from the *France*, which was withdrawn from service.

In addition to all of the other social activities aboard the ship, there was a nightly cocktail party and dinner hosted by Capt. Mortimer Hehir and his wife. A different group was invited each night making it possible for all of the passengers to "sit at the Captain's table" at least once during the cruise. Mrs. Hehir said that she was allowed to

travel with her husband 3 months of the year and therefore was able to go on the 80-day around-the-world cruise. She said the nightly dinner had made it possible for her to get to know the passengers which had added a great deal to the pleasure of accompanying her husband.

Aboard the *QE2* at the time of her transit were passengers of 18 nationalities. Sixty-five percent of the 1,400 passengers were from the United States. Among them was Lillian Gish, still well known all over the world as the star of more than 100 Hollywood silent films. She came aboard at Capetown, South Africa, and had been giving lectures on the history of films from 1900 to 1928.

Luxurious dining aboard the ship is provided by three restaurants which feature a five-course breakfast and a seven- and eight-course lunch and dinner. Lending an international flavor to the varied menus are dishes like Roulade de Veau Bourguigonne, Canard a l'Orange, Mousse au Chocolat, and Crepes Flambe. The "wine cellar" is stocked with 25,000 bottles.

Passengers can work out in the gym, take a Turkish bath or sauna, play table tennis, bridge, see the latest movies, try their luck in the casino or dance all night in several cabarets.

Aboard the *QE2*

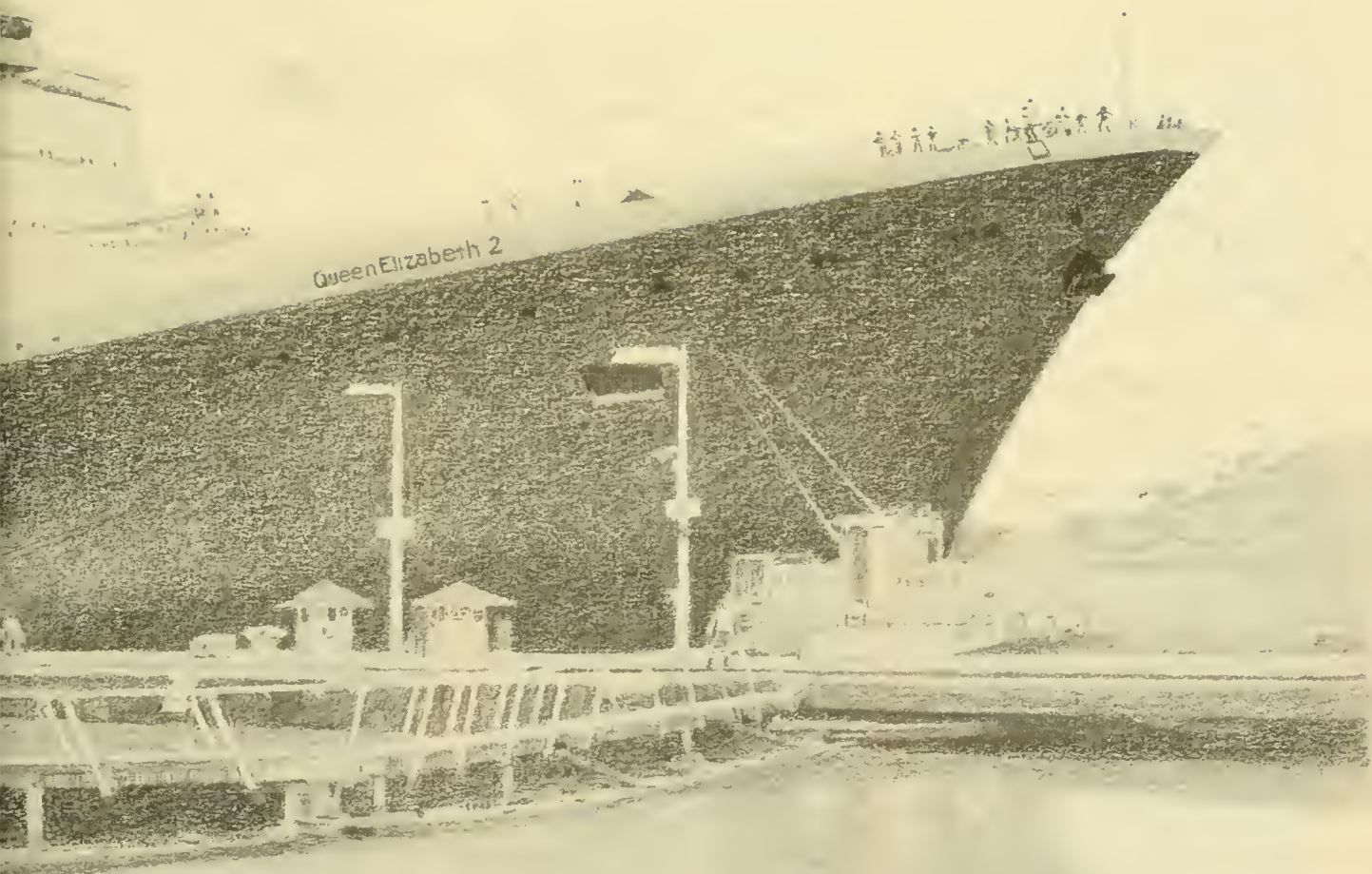


The "Queen Elizabeth 2" passes through Gaillard Cut on her northbound transit to New York where the cruise terminated.



Chefs, bartenders, stewardesses, and other members of the crew line the forward rails to get a close-up view of transit operations as the 105-foot beam of the "QE2" is fitted into the 110-foot wide lock chamber at Miraflores. Centerfold: Sketch of "QE2" in Miraflores Locks.





J. Norton
'75

There are three swimming pools, one indoor and two outdoor, nine bars, two main ballrooms, a shopping center, a daily newspaper printed aboard the ship, and all the other things you would expect to find at an exclusive resort.

As the most modern ship of its day, the *Bremen* also printed a daily newspaper aboard using a method similar to that used on the *QE2*. At that time, a new invention had made possible the transmission by radio of complete newspaper pages and transferring of the material onto plates for reproduction on ordinary printing presses. The process, which was tested on the *Bremen* in the spring of 1932, was created by Adalbert Gurth, of Switzerland, and was an important step in the development of such services as the transmission of photographs by wire.

Actually, the *Bremen* had one capability that the modern day *QE2* does not have. It could carry and launch an airplane by use of a catapult located between its two funnels. By using the plane for the last 600 miles, mail could be delivered between Europe and America from 24 to 48 hours earlier than was possible on regular ships.

But though it may not have its own plane, the *QE2* does provide a special drive on/drive off service for the convenience of passengers. There is room

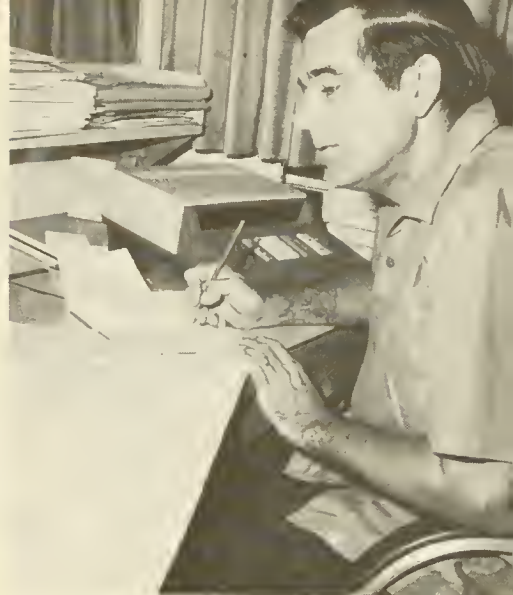
for 80 automobiles to be transported in this way.

