By Anna Reed

The Smithsonian Institution opened "1876: A Centennial Exhibition" amid pomp and circumstance and a dash of Victorian whimsy at the Arts and Industries Building at 11:30 a.m., May 10.

Smithsonian Chancellor Warren Burger, Chief Justice of the United States, joined Secretary Riplsey for a ceremonious opening which would have pleased President Grant who opened the original Centennial Exhibitions in Philadelphia exactly 100 years earlier.

As a trumpeter signaled the guests' arrival, a smattering of Smithsonian staffers, some in Victorian costume, lined Jefferson Drive and paraded sky to sky with their horse-drawn carriages carrying all but the most pistol-wielding guests parade past the Castle. The carriages halted before the platforms erected in front of the red-brick A & B Building.

Following a short concert of music from the Centennial era, the United States Army Band accompanied the national anthem and a throng of school and spectators in the National Anthem.

The Reverend John R. Kinard, Director of Anacostia Neighborhood Museum, gave the invocation which preceded remarks by Secretary Riplsey.

The choir sang the Hallelujah Chorus following an address by the Chief Justice. As the Chief Justice cut the red, white and blue ribbon at the arched entranceway of the building, hundreds of white pigeons were released to mark the occasion.

Continuing tradition, Chancellor Burger, Secretary Riplsey and Senator Frank E. Moss, a Smithsonian regent, pulled the lever to start the exhibit machinery in the West Hall, a Bicentennial year gesture that President Grant would have approved.

FOLK FESTIVAL HOURS
11 a.m. to 5 p.m.
Wednesday through Sunday
June 16 — Sept. 6

Visitors join performers in Festival folk dance.

By Linda St. Thomas

A New England colonial kitchen, a classroom built in 1883, an Elia Island beach, a 1923 Yankee Stadium ticket booth, the piano of Irving Berlin, Eddie Cantor's make-up, neon signs and billboards in foreign languages... All of these are symbols of the American experience shared by immigrants in this country.

"Nation of Nations," consisting of two multi-media film theaters and more than 6,000 objects depicting the story of the American people, opens Wednesday, June 9. The exhibition covers nearly an acre of floor space and has its own entrance at the West Mall Terrace.

More than a dozen staff members from MHT, under the direction of Curator Carl H. Scheibl of the Division of Postal History, Department of Applied Arts, worked on this project for five years, collecting about 3,000 new acquisitions which are being shown for the first time.

The visitor walks through four exhibit sections, beginning with "People For A New Nation" which traces the incoming peoples from 22,000 B.C. to the European colonists of the 18th century.

This collection, coordinated by C. Malcolm Watkins, senior curator in the Department of Cultural History, includes a colonial kitchen from an Everett, Mass., house built about 1695, a silver christening cup made by Paul Revere for fellow silversmith Edward Winslow and the desk on which Thomas Jefferson drafted the Declaration of Independence, as well as objects representing many ethnic cultures.

One of the earliest examples of African culture in this country is represented by an African-style drum made of American cedar and deer skin by a Virginia slave.

It was collected for Sir Hans Sloane, founder of the British Museum in 1740, and exhibited at that museum for 200 years. The drum has been lent to this exhibit for the Bicentennial.

"In this section, we tried to emphasize the ideas and customs immigrants brought with them by selecting objects that best expressed their various cultures," said Mr. Watkins. The collection includes Chinese porcelain, German stoneware, Dutch delftware, and scrolls made by a Jewish silversmith in New York City.

The richness and diversity of the cultures the immigrants brought with them are shown.

"1876' Opens In Grand Style

By Elizabeth McIntosh

To Peter Marzio, associate curator in MHT's Division of Graphic Arts, a neon sign is not just another garish advertisement for a greasy spoon restaurant. To Marzio it is a special statement in patriotic style. He hopes neon signs will be more than a dash of Victorian whimsy when he and his fellow collectors look to the Smithsonian to collect the signs that reflect ethnic food, advertising, and personality in pure form - these foods from one country to another: pizza, hamburgers, hot dogs, hot fudge sundae, greasy spoon restaurant.

"They also represent the last vestige of ethnicity in pure form — these foods from China, the Middle East, Europe — because today other ethnic traces are gradually becoming lost in the great American absorption process," Marzio said.

Marzio's search for neon signs took him to Chicago, Cleveland, Cincinnati, New York City; Baltimore; Washington, D.C. and Boston.

His first approach to a restaurant manager usually brought on a reaction of complete incredulity.

"I'd walk into a restaurant, and the waiter would ask me what I wanted. When I told him I wanted his neon sign, he'd run for his manager," Marzio recounted.

"Usually the manager couldn't speak English. A Chinese in Chicago thought I was with the I.R.S., and wouldn't talk to me. A Greek restaurateur in Washington thought I was putting him on candid camera."

Mr. Marzio said he can speak Italian, "and that was the only time I came across loud and clear. I got a marvelous sign from Second Avenue in New York that's in the exhibit and says: 'Goldberg's Pizzeria.'"

Mr. Marzio said it was difficult to get the idea over to some restaurateurs that the Smithsonian was reaching out to a very familiar facet of middle class America — the neon sign — which could be custom built by the small restaurant owner for as little as $3 a linear foot.

However, they did understand when he got down to business. He'd pay cash for their sign; he'd replace their sign with another; or he'd let them donate the sign to the Smithsonian and take a tax deduction. After that, he had few refusals, he said.

The neon signs in the exhibit are displayed against a black velvet background, advertising in pulsating technicolor a variety of foods in Arabic, Chinese, Vietnamese, Hebrew, German, Polish, Greek. A Dutch sign features a turning windmill.

The combination of gases in the neon tubes give off an eerie quality, Mr. Marzio pointed out. "Neon seems to have a different sort of light, like disturbed air. Each sign talks to you. It is an individual expression, like people writing you a message."

By Susanne Roschwalb

The Smithsonian was reaching out to a very familiar facet of middle class America — the neon sign — which could be custom built by the small restaurant owner for as little as $3 a linear foot.

