"Good-bye sounds like the end of the world to me
Even though I know you're coming back again.
Don't you worry 'bout me baby while you're away
I'll be thinking of you each and every day.
And I'm gonna wait right here 'til I see you again.
Gonna count the hours 'til I see you again,
my very special friend..."

Gladys Knight and The Pips
Motown Records

Until They All Come Home
by Ricardo T. Williams and Jo Ann Webb

In one way or another, we were all touched by the war. Although many of the men and women who fought in the Persian Gulf were strangers to us, we "embraced" them with open arms as we sat in our living rooms watching their return. We shed tears of joy as these "strangers" feet touched home on American soil. Regardless of race, creed or color, they are our heroes—America's sons and daughters.

Although the fighting is officially over, the war has left its scars. No one remains unchanged by war. Many families have begun to welcome home their loved ones while others anxiously await. Here, at the Smithsonian, we await the return of many of our 21 colleagues and friends who began deployment as early as August 1990. The question must be asked: Is the Smithsonian prepared for their return?

The Smithsonian is currently reviewing its policies concerning employees who were deployed to the Gulf. The Institution is making a conscious effort to ensure that the transition from the battle ground to the work place is as smooth as possible.

(See "Home" on page 2)

Highlights:

- Steven C. Newsome, Anacostia's Director Page 3
- Ken Young, Kinard's Corner Page 4
- Bookshelf Page 4
- An Interview with Margaret Santiago Page 5
- Jubilee Cobbler Page 5
"Home" from page 1

In a memorandum to heads of bureaus and offices, dated Aug. 31, 1990, then Acting Director of Personnel Barry Pierce described procedures each organization should follow in the event any of its employees were called to active duty. He also outlined specific benefits available to employees deployed in the Gulf.

According to Pierce's memo, the Smithsonian plans to absorb the total costs of health insurance, as well as life insurance (up to 12 months) for employees in the Gulf who are on Leave Without Pay status. If the life insurance coverage is terminated after 12 months in a nonpay status, the employee has a 31-day grace period to convert to a private policy.

In addition, an employee who is placed on LWOP while performing active duty is entitled to return to the position he or she left, or to an equivalent job. The employee must, however, apply for restoration rights within 90 days from the time of his or her release from active duty. An employee with restoration rights is protected from furloughs.

"Upon restoration, an employee generally is entitled to be treated as though he or she never left..." Pierce writes in his memorandum. "This means that the employee must be considered for career ladder promotions, and the time spent in the military will count for seniority, within grade increases, merit increases, probation and career tenure..."  

If an employee is on LWOP while performing active duty, he or she continues to be covered by the retirement systems—Civil Service Retirement System and Federal Employees Retirement System. If the employee on LWOP dies or is killed while on duty, death benefits will still be paid. In addition, if an employee is medically prescribed as "disabled" to return to his or her civilian job and he or she has at least five years in CSRS or 18 months in FERS, the employee is entitled to disability benefits from his or her retirement system.

Smart Money

"Soldiers' and Sailors' Civil Relief Act"
by Freida Austin

The Soldiers' and Sailors' Civil Relief Act is a federal statute that allows military personnel to pay lower interest on some loans and limits a creditor's remedies in forcing loan repayment while the individual is on active duty.

This Act was adopted as early as 1940 and was last amended in 1972. However, some ambiguity still exist. Actually, the Act itself is unclear on a number of practical questions so you would do well to contact your financial institution or credit union.

The Office of Legislative, Regulatory and Governmental Affairs can assist you. Call (202) 682-4200 or contact your credit union for more information.

For employees who are participants in the Thrift Savings Plan, if all leave has been exhausted (both annual and sick) and the employee is on LWOP, the Smithsonian does not contribute its portion to the plan.

Pierce also encouraged employees to take advantage of the Smithsonian's Employee Assistance Program, which offers counseling to families of persons in the Gulf. "The service is free. All one needs to do is schedule an appointment," says Verdine "Dee" Frederick, EAP manager.

The EAP Office is located in the Arts and Industries Building, Room 1239. Appointments can be made by calling (202) 357-3099.

A support group was also formed in February for employees who had family members in the Persian Gulf. The group was organized through the collaborative efforts of the SAAA Human Resource Committee, the Smithsonian Office of Human Resources, and the Office of Employee Assistance Program.

"The support group was designed to give the participants a forum to share information about the war, a place where they could exchange stories about their loved ones in the Persian Gulf," says Montrose "Monty" Cones.

"As a result of the first meeting," explains Cones, "we developed a network. We plan to keep in contact with each other until all of our family members are home. Contact is made by telephone on a regular basis and will continue to do so, until everyone's back."

These are only a few of the many issues with which employees returning to work have been faced or will encounter. For additional questions and concerns, employees are encouraged to contact their personnel specialist or the Benefits office.