And although it does not have a blacksmith shop as did the *Bremen*, it has painters, plumbers, carpenters, and all types of specialists to make sure the ship is in perfect condition. For the passengers there are expert teachers for bridge, dancing, or most any subject that a passenger might wish to pursue.

There is even a bomb disposal expert who was assigned to the ship after the 1972 bomb scare when a bomb threat required landing bomb disposal personnel by parachute to search the ship while it was far out at sea. This incident is supposed to have inspired the movie "Juggernaut." One crewmember, who was aboard the ship at the time, however, insisted the actual incident was nothing like what was shown in the movie.

After completing her transit of the Canal at 2:31 p.m., the *QE2* sailed for Kingston, Cartagena, Port Everglades and New York, where the voyage terminated March 31.

Although the *QE2* is the largest passenger ship to pass through the waterway, she is not the longest ship to transit. This record is held by the *San Juan Prospector*, an ore-bulk-oil carrier, which transited April 6, 1973. She is 972.8 feet long and has a beam of 106 feet. The record for the widest ships to



Jacob Baker, senior admeasurer, computes Panama Canal net tonnage for the "QE2."

transit is still held by the U.S. Navy battleship *New Jersey* and her sister ships. These vessels are 800 feet in length and 108 feet in the beam.

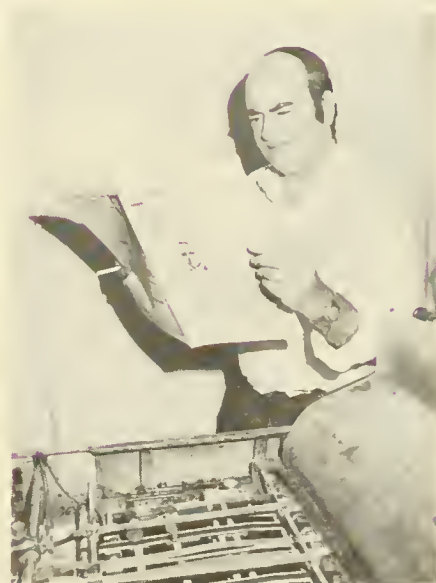
Chances are good that the *Queen Elizabeth 2* will retain her title as the largest passenger ship to transit the Canal. She is the only oversize passenger ship in service and daily Canal traffic reflects a trend toward smaller cruise ships.



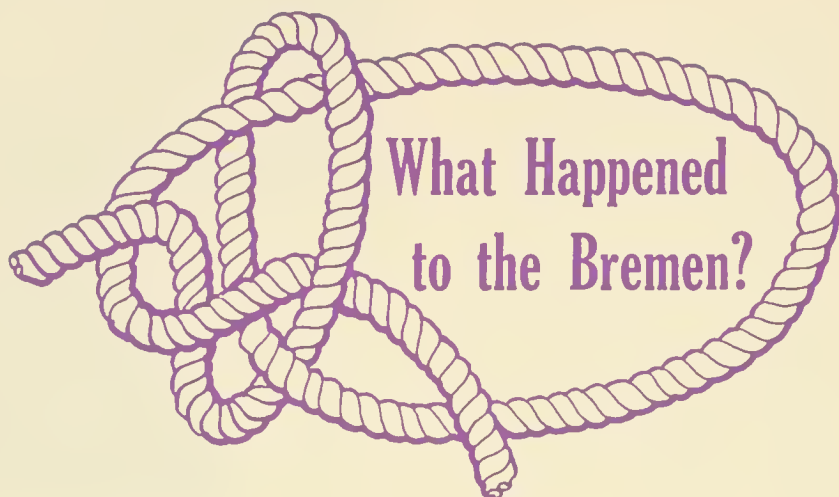
Luxurious public rooms, such as this, were deserted as passengers gathered on deck to watch the transit, which took 8 hours and 4 minutes.



Many passengers arose before dawn and selected vantage points where they could watch operations in air-conditioned comfort.



A pressman looks over the newspaper which is printed daily aboard the ship using a news service transmitted by radio.



What Happened to the Bremen?

WHAT HAPPENED TO THE *Bremen*, the largest passenger ship to transit the Canal until the *QE2* toppled the record, March 25?

Some of the many rumors that circulated during World War II are still heard today—she was sunk by a British submarine, she sank off Denmark with 15,000 German troops aboard, she was scuttled by her master to avoid capture.

All of these stories are false but the true story of what happened to the *Bremen* after she completed her record making transit February 15, 1939, is equally dramatic.

Aware of the tense world situation and with war an immediate possibility, the crew of the *Bremen* was anxious to return to Germany as quickly as possible.

On reaching New York, the 1,600 cruise passengers quickly disembarked and the ship was readied for departure within 9 hours after her arrival. But before she could get underway, President Franklin D. Roosevelt announced that all ships of potentially belligerent nations would be searched for arms or other materials which might make it possible to convert them into vessels of war once they were at sea.

There were immediate protests from the owners of the *Bremen* but to no avail and the U.S. Steamship Inspection Service delayed the vessel for 36 hours while a careful search was made, which included ordering the crew to lower the lifeboats for inspection.

Finally, on August 30, the *Bremen* was allowed to steam out of New York Harbor only a few hours before German tanks invaded Poland. With the band playing "Deutschland über alles," and the crew giving the Nazi salute, the huge liner passed the Statue of Liberty and headed for the open sea.

Five days after her departure, two liferings from the *Bremen* were recovered off the coast of Massachusetts and rumors spread that the ship had been sunk by a submarine or had been scuttled.

Actually, as soon as the ship was out of sight of land, her captain ordered the ship to be repainted to help camouflage her. Lifeboats were lowered halfway down the side of the ship. Seamen stood in them and using long poles to which they attached paint brushes, they covered the giant liner with a coat of dull grey paint.

As the ship continued at full speed, lifeboat drills and other emergency procedures were constantly practiced and everyone was alerted to be ready to

scuttle the vessel. However, in only 8 days the liner was safe in the Russian port of Murmansk and the Nazi press publicized the event as a "victory over the British." Cartoons appeared pretending to explain how it was done. One showed the crew carefully stitching all the tablecloths together, then hanging them over the side and painting a rowboat on them to disguise the enormous liner.

In December 1939, the ship quietly made the final dash for its home port of Bremenhaven. Nothing more was heard of her until March 17, 1941, when the German radio announced that the liner was afire. The beautiful luxury liner burned for 8 days as all efforts to save her failed and the firemen turned their efforts to saving her sister ship, the *Europa*, which was moored nearby.

Although an investigation was held, the cause of the fire was not discovered. Sabotage was suspected but never proved.

Four years later, when the victorious American troops arrived in Bremenhaven they found only three broken sections of the hull lying in the water. The rest of the ship had been cut up to provide scrap metal for the armament plants.

But the name of the *Bremen* remained on the record books of the Panama Canal and when she appeared in the news this year many local people nostalgically recalled her transit 36 years ago. WKF



The German cruise ship "Bremen" passes through Gatun Locks on her southbound record breaking transit, February 15, 1939, while the left lane was out of service during locks overhaul.