"They also represent the last vestige of ethnicity in pure form — these foods from China, the Middle East, Europe — because today other ethnic traces are gradually becoming lost in the great American absorption process," Marzio said.
Two Receive Langley Medal

Participants in the presentation ceremony of the Langley Gold Medal for Aerodynamics included (from left) Michael Loening and Space Museum Chief Justice Warren E. Berger, Chancellor of the Smithsonian Board of Regents; James E. Webb, a recipient of the medal; Michael Loening, who accepted the medal for his father, Grover Loening, and Secretary Ripley.

The Smithsonian's Langley Gold Medal for Aerodynamics was presented last month to two noted contributors to the development of aerospace in this country.

The recipients were James E. Webb, former Administrator of the National Aeronautics and Space Administration, and the late Grover Loening of Florida, a pioneer in American aviation.

The awards were presented by Chief Justice Warren E. Berger, Chancellor of the Smithsonian, and Secretary Ripley, in a brief ceremony held beneath the Wright Flyer in the new National Air and Space Museum.

Michael Loening received his father's medal.

The medal, first awarded in 1909 to the Wright brothers, is presented for "meritorious investigations in connection with the science of aerodynamics and its application to aviation." Previous recipients include Charles A. Lindbergh, Richard E. Byrd, Robert H. Goddard and Werner von Braun.

The medal is named for Samuel Pierpont Langley, the third Secretary of the Smithsonian and a trained astronaut who established the Smithsonian Astrophysical Observatory and experimented with unmanned, steam-driven aircraft models launched from a houseboat on the Potomac River.

Mr. Loening, who died February 29 at the age of 87, was cited as "a pioneer aeronautical inventor whose career included development of the famous Langley ethane plane and the design of the strut-braced monoplane." Mr. Loening was the first Presidential appointee to the Advisory Board of the Smithsonian's National Air and Space Museum in 1945.

Mr. Webb, who serves on the Board of Regents of the Smithsonian, was cited for skills in management that "have provided the leadership that has given the United States preeminence in space flight research and development." Mr. Webb was the Administrator of NASA from 1961 to 1966.

Smithsonian Participating in 71st Annual AAM Meeting

The Smithsonian is assisting in the planning, as well as in the presentations of material, for the 71st annual meeting of the American Association of Museums, which opens in Washington May 10.

"Threshold to the Third Century" is the theme of the five-day meeting of the association at the Sheraton Park Hotel.

Smithsonian officials are among the more than 200 distinguished authorities scheduled to deliver addresses and participate in panels and workshops.

Dr. John H. Perrot, Assistant Secretary for Museum Programs, is general chairman for the meeting. He and his staff have lined up behind-the-scenes tours, receptions, luncheons and dinners, along with the business meetings, using the facilities of 24 Washington-area institutions.

Secretary Ripley was to welcome members at the first general session, following introductory remarks by Joseph Veach Noble, president of the AAM, and Mr. Perrot.

Following Secretary Ripley's welcome, an address by Dr. John Pope Hennessy, Director of the British Museum, entitled "Museums in the United States: A European View" was to highlight the morning session.

Special events scheduled include "Washington Museums at Work," a behind-the-scenes tour every afternoon except Sunday, offering specialized, useful information in exhibit preparation, conservation, education and other departments, at a number of local museums and major research facilities.

Each evening features receptions at area museums.

Several Smithsonian officials participating in the meeting are William Fitzugh, Chairman, Anthropology Department, Museum of Natural History; Harry Hart, Chief of Exhibits, NHM; Philip Leslie, Registrar, Edith Mayo, Museum Specialist, Political History, Museum of History and Technology; Robert Organ, Director, Conservation Analytical Laboratory; Theodore Reed, Director, National Zoo; Janet W. Solinger, Director, Resident Associate Program; Joshua J. Stack, Director, National Collections of Fine Arts and William B. Walker, Librarian, NCFA and National Portrait Gallery.


The AAM is the professional organization of United States museums and museum workers. More than 1,000 institutions, representing all disciplines and sizes of museums throughout the country, are members. The more than 4,000 individual members represent all professions of the museum community, as well as trustees and volunteers.

Special Occasions Honor Docents

By Kathryn Lindeman

The number of Smithsonian docents is inching toward the 1,000 mark. For this year, SI museums will take time out to thank the 935 docents involved in guiding our visitors through the collections.

Receptions, picnic lunches and special tours have been held to honor the volunteers, and a special certificate in the name of the Museum of History and Technology will be presented to each docent during its annual meeting May 13 and in its weekend docents May 23 in Carmichael Auditorium.

"This year's ceremony was a special one for MHT," said Ashley Holtz of Washington, D.C., the first docent at the Smithsonian to complete 10 years of volunteer service. Mrs. Holtz, who has worked with MHT for the entire 10 years, was presented a pin with a diamond chip. Pins were also presented to the two-year and five-year docents.

Of the Museum's approximately 200 docents, two of them, Carole Arbet and Debra Shroyer, have nine years' service.

Docents with Hirshhorn Museum and Sculpture Garden received pins and certificates at their final meeting of the school year on May 18. Sixty of the 168 participants, received pins for two years of service. HMSG docents also received a sculpture exhibition at the National Academy of Sciences, where a reception was held for them.

The National Portrait Gallery showed its appreciation to its Gallery's 42 docents with an excursion to Glen Echo Park May 28 for a picnic lunch and demonstration of the lost wax method of casting sculpture. Each docent received the special Bicentennial certificate of appreciation. Some of the PNG docents have been with the Gallery since it opened in 1968.

The 68 docents from the National Collection of Fine Arts were presented certificates at their final meeting for the school year on June 8. Twenty-five will receive a certificate with a gold seal for two years' service; seven will receive pins with sapphires for five years' service. Certificates will be presented to each docent including five with nine years' service: Jo Apt, Kitty Cointer, Ruth Ovitt, Loretta Rosenthal and Lorraine Curren.

