

# '1876' Opens In Grand Style

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 Ripley for a ceremonious opening which would have pleased President Grant who opened the original Centennial Exhibition in Philadelphia exactly 100 years earlier.

As a trumpeter signaled news of the guests' approach, tourists and Smithsonian staffers, some in Victorian costume, lined Jefferson Drive under a cloudless sky to watch the five horse-drawn carriages with their distinguished guests parade past the Castle. The carriages halted before the platform erected in front of the red-brick A & I Building.

Following a short concert of music from

the Centennial era, the United States Army Band accompanied the National Presbyterian Church Choir and spectators in the National Anthem.

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

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 entryway of the building, hundreds of white pigeons were released to mark the occasion.

Continuing tradition, Chancellor Burger, Secretary Ripley 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.



Chancellor Burger and Secretary Ripley

(SI Photo by Richard Hofmeister)

## FOLK FESTIVAL HOURS

11 a.m. to 5 p.m.

Wednesday through Sunday

June 16 — Sept. 6

# THE SMITHSONIAN TORCH

No. 76-5

Smithsonian Institution, Washington, D.C.

June 1976

## LONG RANGE

### WEATHER FORECAST:

Bright and Sunny

(We Hope!)

# 2 MAJOR SHOWS SET TO GO

## Thousands In 'Folk Fest' For Summer

By Susanne Roschwalb

The summerlong Festival of American Folklife, opening June 16, will make the historic film epics of Cecil B. DeMille look like summer stock theater.

The Division of Performing Arts has assembled a "cast" that includes more than 5,000 performers from 33 foreign countries, 75 unions and organizations, 116 Native American Tribal groups and every region of the country.

In addition, some 20,000 children from 32 schools, and countless Scout units, camps, recreation centers and clubs will participate.

About 600 craftspeople, musicians, cooks and dancers will be featured during each of 12 weeks in what is certainly the largest cultural event of its kind ever staged.

In the Festival offices, 100 people have been planning the event since last year.

James Morris, Director of the Division of Performing Arts and producer of the Festival, was asked if he knew what he was setting in motion ten years ago when he and Festival Director Ralph Rinzler staged the first three-day event with 50 performers.

"Yes and no," he replied. "We knew we

(Continued on page 8)



Visitors join performers in Festival folk dance.

## MHT Show: A Kaleidoscope Of Americana

By Linda St. Thomas

A New England colonial kitchen, a classroom built in 1883, an Ellis Island bench, 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. Scheele 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 deerskin 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 delfware, 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

(Continued on page 6)

## Neon Signs Flash Word Of Ethnic Food Styles

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 pulsating writing, a unique middle class America movement in advertising that will, in the next 20 years, have been replaced by plastics and fluorescent lights and will vanish completely from the American scene.

In probably one of the most unique museum hunts in history, Marzio set out to collect neon signs that reflected ethnic food advertisements. To him, these signs graphically illustrated a transfer of food styles from one country to another: pizza, chow mein, sukiyaki, lox and bagels.

Today, 32 brilliant neon signs from cities throughout the United States make up a segment of "Nation of Nations."

"These signs, some of them extraordinarily beautiful, symbolize to me the transfer of ethnic food from one group to another like no other device could do," Marzio explained.

"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'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 the 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."



## Two Receive Langley Medal



(SI Photo by Richard Farrar)

Participants in the presentation ceremony of the Langley Gold Medal for Aerodromics included (from left) Michael Collins, Director of the National Air 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 Aerodromics 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. Burger, 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 accepted for his father.

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 Wernher von Braun.

The medal is named for Samuel Pierpont

Langley, the third Secretary of the Smithsonian and a trained astrophysicist 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 Loening amphibian 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 1968.

## 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 30.

"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.

Paul N. 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 Sir 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.

Other Smithsonian officials participating in the meeting are William Fitzhugh, Chairman, Anthropology Department, Museum of Natural History; Harry Hart, Chief of Exhibits, MNH; 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 C. Taylor, Director, National Collection of Fine Arts and William B. Walker, Librarian, NCFA and National Portrait Gallery.

Meeting topics include "A European View of American Museums," "Professional Standards and Ethics," "Collecting for the 21st Century," "Museums and the Federal

Government," "Where Are the Women Museum Directors?" "Education Theories Applied to Museums," "The Handicapped and Museums," "Hands-on Museums," and "Where's the Money Coming From and Where's It Going?"

The AAM is the professional organization of United States museums and museum workers. More than 1,300 institutions, representing all disciplines and sizes of museums throughout the country, are members. The more than 4,000 individual members represent all professions within 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. This year, SI museums will take time out to thank the 935 docents who guide our visitors through the collections.

Receptions, picnic lunches and special tours have been held or are planned to honor the volunteers, and a special certificate in red, white and blue with the Smithsonian Bicentennial logo will be presented to each docent this year.

The Museum of Natural History held its Docent Appreciation Day May 12.

Some 300 docents each received the special Bicentennial certificate, and those with the program for two years received basic service pins. Those with the program five years received pins with sapphire chips. The MNH record-holder is Glenn Chase who has been a docent for nine years.

The National Museum of History and Technology honored its weekday docents May 17 and its weekend docents May 23 in Carmichael Auditorium.

This year's ceremony was a special one for MHT since Abby Holtz of Washington is 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 Abert and Deeks Shryock, 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 106 participants, received pins for two years of service. HMSG docents also viewed a sculpture exhibition at the National Academy of Science where a reception was held for them.

The National Portrait Gallery showed its appreciation to the 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 NPG docents have been with the Gallery since it opened in 1968.

The 68 docents from the National Collection of Fine Arts will be 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 Apter, Kitty Coiner, Ruth Oviatt, Loretta Rosenthal and Lorraine Carren.

The Air and Space Museum will hold a reception June 22 for all NASM volunteers which 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.

## SI Presented Bust of Smithson

By Kathy Rowan

Paul E. Garber, Historian Emeritus of the National Air and Space Museum, presented a bust of James Smithson to the Smithsonian in a ceremony in the SI Lounge on May 13.

In the ceremony, sponsored by the Board of Regents and the Office of the Secretary, Secretary Ripley introduced Mr. Garber, who presented the bust of the founder of the Smithsonian.

Mr. Garber commissioned Felix de Weldon, creator of the Iwo Jima Memorial, to sculpt the Smithson 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 SI Building.

In his introduction, Secretary Ripley characterized Mr. Garber as "a remarkably thoughtful man," saying, "Mr. Garber's generous gift, like that of James Smithson, is deeply 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 gives the Smithson 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. J. Lawrence Angel, Curator of Physical Anthropology, examined the skull and determined Smithson'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 1920 as a "preparator" 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 Senior Historian.