It's all family fun and friendly competition for horse owners and riders at the local horse shows

Horses

By Lori Daisey

SHOW TIME IS FIVE MINUTES away, folks!" With these words from the announcer's booth, Glenn Heath casts a glance at the sky. Will today be sunny or wet? Will he be soaked with perspiration or with rain? It will be touch and go, as he well knows.

Glenn's running comments and humor as he emcees horse show events in the Canal Zone are a constant source of amusement to the spectators. Little do they know how many details he must take care of and remember. The name of every rider in every event (sometimes as many as a hundred). The name or number of every horse that enters the arena. He must keep these on the tip of his tongue every second of the full day ahead. He must describe each event as it unfolds before the

spectators, outline the rules riders must follow, and announce the results of each event as soon as the judges make their decisions.

In the fast-moving Pole Bending event, a small girl, barely large enough to climb upon a horse, comes flying across the starting line. While timers' clocks tick away, she must guide her horse between the upright poles, weaving in and out, turn, and repeat the process without knocking a pole over or missing one. The contestant who achieves this in the fastest time is the winner, and ribbons will be awarded on down to 4th or 6th place.

In the exciting Barrels event, a spectator favorite, a boy sitting deep in the saddle, body stretched across his horse's neck, races against the clock, urging his mount into the tight turns

around three positioned barrels. He must not overturn one or miss one as he flies through, around and back across the finish line.

The Senior Division (for participants over 18) may bring out a mom or dad to imitate the youngsters, sometimes performing well, and sometimes obviously out of their element.

These are familiar scenes in the Canal Zone horse world where there are hundreds of horse owners and riders. Most belong to one of 10 riding clubs conveniently located throughout the area. On the Pacific side there are Howard Riding Club, Albroom Riding Club, Fort Clayton Riding Club, and Pacific Saddle Club. About midway across the Isthmus are Summit Riding Club and Gamboa Riding Club. The Atlantic side has Gatun Saddle Club, Mindi Acres Riding Club, Fort Randolph Riding Club, and Atlantic Riding Club.

These clubs and horse shows are successful due to the efforts of many "behind the scenes" heroes. The mother who sat hunched over a sewing machine until 2 a.m. finishing costumes for her participating family. The grooms who help by walking and currying (brushing the horses) and locating needed equipment. The children who pitch in even though they may not be in the show themselves. The dad helping with the change from Western saddle and equipment to English equipment while his son or daughter is hurriedly changing to the appropriate riding apparel in a tack room or, more often, trying to change in a car or trailer, or behind a hastily hung blanket. The instructor who is keeping his fingers crossed that his pupils will remember all he has tried to teach

Above: Kathy Molina on "Miracle."

"Down" but definitely not "out" was Danielle Barriteau, when she took this spill at the Gatun Horse Show. Recovering her composure and displaying the courage of a true equestrian, she and her horse "Pepper" were soon back in the competition.



them. The farrier who properly shod that horse to help it make a good jump. The stableboy who has been responsible for feeding the horse as instructed by the rider or owner. The timer, the judges, the officers of the hosting club, all hoping to make participants and ticket-purchasing spectators happy. The list could go on and on.

For over 14 years, serving in sun or rain, Karl Marohl has been one of the best-loved and most-respected judges of Canal Zone horse shows. His wife, Barbara, has stood by his side as a recorder, keeping track of his point decisions on the participants, for the same number of years and recently has begun to judge shows as well. One reason Karl and Barbara are in such demand is that through the years they have studied and adjusted their judging as times and events changed. One of the most difficult parts of judging in the Canal Zone is that the judge almost always knows and is a friend to all the participants. Karl and Barbara, how-

ever, have the ability to disassociate themselves from this problem and follow the rules of judging fairly and with no partiality to anyone once they enter the arena. It is combined work such as this that has helped to nourish and improve the Canal Zone horse shows.

Donating their time, Dick Conover and Capt. Marshal Irwin have practically built a stable and club in their off-duty hours. Under their guidance, Pacific Saddle Club has grown from a "smaller club" to one of the Zone's finest. Through the efforts of these men and other members, Pacific has become what could well be called the "heart" of the riding clubs today; it is here that members of all Zone riding clubs can find good feed, equipment, vitamins, medicines and other items needed to keep rider and horse in good trim.

"It takes a lot of the time and energy of the adult members to run and maintain a good riding club, but it is well worth it when you see the over-

all results and such fine effects on the children," says Capt. Al Gallin, president of the Fort Clayton Riding Club. Al, the members of his club, and the members of all the riding clubs strive to prevent the so-called generation gap, and it very seldom occurs in the local horse world.

For serious riders who wish to develop the finer points, Bruce Harkness, steward at Fort Clayton Riding Club, conducts advanced classes. "This class is strictly for the 100 percent devoted, and no playtime; it is learning time only," Bruce says goodnaturedly. Some of his pupils, such as Kelley Nolan, Nan Sullivan and Catherine Todd, are already accomplished riders, but they never cease practicing for perfection and polish.

"Our club, Mindi Acres, made special provision in its charter to permit the teaching of young children who, for various reasons are unable to own a horse," says Mrs. Sheila Heath, who is president of the Canal Zone Horse





Association. Sheila has instructed some very young Atlantic-siders, including 8-year-olds Kelly Colver and Beth McDonnough, and Tito Motta, at age 4, the youngest of her students. These youngsters will probably participate in future shows. For the Heaths, the horse world could be called "a family affair," with Sheila, daughters Cheryl, Cari and Cynthia, and husband, Glenn, all active.

When talk turns to the love of horses, the person most likely to be mentioned is Mrs. Berta Lewis. Berta owns four horses: Pancho López and Prince, both 16 years old, Nieve, 12, and Chief, who is 38. To the best of anyone's knowledge, Chief is the oldest horse at any riding club in the Canal Zone. Berta bought him when he was 22 and his previous owner considered him "too old." Laughingly, Berta recalls that "times have sure changed, because the price on Chief then was \$30, with two saddles thrown in to boot!" She rode him until 3 years ago, when she de-

cided it might do him more harm than good. Still groomed daily, exercised by running free in the pasture, and placed in a clean stall at night at Fort Clayton Riding Club, Chief enjoys his retirement world. The children and Berta give him a big birthday party on the last Saturday in each September, rain or shine. Berta has never considered selling him or having him destroyed. She says, "He will spend the rest of his days receiving the same love, care and devotion he gave me for over 16 years. You can't be too old for that!" Berta is one of the beautiful people "behind the scenes."

"No hooves, no horse" is a well-known saying among the horse crowd. "A horse's performance, whether in pleasure riding or in a show ring, depends strongly on whether his hooves are correct," says Robert Fearon, the Canal Zone's first licensed farrier, or horseshoer. Bob attended the University of New Mexico on three separate occasions to obtain his Certified Far-

rier's Certificate, his Master Farrier's Certificate, and Instructor's Certificate. He studied under R. I. Rassmussen, one of two World Master Farriers alive today.

If not satisfied with his work, Bob will pull the shoes right back off the horse and keep working until they meet his standards of perfection. Research shows that a horse applies pressure of about 100 pounds per square inch to his hoof, he says, so if even 1 inch is wrong, the horse will not be able to give his peak performance.

It is interesting to discover that contrary to those Western films we see of the old-time blacksmith heating up the iron shoes, the "hot shoes" method is no longer used. In fact, it has been outlawed in many states as it was discovered to be damaging to the horses' hooves.