The National Air and Space Museum will hold a reception June 22 for all NASM volunteers who includes docents and "rovers," or information specialists. Certificates will be presented to the 220 volunteers involved in the NASM program and 11 volunteers will receive pins for two years' service and two will receive pins for five years' service.

Smithsonian Torch June 1976

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SI Presented Bust of Smithsonian

By Kathy Rowan

Paul E. Garber, Historian Emeritus of the National Air and Space Museum, presented the bust of the founder of the Smithsonian.

Mr. Garber commissioned Felix de Weldon, creator of the Two Jima Memorial, to sculpt the Smithsonian bust. In an interview before the presentation, Mr. Garber said the bust is "an expression of gratitude to James Smithson from my wife, myself and everyone who has benefited from his gift."

The bronze, heroic-sized bust was set on a marble pedestal as part of the Smithsonian's furnishings collection. It will stand in the North Foyer just outside the crypt room of the Building.

In his introduction, Secretary Ripley characterized Mr. Garber as "a remarkably thoughtful man," saying, "Mr. Garber's generous gifts, like that of James Smithson, is deepiy appreciated by us all."

Assistant Secretary for Science David Challinor, Assistant Secretary for Museum Programs Paul Perrot, Mr. and Mrs. Felix de Weldon, Mrs. Garber and the Garber family, along with many Smithsonian employees, attended the ceremony. A very fortunate combination of timing, talent and initiative gave the Smithsonian bust "a superior realism," said Mr. Garber.

Mr. Garber explained that while the crypt room was being restored in 1973, Smithson's coffin was removed from the tomb and opened.

Dr. John Lawrence, Curator of Physical Anthropology, examined the skull and determined Smithsonian's facial features.

Mr. Garber, who also gave the Smithsonian the bust of Secretary Samuel Pierpont Langley in 1961 and the bust of James Renwick, Jr. in 1971, came to the Smithsonian in 1939 as a "go-between" of exhibits.

An aeronautics expert, Mr. Garber witnessed Orville Wright's flight at Fort Myer, Va., in 1909. He was the first Curator of the National Air and Space Museum and was later promoted to Head Curator and a Senior Historian.

He now holds the honorary lifetime titles of Historian Emeritus and Ramsey Award. He continues to work at the Smithsonian largely on a voluntary basis.
Nancy Hanks Gets SI Medal

The Smithsonian Institution has presented its highest award, the National Medallion, to Miss Nancy Hanks, chairman of the National Endowment for the Arts and the National Council on the Arts, "for her effective leadership...in increasing the interest and support of both the Congress and the public in cultural programs for all America."

The medal has been previously awarded to Howard Lord Flory, who accepted it in 1965 on behalf of the Royal Society of London, of which he was then president, and in 1968, to Edgar P. Richardson, former director of the Detroit Institute of Arts, and the Winterthur Museum, near Wilmington, Delaware, and chairman of the Smithsonian Art Commission.

In the citation accompanying the medal, Miss Hanks was lauded for "a rare talent for raising riches for the arts in America from both public and private resources."

The citation further states that she "may well be that you have demonstrated that patronage of the arts is a legitimate, necessary and continuing function of the federal establishment," the citation added.

The Smithsonin Institution has previously been awarded to Howard Lord Flory, who accepted it in 1965 on behalf of the Royal Society of London, of which he was then president, and in 1968, to Edgar P. Richardson, former director of the Detroit Institute of Arts, and the Winterthur Museum, near Wilmington, Delaware, and chairman of the Smithsonian Art Commission.

Miss Hanks accepts Smithsonian Medal and citation from Secretary Ripley at dinner meeting of Board of Regents in A & I Building last month. It was only the third time the gold medal has been awarded since its inception.

SI Transfers Hillwood to Foundation

Secretary Ripley and Mrs. Augustus Post, co-founder of the Marjorie Merriweather Post Foundation of DC, have announced that the ownership of Hillwood, the Washington residence of the late Marjorie Merriweather Post, will be transferred on July 1 from the Institution to the Foundation.

The transfer is being made after a review of the economic situation and consideration of the decision by the Board of Regents.

The 25-acre estate in northwest Washington DC has been subject to the provisions of the will of Mrs. Post who, over the years, had assembled one of the world's largest collections of Russian and European decorative arts in this country.

The collection at Hillwood also will be transferred to the Foundation under a provision of the will, which specifies that ownership of the house and collections shall pass to the Foundation if the Smithsonian determines that it is unable to operate Hillwood as a public museum in the manner proposed by Mrs. Post.

Mr. Ripley said the decision, which was reached after a year of study and continuing consultation with officers of the Post Foundation, reflects the impact of inflation on the estimated cost of maintaining and operating Hillwood.

"For the most careful study and with the benefit of advice from outside consultants, we have most regretfully had to face up to the economics of this decision. While simply will not permit the Smithsonian to operate Hillwood as a public museum, " he said.

Mrs. Post's will established a $10 million trust fund, the income from which is intended to pay for the maintenance and operation of Hillwood as a public museum.

Charles Blitzer, Assistant Secretary for History and Art, noted that it costs about $475,000 a year to care for and maintain the estate, but as a museum, operating costs would jump to at least $700,000 a year.

Even though the famous estate is being returned to the Post Foundation, Mr. Ripley said that "we look forward to continuing close contact with Mrs. Post and the directors of the Post Foundation and to receiving their active assistance as we can in this laudable project."

Mrs. Ripley, Mrs. Leon Barzin and Mrs. Clifford Blitzer, two daughters of Mrs. Post, joined in expressing the hope that the Hillwood Museum would be opened to the public to honor Mrs. Post's memory.

Under the terms of an Agreement of December 1968, title to Hillwood was transferred to the Smithsonian subject to a life interest of Mrs. Post, who continued to reside at the estate until her death in 1973.

Mrs. Post will direct that, "the house, auxiliary buildings and grounds are to be maintained and decorated in substantially the same manner as they appear at the time of the donor's death."