He now holds the honorary lifetime titles of Historian Emeritus and Ramsey Fellow, and continues to work at the Smithsonian largely on a voluntary basis.



(SI Photo by Richard Farrar)

### SMITHSONIAN TORCH June 1976

Published for Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, Gerald Lipson, Interim Editor; Kathryn Lindeman, Assistant.



## SI Transfers Hillwood to Foundation

Secretary Ripley and Mrs. Augustus Riggs IV, president of the Marjorie Merriweather Post Foundation of D. C., 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 matter by both parties and approval of the decision by the Board of Regents.

The 25-acre estate in northwest Washington was given to the Smithsonian subject to the provisions of the will of Mrs. Post who, over the years, had assembled one of the finest 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 close and continuing consultation with officers of the Post Foundation, reflects the impact of inflation on the estimated cost of maintaining and operating Hillwood.

"After the most careful study and with the benefit of advice from outside consultants, we have most regretfully had to face up to the economic reality that the funds available simply will not permit the Smithsonian to operate Hillwood as a public museum," the Secretary said.

Mrs. Post's will established a \$10 million trust fund, the income from which was intended to meet the expenses for 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 secure 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 relations with the family of Mrs. Post and the directors of the Post Foundation and to providing such assistance as we can in this laudable project."

Mrs. Riggs, Mrs. Leon Barzin and Mrs. Clifford Robertson, all daughters of Mrs. Post, joined in expressing the hope that the Hillwood Museum could be opened to the public before the end of the year.

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 there until her death in 1973.

Mrs. Post's will directed 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's will also provided that: "In the event the Smithsonian shall decline 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 thereupon become the property of The Marjorie Merriweather Post Foundation of D. C."

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

The late Mrs. Post, widely known for her philanthropic and cultural activities, was a director-emeritus of General Foods Corporation when she died September 12, 1973. Her father, Charles Post, was founder of the Postum Cereal Co. in Battle Creek, Michigan.

Secretary Ripley and Mrs. Riggs, in a joint statement, stressed that they believe Hillwood is a significant national cultural landmark and that steps to preserve it must be undertaken. Mr. Ripley assured Mrs. Riggs that the expertise of the Smithsonian's staff would be available in preparing plans and policies for Hillwood.

## Nancy Hanks Gets SI Medal

The Smithsonian Institution has presented its highest award, the Smithsonian Medal, 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 Americans."

Miss Hanks received the gold Smithsonian Medal at a dinner meeting of the Board of Regents on Monday, May 10.

The medal, which has been presented twice previously, is awarded in recognition of outstanding contributions to art, science, history, education and technology.

As chairman of the Endowment, Miss Hanks has encouraged cooperation between the cultural community and public institutions; used small grants to stimulate new activities and promote private funding in areas of painting, sculpture, symphony orchestra, dance, opera, photography, drama and literature, and launched an examination of the existing procedures for employing artists, architects and designers for federal service.

For 13 years prior to her appointment as chairman of the National Endowment for the Arts in 1969, Miss Hanks was a Rockefeller Brothers Fund project coordinator for major studies, including the "Performing Arts: Problems and Prospects" report. She also served as president of the Associated Councils of the Arts from 1967 to 1969.



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 Photo by Richard Hofmeister)

The Smithsonian Medal has previously been awarded to Howard Lord Florey, 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."

"Your greatest accomplishment 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.

## Skylit Cafeteria, Shop To Open In West Court

By Johnnie Douthis

You'll be able to eat in a skylit cafeteria, buy catnip and spearmint, or take an Associates class in the new West Court facility in the Museum of Natural History.

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

"We are delighted to see this facility opening in our Museum," said Museum of Natural History Director Dr. Porter Kier. "We've been looking forward to having an

employee dining area where our staff can have a pleasant luncheon 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 inaugurating an innovative new museum feature—a Naturalist's Center, where amateur naturalists can come and see and handle specimens of all kinds serving as a bridge between the exhibits 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 russet-carpeted restaurant, the Associates' Court. Buffet luncheons will be served in a room with a 60-foot stained glass mural of swirling autumn leaves.

The Associates' Court will be furnished with cushioned spindle-back arm chairs, oak tables, and natural linen yarn wall coverings. Lighting for this area may be subdued or bright from a series of warmly lit coves, dotted with decorative incandescent spheres.

A paneled 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 of 150 seats from the Associates' of 250 seats.

The new structure will also contain a lounge for Associates. With an entrance carpeted in a primitive, figured pattern, walls in this area will display museum pieces.

Classrooms for Resident Associate evening and weekend classes are located adjacent to the staff dining room. During the day these rooms will be used for Museum weekday school orientation tours. The floors in this area are covered in a durable green carpet suitable for accommodating large groups of young people. Workrooms are equipped with folding furniture, recessed screens, storage and display shelves.

The top level of the building, entered from the rotunda of the Museum of Natural History, houses the public dining area and museum shop. A tiled patio filled with plants 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, and herbs 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 presently 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 Natural History Building is an important step in our continuing program of upgrading all of our museum shop facilities,"

Richard Griesel, Business Manager of the Smithsonian, said, "The expanded and newly designed museum shop in the Natural History Building is an important step in our continuing program of upgrading all of our museum shop facilities."

Marriott Corporation will operate all of the food facilities in the courtyard addition. The company made a substantial investment in the decoration, engineering, and architecture of the building. Becker and Becker of New Canaan, Conn., were the architects.

### New Appointments

## Jameson Acting Assistant Secretary for Administration

Secretary Ripley has appointed Assistant Treasurer John F. Jameson to be Acting Assistant Secretary for Administration.

In announcing the appointment, Secretary Ripley said that, "In establishing this position within the central administration of the Institution, it is my hope that we will be able to provide a continuation of the planning and services required so that the Smithsonian will be able to respond to its opportunities, as well as fulfill its many responsibilities."

Mr. Jameson joined the Smithsonian in April, 1958, as an archivist, moving to the staff of the Office of Management Analysis in July, 1960.

In July, 1967, he became Director of the Office of Programming and Budget, and was appointed Assistant Treasurer in August, 1974.

That same year, Mr. Jameson was awarded the Secretary's Exceptional Service Gold Medal for his distinguished service to the Smithsonian.

A graduate of George Washington University, where he received a B.A. degree in 1953, Mr. Jameson is married and has two children.

Mr. Ripley also announced the appointment of Dr. Edward DeVaughn Belton as Smithsonian Medical Officer. A 1958 graduate of the Howard University School of Medicine, Dr. Belton comes to the Institution after 11 years with the

Food and Drug Administration, including three and one-half years as Director of the Division of Cardiovascular-Renal Drugs.