"The first horse I shod took me four hours. Now I can do one in an hour," says Mrs. Carol Myers, who has the distinction of being the only woman





Cheryl Heath on "Lucero" jumped as high as 4 feet 3 inches and won the day's open jump puissance pony event at the Gatun show.

At right: Berta Lewis and "Chief," believed to be the oldest horse in the Canal Zone.

Robert Fearon and Carol Meyers provide professional shoeing for local horses.



The riding clubs' goals are healthy horses and good horsemanship



farrier in the Canal Zone. She attended the Oklahoma Farrier College in Sperry, Okla., where her instructor was Bud Beaton, the only farrier in the United States who has handmade shoes on display at the Cowboy Hall of Fame in Oklahoma City.

Carol, like Bob, does corrective shoeing. One of her happiest moments was the day she saw a horse that had been foundered for many years, running free in the pasture. The horse had barely been able to walk because of the intensely painful condition which affected his feet, resulting in impaired circulation. Carol used a soft acrylic padding to cushion the hooves and prevent bruising, and shaped a new hoof wall with a hard acrylic. Now the horse is not only running, but kicking up his heels and bucking.

By providing licensed, professional care of horses' hooves, Carol and Bob are helping to keep people in the saddle, with fewer horses limping, off the trails, or out of the show ring.

All Canal Zone horse shows are held

under Canal Zone Horse Association rules and regulations, which are strictly adhered to by participants and judges. Years ago, each club set the rules for its shows. As time passed and the clubs grew, it became obvious that it would be better to have a standard set of rules, and the Canal Zone Horse Association (CZHA) came into being. Although all shows are governed by the CZHA, each riding club has its own charter covering such things as stable maintenance, sanitation and safety.

The Annual Junior Show of Champions, proceeds from which go to the Shriners' Children's Hospital, is one of the largest "all event" shows held in the Canal Zone. Although it is a one-day show, it takes hundreds of people to assure success. In charge of this giant is Mrs. Betty Evans, and her co-chairman working with the Shriners, Mike Fears.

Riders and horses appearing in this show spend a full year qualifying for it. Points are kept by CZHA officials on both rider and horse as they participate in shows throughout the year at all 10 riding clubs. Finally, the spectator sees these selected competitors perform in the Six-Bar (jumping), Equitation (rider and horse performance), Poles, Barrels, and many other events featured in the exciting Annual Junior Show of Champions.

A breed of horse that has appeared in many Canal Zone horse shows in the past few years is the Paso Fino. This splendid animal, known for its endurance, is becoming a favorite on the trails and has been competing in and taking ribbons in events not entered in previous years. A Paso Fino is a horse to ride in comfort, as it has what is known as a four-beat gait. There is no bounce, but a "rocking-chair" type of ride. It's gait makes it showy, yet it has a fine temperament. Many horse owners are finding Pasos very good with children. Persons viewing them in the show ring always enjoy their performances.

For the spectators, show day at any of the riding clubs usually begins around 9:30 a.m. Not so for the participants. After weeks or months of preparation, these industrious people very likely will be up before daylight, grooming their horses, going over the rules one more time, and helping each other.

Horses have to be transported to the various club grounds, which is fun unless your horse dislikes trailers. In that case, getting him in may involve

frustrating moments, along with a few softly spoken choice words. It is amusing to watch a 4-foot child coaxing, pleading with and sweet-talking a 14-hand horse (about 4'8" at the shoulder) who has his front legs firmly shoved forward in an "I don't want to get in that thing" stance.

Riding club members well remember the day a group of youngsters got up at the crack of dawn to have their horses ready to load in the big horse transport van to participate in a show on the Atlantic side, only to wait and wait for the van. After the show had begun, they discovered that the driver had misunderstood his instructions and had driven across the Isthmus "empty," thinking he was to trailer the Atlantic horses to the Pacific side. Funny to some, but a heartbreak to others.

Horse show participants must always be prepared, and most especially while in the arena on a show day. Even the riders do not always know what will happen. One incident well remembered was the day a woman, magnificently dressed out, was clearing jumps beautifully and then, smiling with confidence as she went over the last jump, lost her seat, the horse stumbled, and her wig fell off! Unhurt, but with a red face, she left the arena with a smile showing that good sportsmanship must prevail.

A visit to the stable area at daybreak on show day will find the participants having coffee, ribbing each other, borrowing and lending needed equipment, all in a warm atmosphere of companionship. As show time approaches, there is a tightening of tension, expectancy, hope, and a near feeling of panic. It's everyone for himself, at least until the first event gets underway, when an easing back to a somewhat more relaxed atmosphere can be sensed.

Costume events may mean one moment spent in laughter, the next in awe of beauty, and the next in respect for originality as the participants parade before the spectators. Some shows establish a theme, but a favorite costume event is one which allows a participant's creativity free rein. This "use your own imagination" event always brings oohs and ahs as each contestant enters the arena. One moment, there is a headless horseman before your eyes, next a pert ballerina or a lovely Spanish lady, a horse with paper wings (not too happy about it, either), angels, devils, clowns, Indians, knights, queens and here come Raggedy Ann and Andy! Needless to say, these partici-

pants (or Mom) have spent many hours designing and making these costumes. Many anxious eyes watch the skies and fingers are crossed in hopes that no rain will spoil the hours of plumage preparation!

During this event, a spectator rarely leaves his seat (except to take pictures), and all the other show participants crowd around the arena fence. Everyone, young or old, spectator or participant, loves the costume event.

To be honest though, some of the horses are a bit uncertain about this event, until they adjust to their weird adornments. Others, however, seem aware of the added attention they are receiving. Ears perk up, steps are higher, and they carry themselves proudly.

Hunter Seat (English) Equitation is a graceful and beautiful thing to see. The appointments (apparel) required in this event are a hunting cap, jodhpurs or breeches, English-style boots and a white shirt. Coat, stock ties or chokers, unrowelled spurs and a crop are optional, depending upon the class of competition. The tack (equipment) consists of a snaffle (a plain, slender, jointed bridle bit), with or without dropped nosebands. Pelhams or full bridles. The type of English saddle is optional. Again, many of the tack requirements depend on which division the rider and the horse are entered in.

The placement of hands and feet are very important in this event, and the eagle eyes of the judges will watch this closely. The judge will very likely call for a figure 8 to be done at a trot; a gallop (extended canter) and pull-up; backing of the horse; and dismount and mount. This may not sound so difficult, but one must bear in mind that each movement of rider and horse must follow a certain set of rules. Hands must be in the right place, feet must be correctly positioned, and there must be an appearance of fluid movement at all times. There are many different categories involved in the Hunter Seat class, each with its own specific rules for Equitation and Jumping.

Western Stock Seat Equitation also requires proper seat and position of hands and feet. A rider must be able to back his horse ("Straight line back, please!") and execute a figure 8. The horse will also be judged at a walk, a jog, and a lope. Like the English-trained horse, a stock horse must respond instantly and to all commands of the rider.

Western appointments include west-



While the show goes on, Noreen Will is in the stable carefully grooming her horse.



Preparing for an event, Rhonda Bales gets help from her mother in adjusting her choker.



The presentation of the colors at the Gatun Horse Show on the banks of the Canal.



Above: Kelly Colver, wearing her rain bonnet, is an interested spectator. Below: Participating in the costume event, Lori Daisey, author of this story, wears a Carmen Miranda type outfit.