Mrs. Post will also provided that: "I give and bequeath to the Smithsonian Institution to accept any portion of the property...or, having accepted all such property, shall fail to operate or at any time cease to operate 'Hillwood' as a non-profit museum, all such property shall also become the property of The Marjorie Merriweather Post Foundation of DC."

The transfer on July 1 will occur in pursuance of this provision.

The late Mrs. Post, widely known for her philanthropy and interest in natural sciences, was director-emeritus of General Foods Corporation, until her death on July 12, 1973. Her father, Charles Post, was founder of the Postum Cereal Co. in Battle Creek, Michigan.

Secretary Ripley and Mrs. Ripley, in a joint statement, stressed that they believe Hillwood "will reflect the arts and culture of its times, the spirit of the American people and the dreams and aspirations of a nation in the making." The museum's staff would be available in preparing plans and policies for Hillwood.

Skylit Cafeteria, Shop To Open In West Court

By Johnnie Douthis

You'll be able to eat in a skylit cafeteria, buy cards and prints, or talk to Associates in the new West Court of the Smithsonian Museum of Natural History.

Scheduled to open this month, the three-level, 45,000 square foot addition will house the cafeteria and dining rooms, a new museum shop, classrooms and a Naturalists' Center.

"We are delighted to see this facility come to fruition," said George Washington University. "It will be a real asset to the institution and give us more opportunity to reach out to the public."" we've been looking forward to having an employee dining area where our staff can have a pleasant lunchroom and get together and exchange ideas. We are also happy to have a dining area for our visitors so that they will spend more time in the Museum."

Our new museum shop will have one of the finest natural history book stores in the country and next September we are introducing a new natural history feature—a Naturalist's Center, where amateur naturalists can come and see and handle specimens of all kinds serving as a link between the science and the research areas behind the scenes," he said.

The first floor of the new addition, with entrances from Constitution Avenue or the Baird Auditorium, will contain a caseretapeau, a lecture and meeting place, an art gallery, oak tables, and natural linen yam wall coverings. Lighting for this area may be subdued or bright from a series of warmly lit coves, dotted with decorative incependence spheres. A panelled rear wall of the Associates' Court is retractable for use by large groups, but normally it will be used to divide the staff dining room. A lounge for the Associates is located near the shop entrance and the skylit cafeteria with hanging gardens has a wide waterfall over a stone wall.

The public restaurant is furnished in natural earth colors with upholstered seats, wood tables and a patterned African carpet complemented by a display of tapa cloths and primitive artifacts.

Chinese vegetable seeds, fresh flowers, herbs and spices, such as catnip, English thyme, spearmint and lavender, and houses used by insect collectors will be sold in the museum shop. Items for sale will be displayed in large windows and showcases facing the cafeteria.

The museum shop presents located near the Constitution Avenue entrance to the Museum, will be closed and the area will be used as a public lounge.

"The expanded and newly designed museum shop in the Associates' Court building is an important step in our continuing program of upgrading all of our museum store facilities," the Smithsonian said.

Richard Griesel, Business Manager of the Smithsonian, said, "The store area and newly designed museum shop in the National History Building is an important step in our concept of creating a series of warmly lit, covered and landscaped museum shop facilities."

The museum shop will operate all of the food facilities in the courtyard addition. The shop may be opened as a substantial part of the building in the decoration, the architecure of the building. Becker and Becker of New Canaan, Conn., were the architects.
Need a Tintype?  Check A & I Shop

If you've just run out of lettuce juice soup, or you need a new pair of Levi's (the 1873 kind with rivets and button fronts), then bike right over to the 1876 Museum Shop near the north entrance of the Arts and Industries Building.

The shop, which opened May 10, after the Centennial exhibition ceremonies, offers reproductions of the gifts your ancestors bought 100 years ago at the Centennial exhibition in Philadelphia.

There are genuine horse-hide razor straps, miniature metal train sets with DeWitt Clinton engine, yarnspools, cucumber damson jelly, hand-made quilts, Centennial scarves, brass lamps, and maple syrup and vanilla bottle in Stoneware containers.

Photo of Alan Janus, Kevin McCall and Bill Brent will be working at the Gallery during museum shop hours—10 a.m. to 9 p.m.

Joan Brunner is the manager of the 1876 shop and Meredith Woods is assistant manager.

ERDA Energy Display
On SI Mall Space

A miniature solar-heated house, a visitor area cooled by solar power, a space-age windmill and a solar-powered moving sculpture are among the open-air displays for the exhibition on solar energy and energy conservation.

The exhibition, which opened May 26 on the Mall immediately east of the new Natural History and Air and Space Museum, will run through Oct. 31.

Professor Philip Overman, chief of Exhibits, points out that the addition to the exhibit will be a new country.

People for a New Nation. Sierra Club - 9 a.m.-6:30 p.m. Visitors might contribute to improving the quality of family and community life in the future. Dr. Margaret Mead; A. Sidney Johnson III, Family Impact Seminar. George Washington University; Dorothy Rich, Home and School Institute. Preceded by half-hour film on development of family matters. 7-10 p.m. Baird Auditorium, National History Museum.

Exhibition: A Nation of Nations. How the American people, representing many cultures and traditions, came together to form one nation, shown through everyday tools and utensils used by the common man. How the novel contributions to America of all walks of life. How the novel contributions to America of all walks of life.

"America as Art." An oil on canvas, "Country Life" by Ernst Fischer, is a part of the American Countryside Section of "America As Art" exhibit which opened April 30 at the National Collection of Fine Arts. The exhibition, a major Bicentennial presentation of 388 paintings, drawings, prints, photographs, and decorative arts by the lead person, how American art has identified with the changing society. "Art America," an oil on canvas, was shown to the northeast over the past 300 years. The size of the exhibition requires three closing dates: September 12, October 3 and November 7. The canvas, on loan by Mary and Robert Hurley, was a gift of the Hurley. Ruth Katz Strouse.