As Chief of the new Health Services Division in the Office of Protection Services, Dr. Belton will develop a comprehensive program of occupational health services for

the SI staff.

In other personnel actions, Jerome A. Conlon is the new Building Manager for the Museum of Natural History. Conlon joined the old Buildings Management Department in 1972 and moved to MNH in 1974 as assistant building manager. A native of Peoria, Ill., he is a graduate of Illinois State University.

Elsewhere \* at MNH, Dr. Donald R. Davis has been appointed chairman of the Entomology Department, and Dr. Dieter C. Wasshausen is the new chairman in the Botany Department.

Dr. Davis succeeds Dr. Paul D. Hurd in the entomology post. While Dr. Wasshausen follows Dr. Edward S. Ayensu as botany chairman.

Dr. Davis, a native of Oklahoma, with a doctorate from Cornell, joined MNH as a moth specialist in 1961. Dr. Wasshausen, a native of Germany who came to the U.S. at the age of 11, joined the botany department in 1969. He holds a Ph.D. from George Washington University.



Mr. Conlon



Dr. Davis



Dr. Wasshausen



Dr. Belton



## Need a Tintype? Check A & I Shop

If you've just run out of lettuce juice soap, or you need a new pair of Levi's (the 1873 kind with rivets and button fronts), then hike 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 replicas 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 engines, yarngoods, cucumber cologne, delft jewelry, hand-made quilts, Centennial scarves, brass lamps, and maple syrup and vanilla bottled in stoneware containers.

At the Smith & Sun Tintype Gallery in the shop, you can have your "photograph" taken in front of an authentic 19th century photographer's backdrop. Period costumes are provided, in case you forgot your own.

The old tintype pictures, which were introduced in this country in the mid-1850s, used a light-sensitive solution coated on a thin sheet of iron with a black-varnish surface.

For the modern version of tintype, Smithsonian photographers use aluminum sheets coated with a gelatin emulsion. The total exposure time is 20 seconds and the pictures, mounted in oval cards, are ready in about 20 minutes.

Photographers 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 at a new exhibition on solar energy and energy conservation.

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

It is a joint venture of Project Concern, a Washington-based women's group dedicated to ecological preservation, and the Energy Research and Development Administration (ERDA). The Federal Energy Agency and the Department of Housing and Urban Development also contributed to the exhibit.



"AMERICA AS ART"—An oil on canvas, "Country Life" by Ernst Georg Fischer, is a part of the American Cousin 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 and sculpture, examines how American art has identified with the changing concepts and ideals associated with the United States over the past 300 years. The size of the exhibition requires three closing dates: through September 12, October 3 and November 7. The canvas, on loan by Maryland Historical Society, was a gift of Ruth Katz Strouse.

# June at the Smith

**4** NATURAL HISTORY FILM: *Whales, Dolphins and Men*. Details of the dangers to the survival of these creatures and the necessity for man to protect them. 12 noon. Baird Auditorium, Natural History Museum. FREE.

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

**7** THEATRE CHAMBER PLAYERS: Works by Strauss, Brahms, Bartok and Schafer, performed by artists Bryn-Julson, Carmirelli, Fleisher, Kang, Koston, Mertz, Montgomery, Sheldon, and E. Walters. Final concert of the season. 8:30 p.m. Baird Auditorium, Natural 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.

**8** NMHT TUESDAY FILM: *The Inheritance*. America's immigrants and the rise of the labor movement. Included is a panorama of an America largely forgotten. 1:00 p.m. Carmichael Auditorium, History and Technology Building. FREE. Shown in conjunction with the recently opened exhibition, *Nation of Nations*.

CREATIVE SCREEN: *Downtowns for People* — pedestrian malls of America and Europe; *Skyscraper* — the construction of a New York skyscraper showing workers, engineers and the adjacent city life; *Boomsville* — transformation of virgin land into a frantic, congested "boomsville," shown through silent cartoon animation. Scheduled in conjunction with the current exhibition. *Signs of Life: Symbols in the American City*. Complete showings 11 a.m., noon and 1 p.m. The Renwick Gallery. FREE.

ILLUSTRATED LECTURE: *A Smithsonian Scientist in the People's Republic of China*. Speaker: Dr. Edward S. Avensu, Chairman, Department of Botany. Based on his visit to China in 1975, Dr. Avensu offers personal observations on the peoples and spirit of modern China — education, lifestyle, scientific development and cultural patterns. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

**9** FREE FILM THEATRE: *The Inheritance*. For description of film, see June 8. 12:30 p.m. 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 6000 objects, prints and photographs. Objects owned or made by famous men and women along with everyday tools and utensils used by the common man show the contributions to America of all walks of life. *People for a New Nation* — Prehistory, the American Revolution and 18th century American life. *Old Ways in a New Nation* — growth and diversity of population and technology and how the old survived in the new country. *Shared Experiences* — how the average American was shaped in the post-Civil War century. *Nation Among Nations* — 20th century technology and the outward thrust of American culture. Highlights include: Sports and entertainment sections with historic film footage. Film of the Model T Assembly line. Working ham radio station and short wave reception from around the world and samples of historic messages. Ethnic neon food signs. Significant national features such as George Washington's mess kit and uniform. Museum of History and Technology.

**10** FREE FILM THEATRE: *The Inheritance*. See June 8. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**11** NATURAL HISTORY FILM: *Ancient Games and Greek Myths II* — recreation of the original games at Delphi, featuring Rafer Johnson. Well-known stories are presented through animation. 12 noon. Baird Auditorium, Natural History Museum. FREE.

PERFORMANCE/DISCUSSION: Two-part program. *John Brown's Body*. Opening night performance of the 1976 version of one of the first great narrative presentations. 8 p.m. Concert Hall, Kennedy Center. On June 14th, Director John Houseman and drama critic Richard Coe will discuss the play and its relationship to the development of contemporary American theatre before and since. A reception follows. \$18.50.\*

**12** ADVENTURE THEATRE FOR CHILDREN: *Tailblazers*. A new look at American history presented through an old-fashioned town meeting, complete with folk singing and Indian dancing. Audience participates in a case between Buffalo, Horse and Beaver to decide who has contributed most to the development of the United States. 2 p.m. Carmichael Auditorium, History and Technology Building. \$2.50.\*

**14** ILLUSTRATED LECTURE: *The Eye of Thomas Jefferson*. Speaker: Ross Watson, Museum Curator, National Gallery of Art, and curator of the Gallery's Bicentennial exhibition currently on display. 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, as well as his involvement in science, archeology, natural history, antiquities, and city planning. 8 p.m. Carmichael Auditorium, History and Technology Building. \$3.\*

**15** EXHIBITION: Lunar Geology Hall. Several moon rocks are displayed along with dioramas, films, pictures and a large moon globe that show what the rocks reveal about the first 1½ billion years of the history of the solar system and the development of our own planet. Museum of Natural History.