Knights, queens, headless horsemen, angels and devils may suddenly appear at the costume event where creativity is given full rein.

ern hat and boots and clean, workman-like clothing. Tack requirements include a standard stock saddle and western bit, with a rope (or reata) carried on the free hand side. A curb chain may be used, but it must be at least $\frac{1}{2}$ inch wide and lie against the jaws of the horse. An added feature is a neatly rolled bedroll (usually matching the saddle blanket) tied behind the saddle to enhance appearance.

A western stock horse will likely be called upon to perform a rollback, in which the horse comes forward, rears, then when his front legs come down, he should be facing the direction from which he just came. He may also have to come forward at a run, then stop by placing his feet forward and sliding, making no forward steps with his legs or hooves.

It is rare to see a horse win ribbons in both Hunter Seat Equitation and Stock Seat Western Equitation. For instance, in order to perform a sliding stop, the rider will shift his weight back in the saddle; that's fine if the horse is in a Western event and a sliding stop has been requested by the judge. But one show comes to mind in which a young girl entered her horse in both Western and English. Unfortunately, while in the English class, she shifted her weight, the horse slid to a stop, and of course she was immediately disqualified. This is why one will see that a participant generally will use two horses if he or she wishes to enter both English and Western events.

An exception to the rule is Ricochet, owned by 13-year-old Holly Coe of Mindi Riding Club. Ricochet has been showing well, and winning ribbons, in both English and Western, a tribute to the time and work his young mistress has put into training him.

No one in the horse crowd ever really relaxes on show day until the final gun has sounded and the last

horse has been walked to cool down, groomed, stalled, watered and fed. It is then the tiredness moves in. This is when one will hear a lot of "If I had done this, or if I hadn't done that" conversation among the participants. But, no matter how tired they are, and no matter if they failed to bring home a ribbon or trophy this time, they will always say, "That's okay, I know what I did wrong, and maybe next time . . ." They never lose hope, and they start their campaign for the next show before they have even left today's!

There are other sides to the wonderful world of horse ownership. One may see a very concerned mother out in a pasture or arena in heels, nylons and cocktail gown, walking a colicky horse, the night out with dad suddenly set aside because Suzie's horse is sick and needs help. Or two sisters, both entered in the same event and both wanting very much to win, but each not wanting to hurt the other. A new foal born at one of the riding clubs and members of the other clubs rushing over for a look-see, for a foaling is a pleasure for everyone to enjoy. A parent trying to find the words to comfort a youngster whose horse just died and knowing there just aren't any "right" words. Adults and young people, covered with paint from head to toe as they hold their Annual Clean-Up the Stable Weekend, eating hot-dogs happily at break time with paint-smeared hands. Hearing the whoop and scream as a young girl or boy wins a very first ribbon. Seeing a mom and dad decide against buying a new color television because Suzie needs a new saddle.

These things, and many more, have been the strength and backbone of the riding clubs. All these people on the scene and "behind the scenes" of the Canal Zone riding clubs work towards the same goals: healthy horses, good horsemanship and companionship with one another.



By Pandora G. Aleman

THE "BELGULF ENTERPRISE" would have been the perfect "prison" for Philip Nolan, the character in Edward Everett Hale's story "The Man Without a Country" who was tried for treason and condemned to spend his life on shipboard, wandering the high seas far from his native land. Although its home port is Antwerp, the ship has not been within hailing distance of Belgium for 3 years.

A link in the worldwide chain of operations of the Gulf Oil Corp., the ship has spent those years picking up oil in Venezuela, where Gulf owned the Mene Grande Oil Co. and a controlling interest in the Venezuela Gulf Refining Co., and delivering it to the Canal Zone and the eastern United States.

Supertankers with a cargo-carrying capacity of 250,000 deadweight tons and over are the talk of the shipping world these days. Still, less glamorous vessels like the *Belgulf Enterprise*, with her length of 361 feet, beam of 71 feet and summer deadweight tonnage of 18,651, play a vital role.

In fact, the *Belgulf Enterprise* is in some ways representative of the tankers that transit the Panama Canal. The Canal's 40-foot maximum draft restriction and its 1,000-foot by 110-foot locks close it to the supertankers.

Weighing in at 8,942 Panama Canal net tons (actually a measurement of cargo space, each PC net ton representing 100 cubic feet of actual earning capacity), she is somewhat under the 12,009 PC-net-ton average of the 2,150 tanker transits made in fiscal year 1974, representing 15.3 percent of the total oceangoing commercial transits.

The ship is a frequent visitor to Canal waters, and during one recent 51-mile, 10-hour journey from sea to sea, she offered an intimate look at tankers and the Panama Canal—and the people who make them go.

Typical of the vessel's brief stays in port was the 36½-hour stopover at Balboa's pier 7, where 1,200 long tons of marine diesel, 4,500 long tons of gas oil (a light diesel), and 13,000 long tons of Bunker "C" were offloaded.

Now in ballast, undocked and waiting in the harbor, the ship was headed back to the Atlantic, this time to dry-dock at Norfolk, Va. Since her beam is under 80 feet, she requires only one Panama Canal pilot, and so it was that about 10 a.m. Capt. Ted Jablonski made his way up a "Jacob's ladder" to take control of Capt. Paul Poppe's ship.

The reason for the extra-casual dress of officers and crew was immediately apparent—the air-conditioning was on

the list of things to be repaired in Norfolk. The *Belgulf Enterprise* was underway at 10:45, and Captain Jablonski shed his sport coat soon after.

Many new vessels are automated, with speed controlled from the bridge by pushbutton and the engine room unmanned most of the day. Not so the *Belgulf Enterprise*, built in 1962 by Kawasaki at Kobi, Japan.

Captain Jablonski's "Half Ahead!" "Full Astern!" "Stop Engines!" and other commands were followed by a brief buzzing from the time Third Officer Michel Ferbeck moved the telegraph lever to convey an order to the engineers below until they responded, and the helmsman echoed every command as he swung the wheel to the proper position.

Even while the ship was underway, there was time to talk on this hot, sunny, late-dry-season day. Captain Jablonski, who spent 17 years at sea before joining the Panama Canal 15 years ago, talked about the business of getting ships through the Canal.

Like other Panama Canal pilots, he averages about 3 transits a week on an annual basis, with each duty tour averaging about 12 hours. Day transits are easier, he says; night transits strain both vision and concentration.



What is the hardest part of taking a ship through? Entering the three sets of locks, each of which has its unique problems. At Miraflores Locks, the first set on the Pacific side, a 4-knot current is produced when the heavier seawater meets the fresh water of Miraflores Lake. It is important to time the ship's arrival at Pedro Miguel Locks just right, for there may be a wind that will take her sideways if she slows down too much.

As the *Belgulf Enterprise* approached the west chamber of Pedro Miguel Locks about 12:30, Captain Jablonski moved her toward the center wall. The wind would help keep the ship off that wall, he said. On the wing wall to port, water spraying over the "knuckle" fender reminded one of the party of the incident that had inspired installation of that friction-reducing device in all locks.



At left: Panama Canal pilot, Capt. Ted Jablonski, radios Marine Traffic Control that the "Belgulf Enterprise" is ready to begin her northbound transit.

Below left: Linehandlers board the vessel as she approaches the locks.

Below: In ballast and riding high in the water, the "Belgulf Enterprise" moves into Miraflores Locks on the first leg of her transit.