The Smithsonian salutes its 21 brave men and women (19 Federal and 2 Trust) who were called to active duty. "...And I'm gonna wait right here 'til I see you again. Gonna count the hours 'til I see you again..." Catherine Tecoski, George Grey, Johnnie Burnett, Darryl Williams, Melvin Jones, William Wells, Ronnie Dickens, Michael Stuart, Karl Jefferson, Robert Lane, Henry Mewborn, Lorraine Ramsdell, Joseph Johnson, Sheila Smith, Larry Hawkins, Page Walter, Debra Talbott, Bobbie Harvey, Enrique Caboga, Carlton Smith, and Ann Haas, and....

Free electronic mail message to remaining troops...all you need is a pc, or terminal and modem to send E-mail. Call (202) 357-3644.
New Anacostia Museum Director

by Johnnie Douthis

Steven Cameron Newsome, the new director of the Anacostia Museum, feels that it is important for all Smithsonian employees to embrace and lend support to the Anacostia Museum. Newsome declared that SI personnel can begin their alliance with the museum by participating as a volunteer for the June 22nd, Juneteenth Day celebration. (Juneteenth Day, a national holiday in Texas, is observed to recall when the slaves of that state were informed that slavery had been abolished.)

This will be one of the museum's "signature" events Newsome says. Others will be the Kwanzaa celebration and the annual anniversary date of the museum—an observance to be called Jubilee.

Realizing that the museum has to continue to serve more than the Anacostia, Newsome says, "It's important to do outreach in order to attract a cross section of people, thereby providing a dynamic way to experience African American culture." His plans for the museum to relate to the city and the region call for collaborating with museums and cultural centers in the region.

This attitude of collaboration will also extend to other Smithsonian museums, according to Newsome. "Ties to the museums on the Mall will be strengthened," he says. "It would be good to see two-part exhibitions, linking the Mall museums and the Anacostia Museum. By working with current Smithsonian African American efforts, we must all come together to articulate the African American presence at the Smithsonian."

Realizing the importance of getting young people involved, Newsome has numerous plans for youth programs. He wants to create a documentation project—probably photography—whereby youngsters will take photographs of their surroundings and their activities under the tutelage of local black photographers for display at various locations in the city.

Newsome feels that museums must use resources from various levels of the community. "This city is filled with people who carry historical events in their heads," Newsome adds. "They are not scholars, but are valuable resources who should be used in the development of exhibitions."

The museum's new mission will focus on research, collections and exhibitions that examine the upper south: the Carolinas, Washington, D.C., Virginia and Maryland. The new director has thought of a number of future exhibitions. Newsome is interested in shows on such subjects as domestic workers, the Gullah people, Go Go music, (a D.C. originated sound) and the African American press.

Newsome has high praises for previous acting co-directors, James Mayo and Sharon Reinckens who have been instrumental in his two-month learning process before taking the helm as director.

The exhibition for the summer will be "Kaleidoscope: African American Photography in Washington, D.C."
Opening June 22nd as part of the Juneteenth celebration, the show consists of more than 90 photographs. The exhibit is curated by Marcia Battle, assistant curator at the Museum of American Art and will be on view until September 29th.
Kinard's Korner

Many Smithsonian staff members have heard colleagues mention 1111 North Capitol Street; seen it listed in office directories; and have passed it en route to work. Yet, very few have actually been to the location, or even know what goes on in the enormous, white warehouse stamped with the Smithsonian crest. Little do they know that this building houses the Office of Exhibits Central, the birthplace of many Smithsonian exhibitions and workshop for master artist and designer Kenneth Young.

Young, a native of Louisville, Ky., has been a member of the Smithsonian family for more than 22 years. "I was here before the Office of Exhibits Central was created," Young says. "That was back in 1974."

OEC is made up of many components—shops specializing in design, editing, graphics and silk-screen, plastics, cabinet making and models. Of these components, Young says the model shop is most unique.

"A shop like this does not exist anywhere else in the Smithsonian. We are capable of building models of all sorts of things—from models of airplanes to reproductions of animals."

Young came to the Smithsonian after attending Indiana University and the University of Louisville where he earned his undergraduate degree in design, humanities and painting. He also taught high school art in his hometown.

His first experience in museum work was obtained at his alma mater in Louisville where he served as assistant curator of the university's collection from 1961 to 1964. Young then came to Washington, D.C. in 1967. He joined the Smithsonian as an exhibit designer for the National Museum of American History.

At American History, he designed several large-scale exhibitions, which received much acclaim. One of the biggest and most important in his career was a centennial exhibition on Mohandas Gandhi, which took him to India.

In 1976, Young became the assistant chief of design at the newly established OEC. In that same year, Young was promoted to senior designer. He currently works with a 48-member team of artists, artisans and engineers and has served as one of OEC's acting assistant directors.

