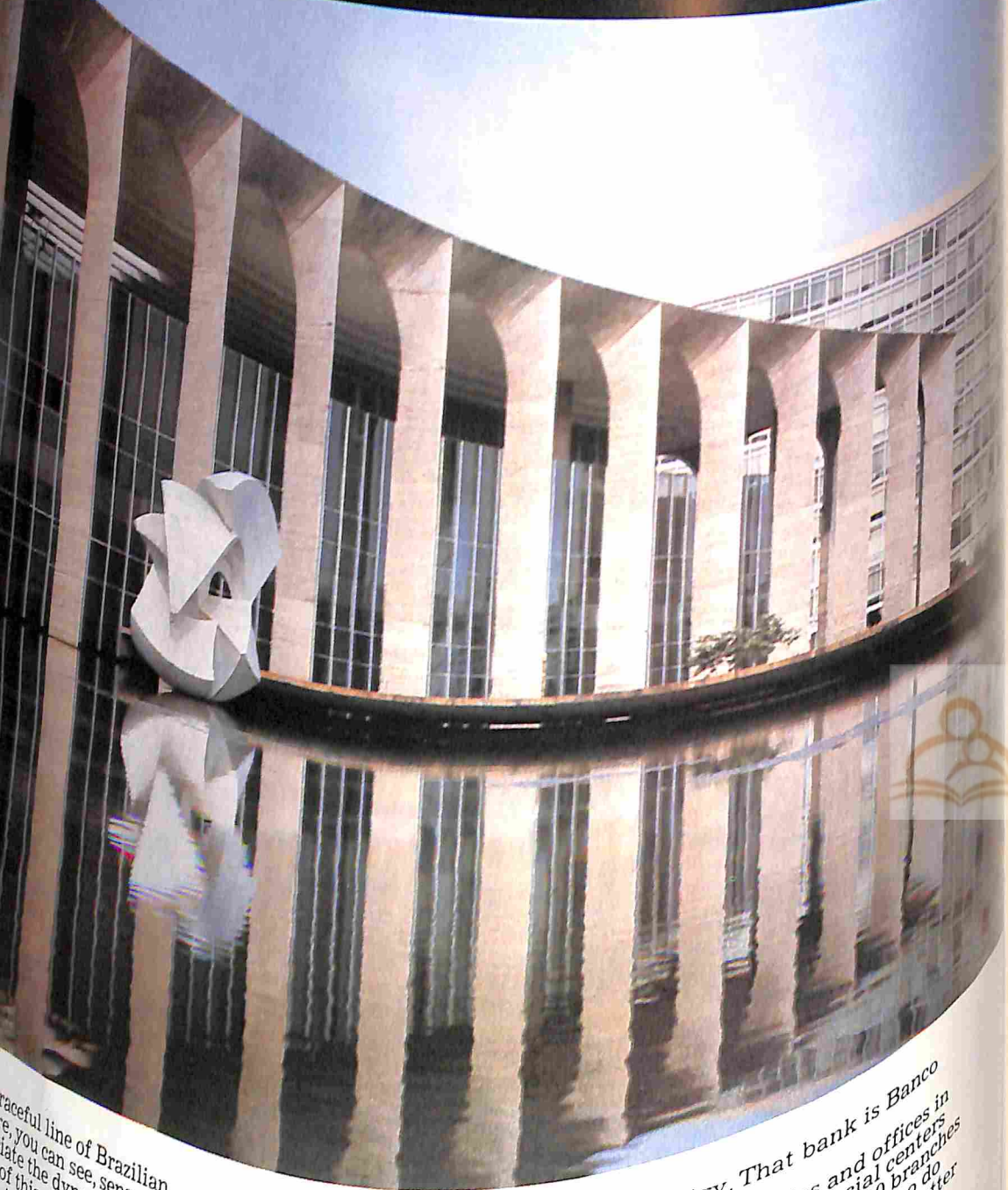


Brazil's assembly lines: as modern and adventurous as the lines of this architecture