One May evening in 1967, the 735-foot-long, 102-foot-wide tanker *Rebecca*, laden with 45,000 tons of jet fuel and aviation gasoline, had brushed against part of the northeast wing wall at Miraflores Locks. Jet fuel spurted out and caught fire, burning for nearly an hour while Fire Division and tugboat personnel played streams of water on the blaze and the overheated hull.

Such incidents illustrate dramatically the danger that hovers over tanker crew members. Chief Officer Gustaaf ("Staf") Beirnaert, who is responsible for safety as well as general maintenance and the cleaning and maintenance of tanks when the ship is travelling in ballast, said he emphasized fire prevention, adding that it is better not to dwell on the effects of an explosion.

A fire in the crew's quarters or in the boiler room might be contained by the ship's firefighting equipment. She

has portable extinguishers, a permanent carbon dioxide installation, equipment for steam smothering and spraying water.

Because of the ever-present danger and the short time in port, tanker crews usually enjoy more leave and better accommodations than their counterparts on general cargo ships. The officers of the *Belgulf Enterprise* chatted easily—in fluent English, the international language of the sea—about their life on board, their occasional shore visits, their vacations and their future plans.

According to Belgian law, crew members are entitled to 2 months of paid vacation after 9 months of service, and Gulf usually grants leave after 6 months.

Chief Officer Beirnaert is one of those Captain Poppe called "the lucky ones." Since the Beirnaerts have no children, his wife Denise is able to accompany him most of the time.

Sitting at lunch in the Captain's dining room, by a flower box filled with large cacti from Venezuela, the Beirnaerts introduced their cat "Tarzan" from Puerto La Cruz and spoke about shipboard life. "Staf" said this was the second time he had served for a full year before taking vacation, and Denise volunteered that during the past 13 months she had left only once, for a 4-day trip home to Ghent.

She has visited the ruins of Old Panama, gone shopping, been to the Church of the Golden Altar, and picked up fresh vegetables at the Canal Zone's "Chinese gardens." Still, in perhaps 50

stops at Cristobal, where the ship calls more frequently than at Balboa, she has gone ashore only about 5 times.

At the other end of the trip, Puerto La Cruz is a commercial center of some 60,000 people located in the region that makes Venezuela the largest producer of oil in Latin America and third-largest in the world. But the Beirnaerts are able to enjoy few of its attractions. When they put in to the terminal, they stay only 20 to 24 hours, depending on the cargo to be loaded, and unlike his counterpart on a general cargo ship the chief officer must be on hand at all times.

Beirnaert acknowledges that it is relaxing to have his wife on board and be able to talk things over, and it is also better for their marriage—sentiments that were echoed in one way or another by others during the day.

Denise, with Rose Van Hamme-De

At right: Chief Officer "Staf" Beirnaert is dwarfed by oil pipelines.

Below: Third Officer William Van Hamme-De Smet, Chief Officer Beirnaert, and Second Officer Serge Lampole on deck at Pedro Miguel with a Liberian tanker in the background.

Below right: In casual dress appropriate to tropical climes, Capt. Paul Poppe plots a departure course in the chart room.





Panama Canal pilot Capt. Ted Jablonski stays alert as he takes a lonely meal on the bridge.



At the manifold, located amidships, Chief Officer Beirnaert checks one of the loading-offloading valves.



Some seamen may find time hangs heavy on their hands, but "Tarzan," who shipped on with the Beirnaerts in Puerto La Cruz, takes pleasure in the simple things of life.

Smet, the wife of one of the two third officers on board, spent part of the day at the swimming pool behind the deck-house, as Captain Poppe says the crew does regularly when at sea. He and the other officers, who are all permanent company employees, are permitted to have their wives on board, but most have responsibilities at home.

Captain Poppe's wife was in Brussels with their three children, and after 4 months alone he was looking forward to her joining him when school was out. Third Engineer Frans DeRyck had only been back on board 6 days after a 5-month vacation at his home near Antwerp. His wife had accompanied him on his last 6-month stint, and he hoped she might rejoin him next month. As for now, she was having a new kitchen installed at home. And Chief Engineer Roger De Gryse's wife, who had lived aboard 4 months during his last tour, was home with their grandchildren.

Besides swimming, sunbathing, playing ping pong, cards and a dice game called *pitjesbak*, listening to the radio and reading, members of the ship's community invent their own amusements. Denise Beirnaert is doing a painting by numbers. Second Officer Serge Lampole makes movies—last year, one of the Canal.

Bachelor Lampole likes the sun and likes being alone at sea, with time to think. Still, after 3 years with Gulf, he sometimes thinks life was more interesting when he served on general cargo ships. In those days, he traveled to Africa, and because the ship was in port for as long as a month there was a chance to meet more people. Now, he works 11 months straight, then takes 4 or 5 months' leave so he can study for and take the exams that lead up the ladder to a master's license.

As pleasant as life on board can be, there are those who, like "Staf" Beirnaert, look forward to something different. He has been at sea 9 years, all with Gulf, and says a person "must be crazy" to stay at sea until he is 60. He has had his master's license for 3 years, and for reasons which probably are shared by most of the captains and marine engineers who gave up going to sea to work for the Panama Canal, he would like one day to become a pilot on the single-lock Belgian canal which runs from Ghent to Terneuzen and have more time with family and friends.

From 1 to 3 p.m., the *Belgulf Enterprise* was tied up at the northern end

of Pedro Miguel Locks to allow ships with "clear cut" restrictions to complete their southbound transit of Gaillard Cut. (The "clear cut" restriction means that because of its size or hazardous cargo one ship cannot meet another in the 500-foot-wide Cut.)

The Liberian tanker *World Industry*, whose length of 710 feet and beam of over 96 feet required her to use two Panama Canal pilots, glided into the east chamber shortly after 1 p.m. She was followed about an hour later by the Belgian bulk carrier *E. R. Brabantia*, which with a length of 771 feet and a beam of 105 feet was carrying four pilots. Seeing those ships at close hand, one understood why they needed the Cut to themselves, but it was harder to see why a third, the 226-foot by 34-foot *Máridan C*, should have been given such a wide berth—until Captain Jablonski mentioned that she was carrying Class "A" explosives.

Chief Officer Beirnaert took advantage of the stopover to conduct a tour of the ship, beginning with the well-kept and attractive crew's quarters below the bridge.

Out on deck, he briefly explained the operation of the loading offloading valves, located almost amidships. Pumpman Germán Lorenzo Magdaleno, one of several Spanish crew members, was on deck opening a hatch and preparing to empty all the oil residue into one tank so the others could be cleaned at sea.

He led the way down to the aft pump room. Yellow numbers on all sides indicated where drydock repairs were to be made. There were four big cargo pumps to empty holds 3 through 8, used for "dirty" cargo. (The forward pumproom discharges "clean" cargo from holds 1 and 2.) During offloading, Germán may work 36 hours straight. This, coupled with the stifling heat of the pump room in the tropical midday stillness, made it easy to see how in 2 months he had dropped from 187 pounds to 143.

The tour moved up again, and down into the engine room, where Third Engineer DeRyck and Assistant Engineer Rafael Vercauteren were enjoying a pot of tea—brought from above. The room had a water cooler, which seemed only fair since all water used on the ship is distilled from seawater right there in the engine room. They can distill 50 tons of water in 24 hours, but normal daily usage is about 20 tons for the boilers and 5 tons of potable water.

It seemed nothing short of miracu-

An important link in a worldwide chain

lous to be able to press a button and drink cool, delicious water, since despite the mechanical fans the wall thermometer registered 118°F. DeRyck, a veteran of 36 years at sea, grinned and said that when the ship is underway the temperature goes up to about 122°F on the Caribbean run; in the Persian Gulf, a common tanker run, engine room temperatures are even higher.