Over the years, Young notes, the function of OEC has changed. "At the creation of OEC, which was started as a basic service organization, we worked across the institution and constructed Smithsonian Institution Traveling Exhibition Service exhibits," Young says.

They were mainly panel exhibitions that went into boxes and were not seen in Washington. But in recent years, we have been involved in more specialized projects such as the 'Moscow Treasures and Traditions' exhibition, the Experimental Gallery and the 'Folklife Festival,' which we do every year." Young says working with the Smithsonian has given him many opportunities to study his trade abroad. He has traveled to Egypt, England, France, Germany, India, Italy, and Panama doing field research for the museum. He was invited by the U.S. Information Agency as a visiting scholar in the Egyptian Museum in Cairo for two years. This past July, he was invited to the National Museum in Gambia, Africa, to confer with the Peace Corps [exhibitors] on an exhibition.

In addition to his work with OEC, Young is a well established artist, with showings in the Corcoran Gallery of Art, Gallery K and the National Museum of American Art's Lincoln Gallery. You can also espay his work abroad. Many pieces are owned by private collectors.

When asked what he feels is the most gratifying aspect of his work with the Smithsonian and OEC, Young smiles and says, "Everything I've just said! It's so good to see that, with the number of culturally diverse things that are happening in and around the Institution, we are getting the opportunity to employ some of the ideas that were restrained for a number of years, due to the political situation or climate. As both an exhibit designer and an artist, it is exciting to be able to implement these ideas. I'm having a good time!"

The Book Shelf


* For your reading pleasure, the Library of Congress Manuscript Division now holds papers of the first three presidents of Tuskegee Institute in Alabama, which document the history of African American education.
An Interview with Margaret Santiago

by Kira Harris

When Margaret Santiago first entered the workforce in 1960 as a Smithsonian clerk-typist, little did she know that 30 years later she would retire as the first African American registrar of a major museum and the first registrar of the U.S. National Museum of Natural History.

After three years of clerical work, Santiago became an assistant supervisor of the Accession and Specimen Control Unit in the Office of the Registrar at what was then known as the National Museum. After an additional three years, she was promoted to the supervisor’s position, but she met with opposition along the way. “The promotion to supervisor occurred after a tremendous confrontation with what I know today as racism,” Santiago says. “I was denied an interview and was told that there were others who had applied for the position with resumes that were more impressive than mine.”

The next step toward her ultimate goal of becoming a Smithsonian registrar was the registrar technician position, but Santiago knew that there would be obstacles.

“I knew this promotion would be difficult to obtain because it would unlock the door to professional grade levels,” Santiago adds. “There were those who did not want to see me reach that level. So, I needed to investigate the academic steps that I needed to prepare myself for the job.”

"The Smithsonian is a lovely place to work, and the struggle provided me with the challenge and the opportunity to further my education.”

—Margaret Santiago

After meeting with the assigned personnel specialists and the director of personnel, Santiago enrolled in computer literacy training even after she was told that the classes were too advanced for a person her age. Determined to achieve her goal, she passed with high marks and obtained the desired promotion.

Finally, in 1977, Santiago was appointed to her historical position and gained institution-wide respect. Her advice to other employees, who incur similar prejudicial treatment is to “know your rights.”

“When there’s a bright, African American on the scene that shows growth possibilities, they are likely to suffer greatly from these types of injustices,” Santiago says. “But I feel if you read the agency manual and know what regulations concern you and your job, you will succeed. You also need to establish your own career ladder with realistic steps.”

Santiago says that her overall experience at the Smithsonian was positive, but she still sees the need for change. “The Smithsonian is a lovely place to work, and the struggle provided me with the challenge and the opportunity to further my education,” Santiago says. “I enjoyed my employment, but I didn’t enjoy the discriminatory practices I experienced at the institution. What I went through then, minorities and minority supporters, are still experiencing today. However, it’s always best to turn those negatives into positives and, with that attitude, you will always come out on top!”

Sizzle!!

Jubilee Peach Cobbler

Crust:

1 cup flour
2 Tbsp. cold water
1/4 cup oil

Blend flour with oil. Add water, tossing to mix. Press dough together and roll out to 1/8 inch thick, to fit an 8x8 square pan.

Filling:

1-11b. 13- ounce can sliced peaches (drained) 1/4 tsp. nutmeg
3/4 cup sugar 1/2 stick margarine 1 whole clove
2 Tbsp. cornstarch 1 Tbsp. vanilla 1/4 cup corn oil

Drain peaches, saving the syrup. Measure sugar, cornstarch, nutmeg and clove into saucepan. Slowly stir in peach syrup. Add margarine. Cook and stir until mixture comes to a boil and thickens. Remove clove with a spoon. Add peaches and vanilla, then bring to a boil. Pour into the 8x8 pan. Place crust on top and prick several places. Seal edges. Bake at 450 degrees until crust browns (about 12 to 15 minutes). Serve warm. Makes 6 servings.