KIN AND COMMUNITIES: THE PEOPLING OF AMERICA. Series of workshops prepared by the Smithsonian Office of Symposia and Seminars and chaired by Dr. Margaret Mead.

*The Family, the Nation, and the World*. Speaker: Dr. Margaret Mead. 11 a.m. St. John's Church, Lafayette Square. FREE.

You Can Be Your Own Family Historian. A panel discussion on developing personal family histories, chaired by Dr. Allan J. Lichtman, Assistant Professor of History, American University. Participants include archivists, sociologists, and historians. 2-4:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

Family Policy Forum. A discussion on the needs of family policy; what public and private initiatives 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 filmed discussion of family matters. 7:30-10 p.m. Baird Auditorium, Natural History Building. FREE.

Nouveaux Regards sur un Vieux Livre: *L'enfant et la vie familiale sous l'Ancien Régime*. Speaker: Professor Philippe Aries, French historian and author, and Fellow, Woodrow Wilson International Center for Scholars. Prof. Aries examines the status of families in modern civilization. Lecture will be in French and illustrated with slides. 3-4:30 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

**16** FESTIVAL OF AMERICAN FOLKLIFE: *Old Ways in the New World* — Israel and Romania. *Regional America* — Northeast. Horse pull at 2 p.m. daily, loggers show 12 noon and 4 p.m. *Native Americans* — Iroquois Confederacy. *African Diaspora* — Ghana, Jamaica. *Working Americans* — Glassmakers, machinists, horseshoers, metal workers. Highlights: New England Bean Hole Bake; Pennsylvania Dutch Apple Butter Boil; Traditional Jewish Harvest Celebration. FREE.

### \*RESIDENT ASSOCIATES PROGRAM

\*Sponsored by the Resident Associate Program of the Smithsonian. Discounts are available for 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.

## Hours

National Collection of Fine Arts; National Portrait Gallery; The Renwick Gallery — 10 a.m.-5:30 p.m.

Smithsonian Institution Building; The Freer Gallery of Art; Museum of History and Technology; Museum of Natural History; Hirshhorn Museum and Sculpture Garden; Arts and Industries Building — 10 a.m.-9 p.m.

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

National Zoo Buildings — 9 a.m.-6:30 p.m.

National Air and Space Museum — LOBBY ONLY. *Side-walk Superintendents* can now have a view of the Milestones of Flight Gallery and murals. Trained docents will be available to answer questions. 10 a.m.-5:30 p.m. daily except for construction demands. EXHIBIT AREAS WILL NOT OPEN UNTIL JULY 1.



# sonian Institution

**17** FREE FILM THEATRE: *The Festival of American Folklife*; and *Family Folklore* — home movies and how America observes and records its rites of passage. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

NATIVE AMERICAN FILM/VIDEO SERIES: Film and video work by, for, and about Native Americans. 3-4:30 p.m. Ecology Theatre, Natural History Building. Shown in conjunction with the Festival of American Folklife, FREE.

**18** NATURAL HISTORY FILM: *Baobab Tree* — the complex interdependence of life in and around an African baobab tree. 12 noon, Baird Auditorium, Natural History Building. FREE.

**22** NMHT TUESDAY FILM: *The Island Called Ellis* — The famous, as well as millions of anonymous, immigrants that passed through this thirty acre island. Described in the film is the physical and emotional ordeal of the immigrants as they entered into America. 1:00 p.m. Carmichael Auditorium, History and Technology Building. Shown in conjunction with the current exhibition, *A Nation of Nations*. FREE.

CREATIVE SCREEN: *Downtowns for People: Skyscraper; Boomsville*. Repeat of June 8 program. Complete showings 11 a.m., 12 noon, 1 p.m. The Renwick Gallery. FREE.

JAZZ CONCERT: *Crossing Point* — an unusual quartet that performs and composes music rooted in the jazz experience. Richard Reiter, flute and three saxophones; Bob Hallahan, piano; Dave Tusk, string bass and Scott Taylor, drums. The group members are entertainers as well as serious musicians and their program selections will depend on audience reaction. 8 p.m. The Renwick Gallery. FREE.

LECTURE/SCREENING: *Black Shadows on the Silver Screen*. A documentary on the history of *Race Films* — films made by blacks for and about blacks during the period when movies were 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 work of the independent filmmakers. 8 p.m. Carmichael Auditorium, History and Technology Building. Co-sponsored by the WWICS. \$4.\*

**23** 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*. Speaker: Dr. Paul Magdalino, Visiting Fellow, Center for Byzantine Studies, Dumbarton Oaks. The history of Thessalonica — the second city of the Byzantine Empire, is traced, surveying the development from its origins to the 14th century. Emphasis is placed on the 13th and 14th centuries, when Thessalonica rivaled Constantinople as an intellectual and artistic center. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

**23** FESTIVAL OF AMERICAN FOLKLIFE: *Old Ways in the New World* — Denmark, Norway, Iceland, Sweden, Finland. *Regional America* — Great Lakes. Birchbark canoe building, daily cattle demonstrations, dock building. Fiddler's Jamboree, 3 p.m. daily. *Native Americans* — Great Lakes region. *African Diaspora* — Ghana, Jamaica. *Working Americans* — Glassmakers, machinists, horseshoers, metal workers. Highlights: Swedish Midsommar Celebration; Glass Bottle Appraising; Bessie Jones teaching children's games. See also box this page. FREE.

## Radio Smithsonian

Radio Smithsonian, a program of music and conversation growing out of the Institution's many activities, is broadcast every Sunday on WGMS-AM (570) and FM (103.56) from 9-9:30 p.m. The program schedule for June:

June 6th — *America as Art*. American art as it has related to the nation's changing concepts and ideals, reflected in an exhibition at the National Collection of Fine Arts. *Music of America: The Native Americans, Part I.* First of three weekly segments featuring the Early Music Consort of London.

June 13th — *Wills of the Presidents*. An inside look at the passions and prejudices of U.S. Presidents, with Smithsonian curator Herbert Collins and David Weaver, professor of law, George Washington University. *Music of America: The Native Americans, Part II.* Early Music Consort of London.

June 20th — *The Golden Door*. Artist-immigrants of America: their impact on American art and America's impact on them. *Music of America: The Ragtime Era*. Some unique interpretations of ragtime, with the Early Music Consort of London.

June 27th — *A Nation of Nations*. The story of how the American people, representing many cultures and traditions, came together to form one nation. A new exhibition at the National Museum of History and Technology.