...raceful line of Brazilian...
...you can see, sense,
...late the dynamic
...of this great nation
...is modern
...volves far more than
...Brazil's advanced
...fast making
...ustry a known and
...e throughout
...od reason why
...s one of the ten
...lized countries
...ere 13 years ago,
...ossess a single
...ufacturing
...e end of 1981,
...s the sixth largest
...airplane manufacturer in
...the western world.
...Brazil's modern assembly lines
...are busy in other areas as well:
...manufacturing quality shoes,
...textiles, canned sweets, electrical
...appliances, hospital-medical
...equipment, and many other
...products, all for export to the
...world's key markets. Also going
...abroad: diverse technology
...and other in-demand services.
...Thanks to its development of
...economical, efficient
...hydroelectric power (estimated
...potential: 213,000 MW) Brazilian
...industry is developing rapidly
...and profitably on many fronts
...To keep pace with these
...fast-moving changes, Brazil
...has a bank thoroughly qualified
...and staffed to help orient
...businessmen in their commercial
...transactions.

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...Brasil knows the country better
...than anybody else... and
...knows of the outstanding
...business opportunities Brazil
...can offer you.
...Look to the Banco do Brasil for
...all it can do to help you
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...with Brazilian businessmen.

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A Letter from the Publisher

The standards that TIME sets for its reporting and writing apply equally to the pictures that illustrate its stories. When the editors decided on this week's cover story on the U.S. Government's biggest land sale of the century, Picture Researcher Julia Richer began by putting together a list of 25 property sites across the country that seemed to have photographic potential. She also talked with New York Bureau Chief Peter Stoler, who wrote the story, and asked picture researchers in TIME's news bureaus for detailed recommendations about the sites. Richer then narrowed the list to twelve and matched them to photographers who she thought would be especially interested in each area.

The most obvious match-up was Freelance Photographer Baron Wolman, who shot the opening photo of the Coast Guard light station at Point Sur in California. Last year Wolman, who has his own Cessna, published *California from the Air: The Golden Coast*. He knew Point Sur well and says, "I fell in love with it again." Photographer Steve Liss had a less aesthetic vista at Bucks Harbor, Me.: a surplus airbase. After checking every conceivable camera angle on the ground, he concluded reluctantly that he, like Wolman, would have to fly.



Photographer Wolman in his single-engine plane

"I'm petrified of planes," says Liss, "especially small ones." For Werner Stoy, who chartered a helicopter to photograph Fort DeRussy, on Waikiki Beach in Hawaii, the problem was not trees but dense commercial high-rise developments surrounding the land, which made it difficult for his pilot to maneuver. David Falconer was luckier. He expected visibility problems when he rented a plane to shoot pictures of Oregon's Bald Mountain Lookout. But shortly before he arrived, light broke through the soup-thick clouds just long enough. Dan Morrill's assignment was 1,300 acres of prairie land near Joliet, Ill. "The prairie is beautiful to a botanist or an agronomist, but it's difficult to show to the average person pictorially," says Morrill. "The beauty is in the details, not the overall look of the land." James Balog, who specializes in nature photography, was stumped at first by the arid terrain of the 280 acres near the Keyhole Reservoir in Wyoming. Then, on a hunch, he waited for nightfall,

when a rising moon provided an intriguing mix of shadow and light. The result, like the five other pictures chosen for the story, shows none of the second thoughts, false starts and doubts that preceded the final image. And that is just as it is supposed to be.