Calories: 292
Calendar of Events

AFRICAN ART:
The museum's courtyard is the setting for a concert by folk musician Bob Clayton and his colleagues who play songs from and about the western United States. June 23, at 2 p.m.

AMERICAN HISTORY:
The concerts of the Smithsonian Jazz Masterworks Orchestra continue with music of Bennie Moten, Duke Ellington and Benny Goodman. June 21, 3 p.m. and 5 p.m.; June 22, 8 p.m.

ANACOSTIA:
"Juneteenth Day" A state holiday in Texas, "Juneteenth Day" is observed to recall when the slaves of that state were informed that the Emancipation Proclamation had freed them from slavery. The Museum's celebration will include arts and crafts demonstrations, performances and athletic competitions, June 22, 11:00 a.m. to 6 p.m.

ARTS & INDUSTRIES BUILDING/Experimental Gallery:
Weekend "Walk-in tours" of the Experimental Gallery by gallery explainer, Kimberly Ratley.

"Brazil Via New York Oxygen Share," an installation exhibition which is an urgent plea for attention to the rapidly disappearing Amazonian Forest. Through July 7.

June 3 through July 7, "Crossroads/Footprints/Dreamkeeper," a video installation which explores the parallels and convergence of aesthetics and symbols. Visitors will see repetition of ritual, a door into the sanctum of experience and memory, with internal logic of a dream path, or an improvised jazz solo.

COOPER-HEWITT:
The thirteenth Annual Museum Mile Festival on Tuesday, June 11th from 6 to 9 p.m. Featured in the Garden will be "Musical Celebration by Youth," directed by trumpet player and composer Jalalu-Kalvert Neslon. Also performing will be the African Drum Ensemble, Steel Drum Ensemble, and Percussion Ensemble from the Dunlevey-Milband Children's Aid Society in Harlem; and the Youth Samba Band from the lower-east-side, directed by Ellen Cava-Haag.

FESTIVAL OF AMERICAN FOLKLIFE:
The Smithsonian's 25th annual Festival of American Folklife takes place June 28-July 1 & July 4-7, from 11 a.m. to 5:30 p.m. on the Mall. Dance parties will be held each evening (except July 4) from 5:30 to 7 p.m. The four main programs for this year's festival are: "Family Farming in the Heartland," "Land in Native American Cultures," "Forest, Field and Sea: Folklife in Indonesia," and "The Roots of Rhythm and Blues: The Robert Johnson Era."

HIRSHHORN:

MUSEUM OF NATURAL HISTORY:
"Festival of Indonesia" activities include walk-on tours of the exhibition. "Beyond the Java Sea: Art of Indonesia's Outer Islands." 1:30 p.m. daily, except Monday during May and June.

AMERICAN HISTORY:
The concerts of the Smithsonian Jazz Masterworks Orchestra continue with the music of Bennie Moten, Duke Ellington and Benny Goodman. June 21, 3 p.m. and 5 p.m.; June 22, 8 p.m., Carmichael Auditorium.

RESIDENT ASSOCIATE PROGRAM:
"The Music of Eubie Blake" will be performed by the Peabody Ragtime Ensemble of Baltimore as a tribute to one of the greatest African American composers of all time. June 9, 7 p.m. $15. Call (202) 357-3030.

PORTRAIT GALLERY:
A'Lelia Bundles, great-great-granddaughter of Madam C.J. Walker, will discuss Walker's entry into the beauty products business and sign copies of biography of Walker. A film, "Two Dollars and a Dream" will be shown. June 27, 7:30 p.m. Call (202) 357-2729 for reservations.

NATIONAL ZOO:
Beginning June 22 and continuing through August 25, the Zoo will sponsor activities for young and old—including street theater, quiz games and demonstrations. Call (202) 673-4717.

Other Notes . . .

- SF-171 Preparation Class — June 21, in the Director's Conference Room, Hirshhorn Museum.
- AAA EEO Session — July 18 at noon (brown bag lunch) in the Ripley Center, Room 3034.

The Prophet is a quarterly publication made possible in part by the generous contribution of the Office of Public Service; typesetting and design are by Jordan Ross Brown; and the logo design is by Pearlne Waldrop.

Prophet - The chief spokesperson of a movement or cause

Editorial Board:
Ricardo T. Williams, Chief Editor
Freida Austin, Managing Editor
Michael Barnes
Carole Broadus
Delores Brown
Johnnie Douthis
Helen Holley
Michael Syphax
Jo Ann Webb
Cassandra Williams

The Prophet Page 6 Spring 1991