**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 Runs Him, speaks on Custer and the historic battle. Mr. Medicine Crow is historian and anthropologist for the Crow tribe. A reception follows along with a preview of the exhibition commemorating the 100th anniversary of Custer's Last Stand. A book on the battle by Thomas B. Marquis, physician to the Northern Cheyenne and Crow tribes and a man who knew many of the Indian participants has been republished and 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., 3-4:30 p.m. Ecology Theatre, Natural History Building. FREE. Scheduled in conjunction with the Festival of American Folklife. FREE.

**25** EXHIBITION: *Portrait Miniatures from Private Collections*. 125 miniature portraits most being shown publicly for the first time. National Collection of Fine Arts, through January 9, 1977.

EXHIBITION: *Keep the Last Bullet for Yourself: The Fight at Little Big Horn*. Commemorating the 100th anniversary of Custer's Last Stand. Drawings of the battle by an Indian participant are displayed along with Custer's last message, his buckskin coat, the battle flag, rifles, maps and photographs. A small show, commemorating the anniversary of Custer's Last Stand. The National Portrait Gallery.

NATURAL HISTORY FILM: *Anansi, the Spider; Tribal Dances of West Africa; and Africa Calls — Its Drums and Musical Instruments*. Three films about the myths, dance and music of Africa. 12 noon. Baird Auditorium, Natural History Museum. FREE.

**29** NMHT TUESDAY FILM: *Movin' On* — history of the railroad industry. 1:00 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**30** FREE FILM THEATRE: *Gravel Springs Fife and Drum* — the music performed by a small Mississippi group closely resembling traditional West African music; *Ray Lum, Mule Trader* — tales of the trade; *Two Black Churches* — 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. (This program will be repeated July 1.)

**30** FESTIVAL OF AMERICAN FOLKLIFE: *Old Ways in the New World* — France, Canada, Poland. *Regional America* — The South. Catfish fry, Cajun kitchen bands. *Native Americans* — The Five Civilized Tribes of the Southeast — Cherokee, Choctaw, Seminole, Creek, Chickasaw. *African Diaspora* — Benin, Haiti. *Working Americans* — workers who build our shelters including bricklayers, carpenters, structural ironworkers, plumbers and many others. A two-story structure will be built. Highlights: July 4 Sunday Supper. 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 10:30 and 11:15 a.m. and 1:30 p.m.; Monday-Friday and Sunday 10:30 and 1 p.m.

Foreign Language Tours are scheduled in advance (call 381-6135) for the following: French, Spanish, Italian, German, Japanese, Portuguese and Arabic.

National Collection of Fine Arts. Walk-in tours of the permanent and special exhibitions. Monday through Friday: 12 noon.

National Portrait Gallery. Walk-in tours of the permanent and special exhibitions. Daily between 10 a.m. and 3 p.m.

### Museum of History and Technology

Monday through Friday—Museum guides are stationed throughout the Museum to provide information on the exhibits and answer questions. 10 a.m.-2 p.m. daily. Saturday and Sunday—Highlight tours at 10:30 a.m., 12 noon, 1:30 and 3 p.m.

## Service Awards For 20 at MHT

Twenty employees at the National Museum of History & Technology received Career Service Emblems 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, Division of Ceramics & Glass; C. Malcolm Watkins, curator, Department of Cultural History; Rosemary S. Roberson, Office of the Director; Horace D. Randolph, Division of Photographic History and Sylvester A. Morton, 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 and Production; William K. Henson, Department of Science & 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; Sheila M. Alexander, Department of Industries; Andrew A. Kolarik, Department of Exhibits Design & Production; Fay Cannon, Division of Physical Sciences.

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

## Folk Fest Seeks Help...

Be a part of the 1976 Folklife 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 assistants, teachers of games, clerical workers and audio-visual experts.

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

## ...So Does Insect Hall

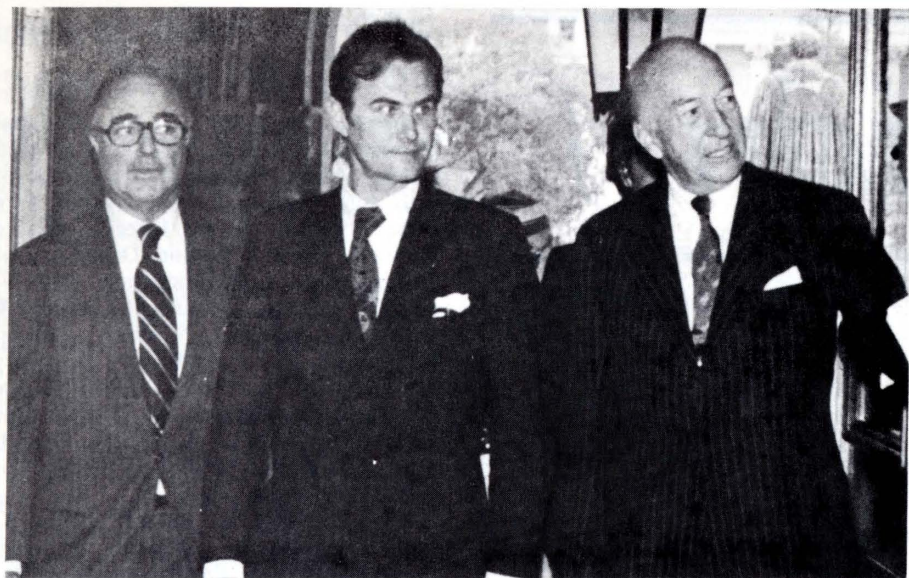
Know of anyone who wants to be a behind-the-scenes volunteer to help with collecting and rearing live insects and plants for Natural History's Insect Hall?

The hall will open in August and the staff needs volunteers of high school age or older to help with library research and field work. Call Deborah Waller, ext. 4039.



AT THE HIRSHHORN—"Passion of Sacco and Vanzetti" by Russian-born Ben Shahn who immigrated to America in 1906, is one of more than 200 paintings, sculptures, photographs and architectural models included in "The Golden Door: Artist-Immigrants of America, 1876-1976" which opened May 20 at the Hirshhorn Museum and Sculpture Garden. The collection includes work by 67 artist-immigrants who launched or continued their careers in the United States. Their birthplaces range from all parts of Europe to Canada, China, Egypt, Guyana, Japan, South Africa and Turkey. All of the works selected were done after each artist's arrival in this country.





**WWF REPRESENTATIVES MEET** — H.R.H. Prince Henrik of Denmark met with Secretary Ripley, Chairman of the World Wildlife Fund-U. S. Appeal, and other WWF-U. S. directors and staff in the Regents Room May 11. Prince Henrik is president of the WWF Danish division established in 1972. He reviewed the work of the World Wildlife Fund in Denmark and U. S. representatives presented various programs of the U. S. Appeal. Shown entering the castle are (from left) Francis L. Kellogg, President of the WWF-U. S. Appeal, Prince Henrik and Mr. Ripley.