John A. Meyers

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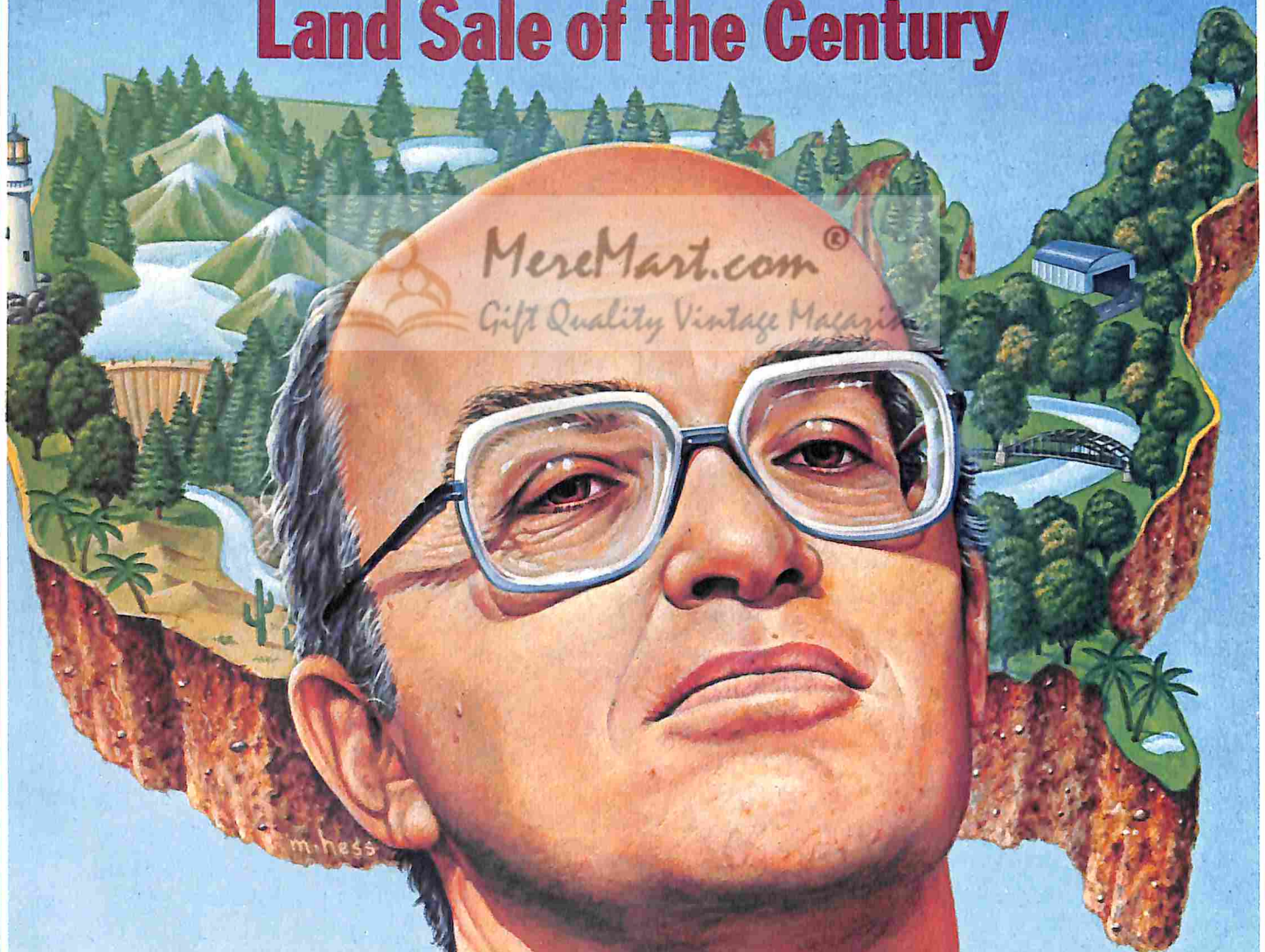
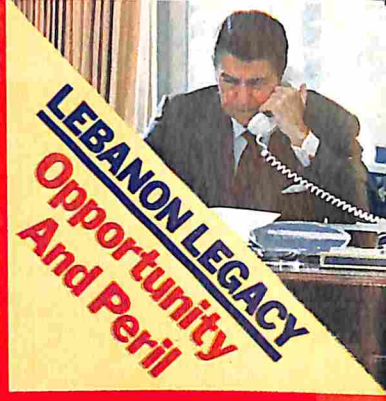
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