NATURAL HISTORY FILM: Whales, Dolphins and Man. Details of the dangers to the survival of these creatures is told to visitors, 12 noon. Baird Auditorium. National History Museum. FREE.

REHEARSAL: Theatre Chamber Players in preparation for their June 7 concert. Baird Auditorium, National History Building. 3:30 p.m. FREE.

THEATRE CHAMBER PLAYERS: Works by Strauss, Brahms, Bartok and Schaefer, performed by artists Bryn-Juliet, campground, Boston, under the direction of the late Leonard Bernstein. Final concert of the season. Friday at 8 p.m. Baird Auditorium. National History Building. $5 and $4 general, with discounts for students, senior citizens and Resident Associates. A FREE open rehearsal is scheduled for 3:30 p.m. June 6.

NMHT TUESDAY FILM: The Inheritance. America's immigrants and the rise of the labor movement. Included is a panorama of an America largely forgotten. 12 noon. Carmichael Auditorium. History and Technology Building. FREE.

CREATIVE SCREEN: Downtowns for People—pedestrian malls of America and Europe: Skyscraper—the construction of a New York building using showing workers, engineers and the adjacent city life. Building—transformation of virgin land into a frantic, congested "human jungle." Shows Virginian's past and current animation. Schedules in conjunction with the recently opened exhibition. Nation of Nations.

FILM: The Inheritance. America's immigrants and the rise of the labor movement. Included is a panorama of an America largely forgotten. 12 noon. Carmichael Auditorium. History and Technology Building. FREE.

EXHIBITION: A Nation of Nations. How the American people, representing many cultures and traditions, came together to form one nation, shown through everyday tools and utensils used by the common man. How the novel contributions to America of all walks of life. How the novel contributions to America of all walks of life.

PERFORMANCE/DISCUSSION: Two-part program. "Legend of a New Nation" — prehistoric, the American Revolution and 18th century American life. Old Ways in a New Nation — post-revolutionary. 8:30 p.m. in the Rotunda. sesame, lifestyle and entertainment sections with Native American scientist in residence. For descriptions of films, see June 8. 12:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

FESTIVAL OF AMERICAN FOLKLORE: Old Ways in the New World — Israel and Romania. Regional American Folklife Centre. American Folklife Centre. National Association of Folklorists, Inc. 8 p.m. Carmichael Auditorium. History and Technology Building. FREE.

You Can Be Your Own Family Historian. A panel discussion on the development of family history, followed by a discussion of family and community life in the future. Dr. Margaret Mead; A. Sidney Johnson III, Family Impact Seminar. George Washington University; Dorothy Rich, Home and School Institute. Preceded by half-hour film on development of family matters. 7-10 p.m. Baird Auditorium, National History Museum. FREE.


Festival of New Nations. National Historical Society, in conjunction with the current exhibition. Mr. Watson will discuss Jefferson's many far-reaching visual interests, as illustrated in the painting, sculpture, decorative arts, architecture and landscape design that influenced him, and in the development in science, archeology, natural history, antiques, and city planning. 8 p.m. Carmichael Auditorium, History and Technology Building. FREE.

EXHIBITION: Lunar Geology. Several moon rocks are displayed along with dioramas, films, pictures and a large display which reveals the history of the moon. FREE open rehearsal is scheduled for 3:30 p.m. June 6.

NATURAL HISTORY FILM: The Inference. America's immigrants and the rise of the labor movement. Included is a panorama of an America largely forgotten. 12 noon. Carmichael Auditorium. History and Technology Building. FREE.

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Smithsonian Institution Building: The Freer Gallery of Art: Museum of History and Technology: Museum of National History: Skyscraper: 8 p.m. Cathedral of St. John the Baptist. FREE.

Hours

Smithsonian Institution Building: The Freer Gallery of Art: Museum of History and Technology: Museum of National History: Skyscraper: 8 p.m. Cathedral of St. John the Baptist. FREE.

Anacostia Neighborhood Museum — 10 a.m.-6 p.m. Monday through Friday: 1-6 p.m. weekends.

National Zoo and Space Museum — 9 a.m.-6:30 p.m.

National Air and Space Museum — LOBBY ONLY. Sulewski Superstitioners can now have a view of the Milestones of Flight Gallery and murals. Travelers receive a welcome to our database of films. The welcome to our database of films. The welcome to our database of films. The welcome to our database of films. The welcome to our database of films.

*RESIDENT ASSOCIATES PROGRAM

"Sponsored by the Resident Associate Program of the Smithsonian. Discounts available for senior citizens and former members. For attendance or other information call 381-5157. Unless otherwise indicated, tickets should be purchased in advance, and will be sold at the door only if available.

NATIONAL HISTORY MUSEUM: The Inheritance. America's immigrants and the rise of the labor movement. Included is a panorama of an America largely forgotten. 12 noon. Carmichael Auditorium. History and Technology Building. FREE.

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sonian Institution

17 FREE FILM THEATRE: The Festival of American Folk-life and Family Folklore — movie homes and how their artists and collectors contributed to the American Popular Music. 7 p.m. Carmichael Auditorium. History and Technology Building. FREE.

18 NATIVE AMERICAN FILM/VIDEO SERIES: Film and video presentations on the passions and prejudice of Native Americans, June 27th – August 18th. 10:30 a.m. Ecology Theatre. Natural History Building. Shown in conjunction with the Festival of American Folk-life. FREE.

24 FREE FILM THEATRE: The Island Called Ellis. For program details, see June 22. 12:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

LECTURE: RECEPTION PREVIEW: Keep the Last Bullet for Yourself: The Fight at Little Big Horn. Joseph Medicine Crow, grandson of Custer's scout, White Man Run, speaks on Custer and the historic battle. Mr. Medicine Crow is historian and anthropologist for the Crow tribe. A reception follows as we preview a portion of the exhibition commemorating the 100th anniversary of Custer's Last Stand. A book on the battle by Thomas B. Mather and others is available to the public. A copy of the exhibition catalogue will be available to purchase. For exhibition details, see June 25. 8 p.m. Great Hall, National Portrait Gallery. $5.*

NATIVE AMERICAN FILM/VIDEO SERIES: Native Americans show and discuss their video work for and about American Indians of the Great Lakes area, 10 a.m.-1:45 p.m., 3:40-3:30 p.m. Ecology Theatre. National History Building. Schedule in conjunction with the Festival of American Folk-life. FREE.