(SI Photo by Richard Farrar)

## Travel Office Role More Than Tour Arrangements

When two tribes of American Indians arrived at the Phoenix airport a few years back en route to the Folklife Festival, they stayed at opposite ends of the airport, refusing to board the plane. The tribes were still at war.

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

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, "and there's a lot more to it than handing out airline tickets."

The four staff members and three temporary employees in the travel office handle all entertainers' 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 Folklife 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.

"To handle these airline arrangements, 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 confusing," she added.

One of the big problems of dealing with the Folklife Festival craftsmen and musicians is simply that they are "inexperienced travelers," Mrs. Strickler added. For many, this will be their first flight and their first trip to Washington.

Mrs. Strickler recalled a situation several years ago involving a couple who were to be flown into the Festival from a remote rural area of Georgia.

They did not have a phone and so all arrangements were made with the local sheriff who went up to the mountain to talk to them. About 10 minutes before take-off, a travel agent from the Atlanta airport 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 here just booked 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 her staff, Mrs. Rita Mark, Mrs. Ann Krafthofer and Miss Judith Petroski, handle all the routine travel plans for Smithsonian staff, fellowship students and researchers.

tion," said Mr. Scheele, "so we looked for the oldest building with the original equipment intact." The room they finally chose was located in Dunham Elementary School (room 201) and even contained the original radiators.

The Army barracks (complete with latrine) from Ft. Belvoir was built in 1940 and used until the Vietnam war. It was also scheduled for demolition when Don Kloster, Curator, Division of Military History, 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 pencilmaking machine shows the principle of mass production at work in the manufacture of common wood-cased pencils. An automatic pencil hotstamping and tipping machine, built in 1975 by Wego Precision Machines, Inc., Shelbyville, Tenn., performs 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.

The tour ends with examples of communications: a working ham radio station, a sample of the 1858 trans-Atlantic telegraph cable, the Soviet and American teleprinters from the original "hotline," and the "first" typewriter to be called a typewriter made by Sholes and Glidden for Remington in 1874.

### SI Newsmakers

## Secretary Looks Toward New Historic Milestone

The Bicentennial year is not half over, but Secretary Ripley already is looking ahead to another historic milestone, the anniversary of the discovery of America by Christopher Columbus.

In a speech prepared for delivery May 19 in Chicago, Mr. Ripley noted the outstanding success there of the 1893 World's Columbian Exposition, which marked the 400th anniversary of that event, and observed that Chicago would be an appropriate site for the 500th anniversary celebration 16 years hence.

Speaking to the Commercial Club of Chicago, the Secretary said the Smithsonian began planning its Bicentennial programs ten years ago, adding:

"Recent experience in preparing for the Nation's Bicentennial observance this year leads me to suggest that it is not too early to begin preliminary planning . . . for a 1992 Columbian Exposition."

He noted that the 1893 gala "added greatly to the fame and lustre of Chicago," and said a 1992 fair "could well turn out to be one of the greatest international spectacles of the century."

Mr. Ripley also told the gathering of Chicago-area civic and business leaders that the Nation's museums are sorely in need of the kind of support that corporations have been providing universities for years.

Noting that corporate assistance to campuses has "proved of great value in developing high educational standards," the Secretary asked whether corporations "aware of the cultural environment which is needed for their employees" should not "make an extra effort to support museums and similar community enterprises."

"The cultural life of a community has just as much meaning as education does, if not more, in maintaining the interest and happiness of business employees," Mr. Ripley said.

Beyond that, however, the Secretary noted, museums also are "increasingly playing a valuable part as adjuncts in higher

education" and, under the proper circumstances, could become the "open universities of the future."

Said Mr. Ripley: "There are opportunities for research and study for thousands of Americans in museums. By supporting museums, we are helping ourselves to continue the learning process throughout our lives."

\* \* \*

**Dr. Sami K. Hamarneh**, Historian of Pharmacy, Museum of History and Technology, delivered a paper on the 12th century physician-astrologer, I.A. Zarbi, at the First International Symposium on the History of Arabic Science, April 5-12. The symposium was held at the University of Aleppo in Syria.

**Dr. Richard H. Howland**, Special Assistant to the Secretary, leads 80 travelers on a study tour through Sicily and Southern Italy, returning to the United States just in time for July 4th celebrations. Dr. Howland, 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.

**Dr. Wilcomb E. Washburn**, Director of the Office of American Studies, delivered a paper entitled "Brazilian Hydrography at the Philadelphia Centennial of 1876" at the Second International Reunion of the History of the Art of Navigation and Hydrography in Salvador, Bahia, in Brazil, March 22-27.

**Dr. Philip K. Lundberg**, Curator and Supervisor of the Division of Naval History, was elected President of the Council of American Maritime Museums. Dr. Lundberg is also Vice President of the U.S. Commission on Military History which hosted a conference on the International Commission of Military History last year at MHT.

**Dr. John T. Schlebecker**, Curator in the Division of Agriculture and Mining, was elected to a two-year term at the Praesidium of the International Association of Agricultural Museums by the General Assembly of the International Congress of Agricultural Museums held in Reading, England.

**Mrs. Elvira Clain-Stefanelli**, Curator in the Division of Numismatics, was named Corresponding Member from the United States to the Instituto Bonaerense de Numismatica y Antiquedades.

**Dr. Forrest C. Pogue**, Director of the Dwight D. Eisenhower Institute for Historical Research in MHT, talks about "Modern Warfare and Changing Perceptions of American Security" on a CBS-TV series called "The Transformation of American Society." Produced by Bergen Community College, Paramus, N.J., the series airs at 6:30 a.m., Tuesdays, Thursdays and Saturdays.

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**, NCHA 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 effectiveness of the Smithsonian Skills File will be studied later this month in a questionnaire distributed by the Office of Personnel Administration and the Women's Council.

The results of the survey, which will cover all secretaries, clerk-typists and clerk-stenographers, will be published in *Torch* later this summer.

The Skills File, established in 1971 by the Personnel Office, contains the names and skills of employees interested in promotion or reassignment to private and Federal secretarial and clerical positions.

The employees' names are given to offices with vacancies for consideration.

The File is checked by Personnel each time an opening is announced for a temporary (six months or more) or permanent position.

## Survey Finds Many Uses For SI Libraries

Who uses the Smithsonian libraries? Are the collections adequate and up-to-date? Are the librarians on hand to answer questions and help find material?

These were some of the questions asked in a recent survey conducted by Dr. Elaine Sloan, Assistant to the Director of Libraries for Planning and Research.