The two boilers, built to operate at a pressure of 600 pounds and a temperature of 700°F, burn about 40 tons of Bunker "C" daily, turning the distilled water into steam that runs the turbine that drives the single enormous propeller that moves the *Belgulf Enterprise*.

At 3:04 the ship was underway again, and for the next hour she wended her way through the narrow waters of Gaillard Cut, hacked through the Continental Divide by the blood and sweat of thousands of workers in the French and U.S. Canal construction days. Captain Jablonski called out the orders that kept the bow pointed toward the large white markers on the banks—the set with crosses to keep her in the centerline if there was no approaching ship, the set with vertical black lines when there was two-way traffic.

After hours of unrelenting tropical sun, the slight drizzle that began as the Panamanian vessel *Maritime Challenge* approached was more than welcome.

Captain Jablonski emphasized the pilot's need for full help and cooperation from the crew if all is to go well. As an example, he pointed out that as we passed the 608-foot by 85-foot *Maritime Challenge* its bow wash would send our bow toward starboard,

stern toward port, and the helmsman had to be ready to compensate.

The *Belgulf Enterprise* passed Gamboa and headed into the vast waters of Gatun Lake at about 4 o'clock. She continued to snake along the channel, marked to keep traffic away from shallow areas—hills submerged when the Chagres River was dammed—and the skeletons of partly submerged trees.

The sun was by this time falling in the west, and Captain Jablonski found himself looking almost directly into it as he sought out the white markers used to line up the ship. His remark that "the Canal is heading the wrong way" seemed apt. Because Panama is shaped something like an S lying on its side and the Canal has a southeast-northwest orientation, the Atlantic terminal, Cristobal Colon, is 27 miles farther west than the Pacific terminal, Balboa Panama City; and thus the ship at times was heading almost due west.

More of the cosmopolitan company that transited the Canal that day—40 in all—trooped by: the *Iberville*, out of San Francisco, carrying deck cargo, and behind her the seagoing oil rig, *Seismic Explorer*.

Much of what one hears about the ships that transit the Canal concerns tonnage and tolls. But though Captain Jablonski noted that the *Belgulf Enterprise*, like other Canal customers, would pay not only her toll but also for the linehandlers who boarded to take her through the locks, launch hire and other fees, no one on board seemed in the least concerned about these matters, leaving them to the ship's Canal Zone agents.

Soon Captain Jablonski radioed Marine Traffic Control at Balboa that he



In the captain's dining room, Chief Steward Raymond Foucart offers Chief Officer Gustaaf Beirmaert and his wife Denise a preview of the dinner menu.



Not exactly swimming the Canal, but at least swimming "in transit," Denise Beirmaert enjoys the ship's pool behind the bridge.



The bow of the 'Belgulf Enterprise,' left, can be distinguished in the night lighting as she passes through Gatun Locks.

At right: Third Officer William Van Hamme-De Smet and his wife Rose take advantage of the stopover at Pedro Miguel Locks to soak up some Panama sunshine on the "monkey bridge," or sundeck, above the bridge. Waiting behind the "Belgulf Enterprise" is the Greek vessel, "Maria P. Lemos," and at left rear, southbound, is the 771-foot by 105-foot Belgian bulk carrier "E. R. Brabantia."

CANAL COMMERCIAL TRAFFIC BY NATIONALITY OF VESSELS

Nationality	Fiscal Year					
	1975		1974		1965-69	
	No. of transits	Tons of cargo	No. of transits	Tons of cargo	Avg. No. transits	Avg. tons of cargo
Belgian	157	1,330,355	143	545,261	79	206,416
British	1,368	13,846,863	1,258	13,800,035	1,371	10,125,323
Chilean	140	1,661,221	116	1,576,155	113	749,126
Chinese, Natl.	144	1,864,655	179	1,966,514	113	850,945
Colombian	151	285,193	180	450,305	218	453,484
Cypriot	226	1,582,193	254	1,750,905	17	143,032
Danish	326	2,360,157	343	2,743,654	385	2,222,146
Ecuadorian	119	737,922	114	1,217,542	69	87,104
French	224	1,347,891	222	1,412,551	227	914,145
German, West	766	4,384,618	748	4,905,227	1,216	4,205,430
Greek	1,142	16,435,493	1,337	18,302,657	505	5,197,097
Honduran	83	90,602	90	92,778	199	118,498
Italian	250	1,718,622	273	2,431,355	230	1,535,099
Japanese	1,225	10,583,359	1,348	14,089,086	916	7,004,351
Liberian	1,950	34,912,321	1,798	31,763,721	1,370	18,579,528
Netherlands	420	1,837,536	417	2,714,657	529	2,341,708
Norwegian	832	12,845,855	1,031	15,180,538	1,462	14,579,194
Panamanian	1,050	7,682,773	1,034	7,357,964	540	2,576,955
Peruvian	194	2,013,166	186	1,700,107	152	730,427
Polish	96	510,147	51	370,078	16	149,809
South Korean	121	791,289	82	609,417	32	175,915
Soviet	187	1,110,825	242	1,565,197	65	442,410
Swedish	373	3,587,244	344	2,921,776	433	2,825,670
United States	1,097	9,022,027	1,322	10,577,896	1,631	9,003,618
Yugoslavia	83	927,085	77	929,932	26	303,403
All other	885	6,632,047	844	6,931,606	589	2,957,751
Total	13,609	140,101,459	14,033	147,906,914	12,503	88,478,584

TRAFFIC MOVEMENT OVER PRINCIPAL TRADE ROUTES

Trade routes—(Large commercial vessels, 300 net tons or over)	Fiscal Year		
	1975	1974	Avg. No. transits 1965-69
East coast United States—Asia	2,956	3,467	2,715
Europe—West coast South America	1,241	1,071	1,356
East coast United States—West coast South America	1,319	1,274	1,713
Europe—West coast United States/Canada	823	871	1,004
Europe—Asia	871	790	224
Europe—Oceania	515	508	420
East coast Canada—Asia	299	350	173
United States Intercoastal (including Hawaii)	404	457	505
East coast South America—Asia	262	255	261
West coast South America—West Indies	303	408	282
All others	4,616	4,582	3,910
Total	13,609	14,033	12,503

MONTHLY COMMERCIAL TRAFFIC AND TOLLS

Vessels of 300 net tons or over—(Fiscal years)

Month	Transits			Tolls (In thousands of dollars) ¹		
	1975	1974	Avg. No. transits 1965-69	1975	1974	Average tolls 1965-69
July	1,219	1,210	1,067	\$11,834	\$9,697	\$6,322
August	1,121	1,127	1,044	12,254	9,663	6,298
September	1,095	1,125	1,015	11,928	9,530	6,139
October	1,125	1,220	1,049	11,855	10,170	6,387
November	1,086	1,160	1,021	11,150	9,772	6,258
December	1,111	1,126	1,035	11,487	9,886	6,409
January	1,142	1,200	1,003	12,081	10,574	6,167
February	1,052	1,026	922	10,682	8,988	5,654
March	1,217	1,189	1,098	12,607	10,137	6,748
April	1,142	1,202	1,087	11,773	10,016	6,681
May	1,209	1,229	1,110	12,966	10,417	6,854
June	1,090	1,219	1,052	11,281	10,573	6,609
Total	13,609	14,033	12,503	\$141,898	\$119,423	\$76,526

¹ Before deduction of any operating expenses.