25 EXHIBITION: Portrait Miniatures from Private Collections. 10 a.m. for the first time. National Collection of Fine Arts through January 9, 1977. 10:30 a.m. Great Hall, National Portrait Gallery. $5.*

EXHIBITION: Keep the Last Bullet for Yourself: The Fight at Little Big Horn. The National Portrait Gallery. 10:30 a.m., 12:15 p.m., and 2 p.m. Carmichael Auditorium. History and Technology Building. FREE.

LECTURE: SCREENING: Black Shadows on the Silver Screen: A documentary on the history of Races Films — films made by blacks for and about blacks during the period of the 1920s and 30s of becoming ingrained in our popular culture. A documentary written by Dr. Thomas Cripps, Fellow of the Woodrow Wilson International Center for Scholars, and narrated by Ossie Davis. Dr. Cripps will introduce the film and provide special insights into the themes of the film. 8 p.m. Carmichael Auditorium. History and Technology Building. Co-sponsored by the WWICS. $4.

26 FREE FILM THEATRE: The Island Called Ellis. For film description, see June 22. 12:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

ILLUSTRATED LECTURE: The Byzantine City of Thessalonica: A dramatic healing ceremony. 12:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

27 FESTIVAL OF AMERICAN FOLKLIFE: Old Ways in New Worlds. 1906, a rural Mississippi church and one in New Haven are shown, with religious dancing and a dramatic healing ceremony. 12:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

FESTIVAL OF AMERICAN FOLKLIFE: Old Ways in New Worlds. Friday, June 26, 1906, a rural Mississippi church and one in New Haven are shown, with religious dancing and a dramatic healing ceremony. 12:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

28 FESTIVAL OF AMERICAN FOLKLIFE: Old Ways in New Worlds. Saturday and Sunday—Highlight tours at 10:15 a.m. and 11:15 a.m. and 1:30 p.m. Carmichael Auditorium. History and Technology Building. FREE.

Museum Tours

WALK IN TOURS

Hirshhorn Museum and Sculpture Garden Highlights—Monday through Friday: 10 a.m. and 11:30 a.m. and 1 p.m.

Museum of Natural History—Highlights—Saturday and Sunday: 10:30 a.m. and 11:15 a.m. and 1:30 p.m.

For more information on these and other tours, please call the Information Desk at 648-6700 or your local travel agent.

Service Awards

For 20 at MHT

Twenty employees at the National Museum of History & Technology received Career Service Awards in recognition of their long Federal service. Awards were presented April 29 by Director Brooke Hindle to: Mario E. Brunori, Department of Exhibits Design & Production; Paul V. Gardner, curator, Department of Zoology; John S. Peck, curator, American History and Social Sciences, and S. Roberson, office the the Director; Horace D. Randolph, Division of Photographic History and Sylvester A. Chamberlain, Manager, Department of Exhibits Design & Production for 30 years of service.

For 25 years of service: Philip K. Lundberg, curator, Division of Naval History; James A. Piper, Division of Exhibits Design & Production; William K. Hensley, Office of Management & Technology.

For 20 years of service: Daniel P. Stanton, Department of National and Military History; Robert M. Vogel, Department of Science & Technology.

For 15 years: Joseph M. Young, Department of National & Military History; Jennifer M. Oka, Department of Industries; Nadya A. Makovenyi, Department of Exhibits Design & Production; and M. Alexander, Department of Industries; Andrew A. Kolariak, Department of Exhibits Design & Production; and Faye Cannon, Division of Physical Sciences.

For less than 10 years: James E. Spears, Department of Applied Arts, Richard E. Atthorn, Department of Cultural History; Joyce Ramey, Office the the Deputy Director; Maceo M. Mitchell, Office of Building Management.

Folk Fest seeks help...

To be a part of the 1976 Folk Festival. Smithsonian employees and their families are asked to volunteer their services (and talents) to the Festival. Wednesdays through Sundays, June 16 to September 6. Volunteers are needed for all aspects of the Festival, including performers and assistants, teachers of games, clerical workers and visual experts.

Minimum age is 12, though most jobs are open to persons over 16 years. Volunteers are asked to give a minimum of five days. Call Doris Indyke, ext. 4383.

...So Does Insect Hall

Know of anyone who wants to be a behind-the-scenes volunteer to help with collecting and reproducing insects and plants for Natural History's Insect Hall? The Hall will be open in August and the staff needs volunteers of high school age or older to help with library research and field work. Call Deborah Walker, ext. 4693.

AT THE HIRSHHORN—"Passion of Success and Vanity." The exhibit on the career of Hassan Shah who immigrated to America in 1906, is one of more than 200 paintings, sculptures, photographs and artifacts on display. The exhibit is included in "The Golden Door: Artist-Immigrants of America, 1876-1976", which opened May 20 at the Hirshhorn and Sculpture Garden. The collection in- cludes the work by 87 artist-immigrants who launched or continued their careers in the United States. Their biographies range from all parts of Europe to Canada, China, Egypt, Guyana, Japan, South Africa and Turkey. All of the works were done after each artist's arrival in this country.
Travel Office Role More Than Arrangements

When two tribes of American Indians arrived at the Phoenix airport a few years back, the Travel Office and its staff had to stay at opposite ends of the airport, refused to board the planes. The tribes were still at war.

Later that day, they all arrived in Washington—separate groups.

That's just one of the problems the Smithsonian Travel Services Office faces at this time every year.

"For this year's Festival," we expect to handle travel arrangements for about 6,000 people," said Mrs. Betty V. Strickler, chief of Travel Services. "There's a lot more to it than handing out airline tickets.