The questionnaire was sent to more than 700 Smithsonian employees: researchers, curators, public service personnel, exhibit and education specialists and administrative personnel.

The average Smithsonian library-user relies on more than one SI library facility and looks for materials to keep up to date with developments in his or her field or to answer public queries, according to the survey's responses.

Most library users gave the SI libraries and staffs high marks, saying the collections are timely and adequate; the staff is patient and helpful to researchers.

The study also found that two-thirds of the users considered Smithsonian libraries generally excellent or at least satisfactory.

The study was done at the request of Russell Shank, Director of Libraries, who stated in the report, "My purpose was to determine as best we could the efficacy of our past decisions on the use of financial and other resources available for library service. I further wanted some insights that would guide us in setting priorities for future decisions."

The survey report stated that it may be possible, in the future, "to offer library services which meet a wider range of needs than are currently being met."

A study is now underway to improve library services and possibly add the machine-readable bibliographic data bases which were developed recently.

Members of the Libraries staff are also investigating ways to make the products of the system's own technical operations more useful. "For example, it may be possible to place in each major bureau library a complete list of all Smithsonian Institution Libraries holdings," the report concluded.

## '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 gypsy wedding dress, and a Hack passenger wagon built by Abbot, Downing Co., which sold for about \$550 in 1880.

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 home of 1925, the baseball uniforms of Hank Aaron and Joe Garagiola, naturalization papers, George M. Cohan's shoes and a voting machine of the 1930s used in Providence, R. I.

One of the first shared experiences of the immigrants was attending the free public schools. A classroom 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 intern.

Mr. Scheele, a native of Cleveland and former sixth grade teacher in the area, made the arrangements to remove the classroom last year with officials of the Cleveland school board.

"I knew that many old schools in the Cleveland area were scheduled for demoli-



# SI Security: A 24-Hour Job

By Linda St. Thomas

The Smithsonian Institution welcomes more visitors each year than Disneyland and Disney World combined.

The museums are open to the public seven to 11 hours a day, every day except Christmas.

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

Directed by Robert Burke, the Office of Protection Services becomes the second largest security force in the District of Columbia during the summer months, with seven companies of 50 to 85 officers covering the Mall buildings as well as the outlying facilities in Washington, Virginia and Maryland.

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

"But every night, there is a dramatic shift in the character of our service. Once the guards lock up the buildings, only those people with authorization may enter," he said. "We run a tight security system which is designed to protect the Smithsonian facilities."

The 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 squads work evening and night shifts, traveling to attics, back hallways, parking lots, warehouses and remote areas with their guards.

The dogs act not only as deterrents to potential purse-snatchers or thieves, they also have helped reduce the manpower demands, according to Mr. Burke. Two guards with two dogs can handle the patrol work of three guards at night.

The Smithsonian is now converting to an "in house" alarm monitoring system with a central communications center based in the Castle. When the new system is completed—sometime during this fiscal year—all stages of alarm protection, from the initial alarm until the officers leave the scene, will be handled by OPS.

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

Training sessions for guards are held continuously throughout the year. Their classes, which usually run in two-week periods, include supervisory training, basic guard training, first aid, visitor assistance, crowd control and weapons training.

Two full-time training officers, both former metropolitan police officers, handle almost all sessions at the Smithsonian.

"Training is one of our most important functions and it requires us to bring OPS personnel in from the museums in cycles," said Mr. Burke. "Later, the training accomplishments of the guards are considered when looking at their promotion potential."

The average age of a guard is about 23 to 27 years old, according to Mr. Burke, and there are presently 17 women on the force.

Mr. Chambers said, "Basically, our protection functions include security, safety, fire protection, technical alarm systems and health. We are also responsible for controlling crowds, conducting security surveys, making emergency plans, investigating crimes and violations of regulations within the area of the Smithsonian, directing security operations for visiting dignitaries, and protecting property on exhibit and in storage." To handle all this, OPS works regularly with police in Washington, Virginia and Maryland; the Park Police; the Secret Service; the FBI; US Customs officials, and military police.

"In preparation for the flood of Bicentennial tourists this summer, most guards have already had training in crowd control and additional temporary guards have been hired."

"The Smithsonian has been integrated into the overall police health and safety plan for the entire Mall area," Mr. Chambers added.

Mr. Burke pointed out that the protection of the Smithsonian and its collections is everyone's business.

"It includes the proper registration, storage, preparation, inventory and safe display of our collections," said Mr. Burke, "as well as the proper office security and accountability of money, personal belongings and small items that are attractive to thieves."

The staff is also responsible for securing and caring for tools and equipment and reporting unauthorized people in non-public areas to the nearest security officer, he added.

Mr. Burke said the major risks to our museums are fire, vandalism, accidental damage and theft.

"Our staff should be thoroughly familiar with the emergency plans and evacuation routes in their buildings," he added.

Mr. Burke closed by saying that a successful protection program "requires the continued coordinated effort of the entire staff supported by our protection forces."



**NASM STAFFERS PLUS ONE CONQUER OLD RAG** — For relaxation and enjoyment, this group of Smithsonians hike Old Rag Mountain on Skyline Drive. The hikers usually cover a loop trail of about 12 miles in a day. Participating in this trek, last March, the third since the initial hike in January, were NASM staffers (from left) Bill Good, museum technician; Jack Whitelaw, executive officer; Claudia Oakes, curatorial assistant with the Department of Aeronautics; Anne Adams, research assistant with the Center for Earth and Planetary Studies; Jerry Barbely, planetarium officer with the Presentations and Education Division and Lynne Murphy, staff assistant. Photographer for the climb was Eileen Hall, secretary in the Office of General Counsel.

## SI In The Media

### '1876' Draws Newsmen; Called Photog's Dream

By Johnnie Douthis

The Smithsonian's revival of the 1876 Centennial celebration was a news 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 photo of the Centennial exhibition.

The *Washington Star* showed a giant photo on page one that captured the Victorian mood, and *Star* feature writer John Sherwood called the exhibition, a "final, grand gesture" of "Victorian America."

The *Washington Post* carried two days of pictures and stories, with *Post* writer Sarah Booth Conroy saying, "It may well be the most popular and appropriate Bicentennial celebration in the country in this strange year when the mood of the country seems more in celebration of what we were than in expectation of what we may become."

\*\*\*

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 artist Keith Ferris on a giant NASM mural of the B-17 Thunder Bird during a World War II bombing mission. Ferris researched the project right down to the names of the crew members and the target of that mission.

The *Dayton (Ohio) Journal Herald* quotes retired 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 \$50,000."

... 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 roadsides, have been accepted by the Museum of History & Technology.