PANAMA CANAL TRAFFIC

STATISTICS FOR FISCAL YEAR 1975

TRANSITS (Oceangoing Vessels)			
	1975	1974	
Commercial	13,609	14,033	
U.S. Government	170	248	
Free	7	23	
Total	13,786	14,304	

TOLLS *			
Commercial	\$141,950,585	\$119,482,081	
U.S. Government	1,408,053	1,834,876	
Total	\$143,358,638	\$121,316,957	

CARGO** (Oceangoing)			
Commercial	140,101,459	147,906,914	
U.S. Government	526,497	1,748,963	
Total	140,627,956	149,655,877	

* Includes tolls on all vessels, oceangoing and small.

** Cargo figures are in long tons.

would be at Gatun Locks anchorage within half an hour, and shortly thereafter Captain Poppe invited his guests below for dinner—all except the pilot. One of the drawbacks of being the only pilot aboard is that you are never off duty; so Captain Jablonski took a somewhat lonely meal on the bridge.

At the Captain's table, Chief Engineer De Gryse joined the group for a repast served in style by Chief Steward Raymond Foucart. The food was good, and sounded even better in French, as it appeared on the menu-card. Fried fish was "poisson frit," served with "sauce tartare." The lowly potato became "pommes rissolées." There were "viandes froides" (doesn't that sound better than "cold cuts"?) and, to top it off, "creme glacée."

A bottle of Norwegian beer had made an unexpected appearance at lunch. Where does a Belgian ship operating out of Venezuela come by such an exotic brew? In the Colon Free Zone, according to Steward Foucart, who said the ship's stores are bought in either Venezuela or Panama.

At dinner, De Gryse explained that 9 of the 13 officers aboard were engineers, 2 of whom are usually in the engine room when the ship is underway. If the ship's one engine develops trouble, an alarm sounds, the fires are banked or the boilers shut down; the engineers determine what is wrong; and they try to fix it right then and there.

An emergency generator that runs on diesel fuel gives enough power to keep lights on, run necessary pumps and keep the steering gear functioning. The engineers try to patch things up and get to port for repairs. Here the

Belgulf Enterprise has it all over her "super" sisters, which may have to search far and wide for a drydock large enough to accommodate them.

The sun set during dinner. Back up on the starboard bridge wing, one could survey Gatun Locks from the entrance to the southwest chamber, where the *Belgulf Enterprise* had once again tied up. Ahead was the *Christopher Lykes*, which had made local headlines when involved in a collision at sea. Now she was inching through the locks, a gaping hole in her side. Coming out through the east chamber after her 50-minute-or-so trip through the three chambers, nearly a mile long, was the container ship *Westfalia*, out of Hamburg.

All was quiet, save for the peculiar sound of the winches taking up slack in the lines stretching from the ship to the "mules"—there would be four locomotives, with two lines each. All lights at the bridge level had been extinguished for better visibility, and the moon casting its light on the waters and the balmy breeze coming in from sea claimed as much attention as the locks operation itself.

There was so little vibration from the engine that it prompted a comment to Captain Poppe, who said the vibration was considerably more noticeable at sea, at higher speeds. After 3 years on the *Belgulf Enterprise*, he said he might like a ship with the bridge amidships.

At the end of her run through Gatun Locks, the ship swept smoothly out into the saltwater, moving full ahead into the eerie loneliness of a giant jungle "river" with faintly lighted banks under the cool light of the moon, slipping in and out of the clouds.

Captain Poppe pointed to the green light at the buoy where his guests would debark. Soon, the operator of the launch *Dorado* nudged her bow up to the hull of the *Belgulf Enterprise* and kept his craft steady in the rolling waves while Captain Jablonski and his companions made their way down the ladder.

As they were whisked off to the Cristobal Boat House, the *Belgulf Enterprise*, now back under Captain Poppe's control, moved in her stately fashion out past the breakwater. Out she went to open sea, where with one man on watch, one on lookout and the automatic steering taking over, she would set course for Norfolk and a 15-day rest before once again taking up her Caribbean rounds.

PRINCIPAL COMMODITIES SHIPPED THROUGH THE CANAL

(All cargo figures in long tons)

Commodity	Fiscal Year		
	1975	1974	5-Yr. Avg. 1965-69
Manufactures of iron and steel	9,530,091	6,735,503	3,668,309
Petroleum and products	8,191,574	13,712,405	1,262,685
Ores, various	6,415,646	5,995,347	5,702,654
Lumber and products	3,453,054	5,585,984	4,716,145
Sugar	2,854,950	3,228,719	2,547,028
Pulpwood	2,004,175	1,716,430	813,937
Metals, various	1,808,735	1,047,209	1,274,872
Food in refrigeration (excluding bananas)	1,683,656	1,692,552	1,164,560
Bananas	1,682,417	1,486,585	1,297,688
Coal and coke	1,515,379	619,215	166,948
Sulfur	1,130,092	925,242	221,134
Autos, trucks, accessories and parts	1,004,534	946,291	96,271
Fishmeal	846,388	346,779	1,502,000
Paper and products	654,007	499,707	292,053
Molasses	504,648	505,419	354,071
All other	12,729,947	11,532,012	9,457,239
Total	56,009,293	56,575,399	34,537,594

Atlantic to Pacific

Commodity	Fiscal Year		
	1975	1974	5-Yr. Avg. 1965-69
Coal and coke	24,787,965	18,232,977	10,370,494
Petroleum and products	15,713,222	18,254,937	15,342,941
Corn	6,725,887	10,919,757	2,696,185
Phosphate	5,263,193	5,194,576	3,824,274
Wheat	4,342,133	4,418,231	931,528
Soybeans	3,472,908	4,348,814	2,148,905
Ores, various	2,229,713	2,300,563	1,561,932
Metal, scrap	2,140,969	3,456,625	2,490,084
Sorghum	2,033,457	2,872,474	N.A.
Manufactures of iron and steel	1,706,312	2,051,215	1,829,850
Sugar	1,398,277	1,860,653	842,298
Fertilizers, unclassified	1,180,229	1,348,859	485,060
Chemicals, unclassified	889,850	1,491,644	843,470
Machinery and equipment (excluding autos, trucks, accessories and parts)	690,409	584,885	582,402
Metals, various (excluding scrap)	651,564	560,104	1,079,017
All other	10,866,078	13,435,201	8,912,550
Total	84,092,166	91,331,515	53,940,990

CANAL TRANSITS—COMMERCIAL AND U.S. GOVERNMENT

	Fiscal Year				
	1975			1974	Avg. No. transits 1965-69
	Atlantic to Pacific	Pacific to Atlantic	Total	Total	Total
Commercial vessels:					
Oceangoing	6,750	6,859	13,609	14,033	12,503
Small ¹	491	313	804	826	569
Total	7,241	7,172	14,413	14,859	13,072
U.S. Government vessels: ²					
Oceangoing	81	89	170	248	927
Small ¹	55	55	110	110	117
Total	136	144	280	358	1,044
Total Commercial and U.S. Government	7,377	7,316	14,693	15,217	14,116

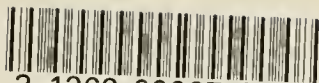
¹ Vessels under 300 net tons or 500 displacement tons.

² Vessels on which tolls are credited. Prior to July 1, 1951, Government-operated ships transited free.



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