The four staff members and three temporary workers handle all travelers' flight arrangements from the time they leave home to the day they return.

For almost all foreign guests, these arrangements include a flight to Washington for a Folklore Festival performance and a three-week tour of the country before returning to their countries.

Since last summer, Mrs. Strickler's office has been working closely with the Division of Performing Arts on travel plans for Festival guests. Tours for the foreign travelers are arranged in advance by DPA field researchers and the travel office staff.

"This year," said Mrs. Strickler, "we have a teleticket machine in our office but that doesn't help us when airline schedules are changed or people miss their flights or lose their baggage," said Mrs. Strickler.

"Whenever possible, we try to make the tickets available at the individual's local airport or airline office but that, too, can get complicated.

One of the big problems of dealing with the Folklore Festival craftsmen and musicians is simply that they 'are experienced travelers,'" Mrs. Strickler added. "So, many of their first flight and their first trip to Washington.

Mrs. Strickler recalled a situation several years ago involving a couple who had flown into the Festival from a remote rural area.

They didn't have a phone and so all arrangements were made with the local sheriff who was at the mountain top to meet them. To about 10 minutes before take-off, a sheriff's deputy from Atlanta called to say the two musicians were not there.

Another call to the sheriff. When the sheriff arrived at their home, he found them sitting on the front porch. They had forgotten the date of their trip to the Smithsonian Festival.

So the travel office staff just hooked them on another flight and they arrived the next day—in time for their performance.

In addition to Festival travel arrangements, Mrs. Strickler, with the help of staff members Mark, Mrs. Ann Kruthoffer and Miss Judith Petroski, handle all the routine travel plans for Smithsonian employees: researchers, education specialists and administrative personnel.

The effectiveness of the Smithsonian Libraries: a study is now underway to improve the services which meet a wide range of needs for the staff and the public.

"The study was done at the request of Mr. Russell Pogue, Director of Libraries, who requested it for 'Nation of Nations' and had the dismantled barracks driven to the Smithsonian in a truck.

At the last section on the exhibition walkway, visitors see the effects of mass production and the consequent availability of consumption goods and instantaneous worldwide communications.

An operating pendulum machine shows the principle of mass production at work in the manufacture of common woodcased pencils. An automatic pencil hotstamping and tipping machine, built in 1975 by Wege Precision Machines, Inc., shows the final operations of "printing" and "tipping" in the production of pencils.

Designed for a normal output of 190 pencils per minute, the machine has been slowed to a rate of ten per minute for better visibility in the exhibit.

Under the heading of "Information," examples of communications: a working ham radio station, a cable, the Soviet and American teleprinters from the original "hotline," and the "first" typewriter to be called a typewriter made by Sholes and Glidden in Remington in 1874.

"Nations" (Continued from page 1) in the "Old Ways In A New Nation" section which includes a Spanish-style mill, a 31-foot windmill, a Chinese gate-leg table made in San Francisco for a Chinese immigrant family, an American wedding dress, and a Hack wagoner wagon built by Abbot, Downing Co., which sold for about $550 in 1860.

Work, politics, education, sports and similar activities are depicted in the third section. "Shared Experiences," by a U.S. Army barracks from Ft. Belvoir, Va., work tools and uniforms, the interior of an Italian-American Tenement from 1925, the baseball uniforms of Hank Aaron and Joe Garagiola, natural history papers, George M. Cohan's shoes and a voting machine of the 1930s used in Providence, R.I., are included.

One of the first shared experiences of the immigrants was attending the free public school classes: two classrooms, built in 1883 and attended by the many immigrant children of the Cleveland area was brought to the Smithsonian last summer by Charles Rowell, restoration specialist, and Eric Seip, a summer assistant.

Mr. Scheele, a native of Cleveland and former sixth grade teacher in the area, made the report of the field trip last year with official's of the Cleveland schools.

"I knew that many old schools in the Cleveland area were scheduled for demolition and education" and, under the proper circumstances, could become the "open-university" type of facility," said Mr. Ripley.

"There are opportunities for study and research for the study of Americans in museums. By supporting museums, we are helping ourselves to continue the learning that is going on all around us."

* * *

"Recent developments are suggesting that it is not too early to plan for a two-year study tour through Sicily and Southern Italy, returning to the United States just in time of the International Congress of Ancient Architecture and architectural historian and classical archaeologist, will give 15 lectures on location along the way from June 6 through June 28.

Dr. Porter Kier, Director of the Museum of Natural History, was honorary chairman of the weeklong Audubon Society Naturalists Foray and hosted the society's opening reception at MNH May 6.

Mrs. Betty Strickler, Assistant to the Director of Libraries, who hosted a conference on the International Numismatic Council's "Naval History" and American Maritime Museums. Dr. Linda Meese, host and also Vice President of the American Commission on Military History which hosted a conference on the International Committee's "Naval History and the Hydrography in Salvador, Bahia, Brazil, in the "naval history" area of Georgia.

Dr. Philip K. Lundeberg, Curator and Supervisor of the Division of Naval History, was a member of the steering committee of the Office of American Studies, delivered a paper entitled "A Study of Modern Warfare and Changing Perceptions: American Society" on a CAB 128 series called "The Transformation of American Society." Produced by Borgen with vacancies for consideration.

Dr. Pogue also discussed a paper entitled "Cold War Historians and the Occupation of Germany," which was delivered by Professor John Gimble of Humboldt State University. Dr. Pogue's presentation was made at a conference April 23-24 in Lexington, Va.

Dr. Joshua Taylor, NCFA director, lectured on "The Life and Times of American Art" May 10 at the University of California at Irvine.

Value of Skills File Studied by Personnel

The value of skills held by Smithsonian personnel are studied each year by the Office of Personnel Management through a questionnaire distributed by the Office of Personnel Management through a questionnaire.

The questionnaire, results of the survey, which will cover all secretaries, clerk-typists and clerk-secretaries, will be published in Focus in the fall/summer issue.

The Skills File, established in 1971 by the Personnel Management Office, is designed to capture the skills of employees interested in promotion in order to assist in the appointing of the Federal secretarial and clerical positions.

The employees' names are given to offices of the Department who have vacancies for consideration.

The file is kept by Personnel each time an employee is hired or promoted (six months or more) or permanent position.
SI Security: A 24-Hour Job

By Linda St. Thomas

The Smithsonian Institution welcomes more visitors each year than any museum in the world, and security is a primary concern.

The museums are open to the public seven days a week, 12 hours a day, 365 days a year, and the staff is there to keep the public safe.

But for the Smithsonian security force, it's a 24-hour a day, seven days a week, with extra forces working on the holiday weekends.

Director by Robert Burke, the Office of Protection Services becomes the largest and most important security force in the District of Columbia during the summer months, with seven companies of 50 to 65 officers covering the Mall buildings as well as the outgoing facilities in Washington, Virginia and Maryland.

"Actually, we have two separate forces here," explained Burke. "By day, in addition to protecting our collections, the guards help the visitors, giving directions, asking children not to run through exhibits and so forth.

"But every night, there is a dramatic shift in the character of our service. Once the guards get back to base, the buildings are now in people with authority may enter," he said. "We run a tight security system which is designed to protect the Smithsonian facilities."

Staffing for security forces under Protection Division Chief Jay Chambers include uniformed guards, plainclothes guards, detectives and investigators as well as an office support staff.

The newest force members are six police-trained German shepherds. The canine squad is trained to handle the worst case of thefts, with the following duties:

- Patrolling areas of the Smithsonian, directing security, inventory and display of our collections,
- Assembling plans for the security force at the new buildings,
- Working with the Department of Public Safety and the Park Police,
- Investigating complaints of the guards are considered personnel in from the museums in Washington, DC.

"The average age of a guard is about 23 to 27 years old, according to Mr. Burke, "and the force is mainly made up of people between the ages of 17 and 25."".

Presently, the Smithsonian has a contract with ADT for alarm systems controlled by a central station in Washington, DC.

Training sessions for guards are held continuously throughout the year. Their courses run two-week periods, including supervision, training sessions, guard training, first aid, visitor assistance, crowd control.

Two full-time training officers, both former guards, have been on the job for the last three and a half years. They train and instruct almost all sessions at the Smithsonian.

"Training is one of our most important functions and it requires us to bring up personnel in the new museums," said Mr. Burke. "Later, the training sessions are also used to keep the guards updated on the latest developments in security issues."

NASS STAFFERS PLUS ONE CONQUER OLD BAG - For relaxation and enjoyment, our staff turn to their own "galaxies" to escape the routine of their jobs.

The Smithsonian's revision of the 1876 Centennial celebration was a new photographer's dream, with horse-drawn carriages, flying pigeons, a military band and participants in period costumes.

The N Y Times carried a page one photo of Secretary Ripley and Chief Justice Burger wearing top hats, plus an inside article and photos of the Centennial celebration.

The Washington Star showed a giant photo of Secretary Ripley, who has some nice words in April Forgey had some nice words in April Forgey's article titled "Bells, bells, but no tinkle. Imitation "galaxies to best the one we may be,"

Elsewhere in the news with the Smithsonian:

The Air & Space Museum is "enjoying" considerable attention as its opening nears. A wire service story praising the excellent facilities for blind and handicapped visitors has appeared in dozens of papers nationwide.

The Star carried an evocative piece about the work of aviation analyst Keith Ferris on a NASM mural of the B-17 Thunder Bird during a World War II bombing mission. Ferris researched the project right down to the details of the plane's crew members and the target of that mission.

The Dayton (Ohio) Journal Herald/quoteretired airline pilot Joe Toth, who spent a year restoring a 1927 biplane for NASM, as saying, "It was a full year of hard work and I wouldn't do it again for $500."

The year-long study of a typical suburban lawn's ecosystem by Dr. John H. Falk, Associate Director for educational programs at the Chesapeake Bay Center for Environmental Studies, drew the attention of the N Y Times, which reported Dr. Falk's finding that the lawn produced almost three times as much energy as was exerted in caring for it.

The Cincinnati Post & Times-Star reported that two of the last of thousands of signs advertising King Edward Cigars, which once dotted the nation's roadways, have been accepted by the Museum of History & Technology.

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Folk Festival

(Continued from page 1)

were working with traditional folk material that was not being offered by any other institution. It was the art of the people. We knew they would respond but we could not have predicted how Washington would take the festival to its heart.”

“The image of the Festival that most people retain,” said Mr. Rinder, “comes from the early years. The Appalachian fiddler, the blacksmith, the Texas barbecue.”

But, he added, “We have broken new ground which folklore scholars and festivals have barely, if ever, explored—family and children’s folkways, nascent approaches to occupational, ethnic, Black and Native American traditions and styles of presentation.”

Programs of music, food, dance and crafts organized into seven theme areas will bring together a mind-boggling variety and range of people. Consider the musical instruments. Tom Vennum, Festival ethnomusicologist ticked off a list that includes an African gojje, Polish bagpipe, Irish solfatar, Finnish kantele, and a hardanger fiddle. Vennum, togetherness and range of tradition.”

The shopping list for goods to be donated in advance is probably worth a book all by itself, said Barry Groom, who, with Ruth Jordan, sought many of the following items:

- Six hundred cow buffalo for the barbecue the week of July 4; 300 wagon wheels for the Children’s area; 150 gallons of cooking oil for food demonstrations; 1,400 pounds of penny nials; two tons of rice; 7,000 wooden clothespins; six bushels of pipe cleaners; 100 dozen glass marbles and 25 gallons of glue in small containers.

- The Regional American crafts will be featured, as will industrial crafts in the Working Americans area. Children will demonstrate their crafts in the Children’s area, and traditional skills and crafts will be featured in the Native American area.

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