... *Washington Star* writer Benjamin Forgey had some nice words in April *Art News* for the National Collection of Fine Arts and Director Joshua Taylor, saying, "Every facet of the NCFA, including exhibitions, installation, conservation, acquisitions, education, publications and scholarship, reflects Taylor's cogent, forceful ideas about the true functions of museums."

... Bells, bells, but no tinkle. Imitation Liberty Bells fashioned of wheat, salt, sugar and tobacco for '1876' are the subjects of articles in newspapers across the country.

... A Bicentennial baby panda? The watch goes on, says the *Post*, which reported that *Channel 4* has been staking out the Panda cage at the National Zoo regularly from 6 to 7:30 a.m.

... And, the *Christian Science Monitor* says "Pandamania is still in Washington," with tourists still flocking to the panda cage, especially at feeding time.

... On the science side, the *Tucson (Ariz.) Citizen* covered Dr. David Challinor, Assistant Secretary for Science, when he recently told an Associates tour there that the new telescope to be built at the Mt. Hopkins Observatory should produce fewer distortions than its larger cousins because the instrument's weight is distributed over several surfaces, rather than just one.

... From the *Tampa (Fla.) Times* comes an article headlined "Jimmy Who?" Seems the Presidential hopeful for that name recently visited the Zoo, went right up to two kiddies and asked, "Know who I am?" Came the reply, "No, sir. We're just looking at the giraffes."

## 600 Associates Participate In Tucson Event

By James Cornell

More than 600 National Associates peered at planets, watched satellite tracking operations, chatted with astronomers and inspected construction of the world's most unusual telescope during a "Science at Smithsonian" weekend April 23 and 24 at the Mt. Hopkins Observatory in Tucson, Ariz.

Similar programs featuring Smithsonian officials and exhibits have been held in San Francisco; Dallas; Cleveland; Charlotte, North Carolina and Birmingham, Alabama, but the Tucson weekend was first to center around a Smithsonian scientific installation.

The Tucson program began with a light-hearted look at Smithsonian research by David Challinor, Assistant Secretary for Science, in a lecture, "Gastropods to Galaxies."

By the end of Dr. Challinor's talk, it was evident why Membership and Development Acting Director William Warner had introduced him as "our Alpha to Omega man, responsible for science from astrophysics to zirconography."

Mr. Warner confessed he didn't really know if the "z" category existed as a science, but he said "considering the Smithsonian's range of scientific interest, surely someone must be studying zircons."

Holding its annual meeting in Tucson at the same time, the National Board of the Associates participated in the visit to the observatory atop Mt. Hopkins some 35 miles south and 18 miles east of Tucson.

Most Associates drove their own cars up the 18 miles of twisting trail somewhat generously described by the Forest Service as a "single-lane fair-weather access road."

After touring the 7,600-foot level where most of the astronomical instruments are located, they proceeded to the 8,550-foot summit where the Multiple Mirror Telescope is under construction.

On Saturday the members learned about the mysterious nature of "black holes" from George B. Field, Director of the Harvard-Smithsonian Center for Astrophysics.

Multi-media shows and lectures were also given by Hopkins Research Director Trevor Weekes on gamma ray and x-ray astronomy. Also lecturing were Fred Chaffee, Steve Criswell, J. T. Williams, Kirk Gilman, Al Almazan and Chad Poland, all members of the Harvard-Smithsonian Center for Astrophysics.

\* \* \*

The dominant and unifying characteristic of all Smithsonian research is "the persistent drive to find what makes the world tick," David Challinor told 600 National Associates at the Tucson meeting.



Dr. Challinor

"It ranges," he said, "from 'galaxies to gastropods,'" and he described the new multiple mirror telescope as one example.

He said the new telescope's light-gathering capacity will be equal to the second-largest in the United States, when completed next year.

"Should it be as successful as we think it will be," he said, "it will set the stage for instruments at least twice as powerful as the biggest one in existence, possibly with the light-gathering capability of a 500-inch telescope."

Built at one-third the cost of an equivalent one-mirror telescope, the \$7 million telescope employs six 72-inch mirrors synchronized by computer.

### NASM Preview

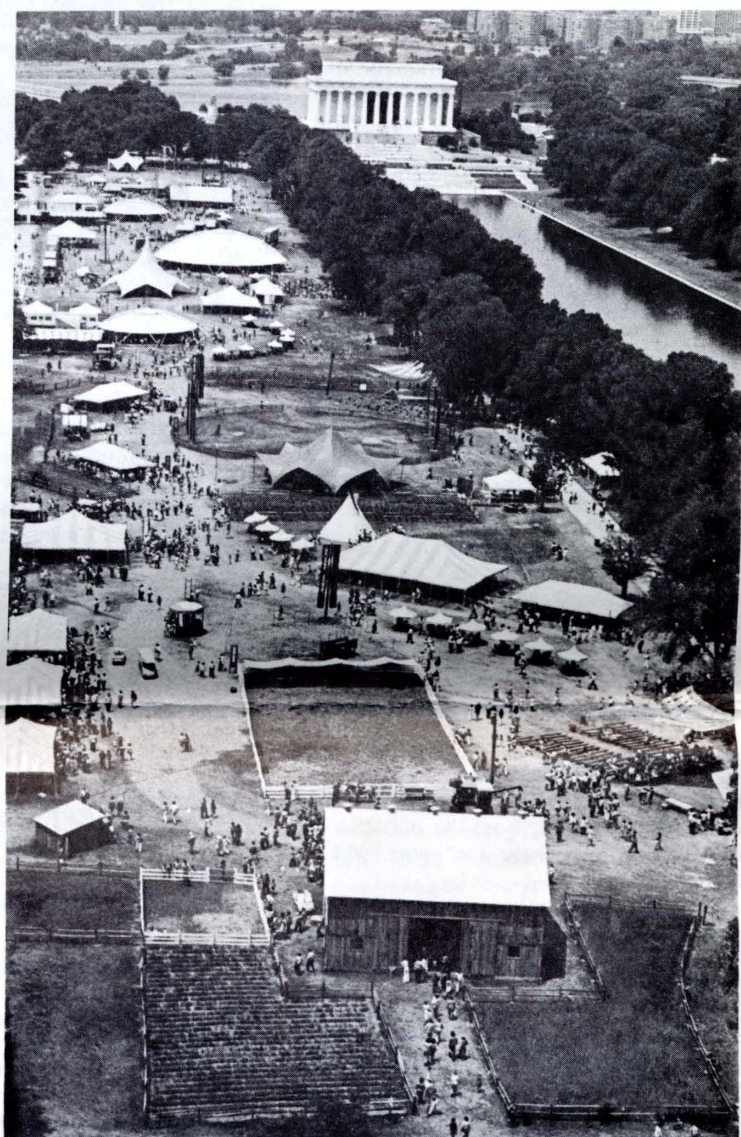
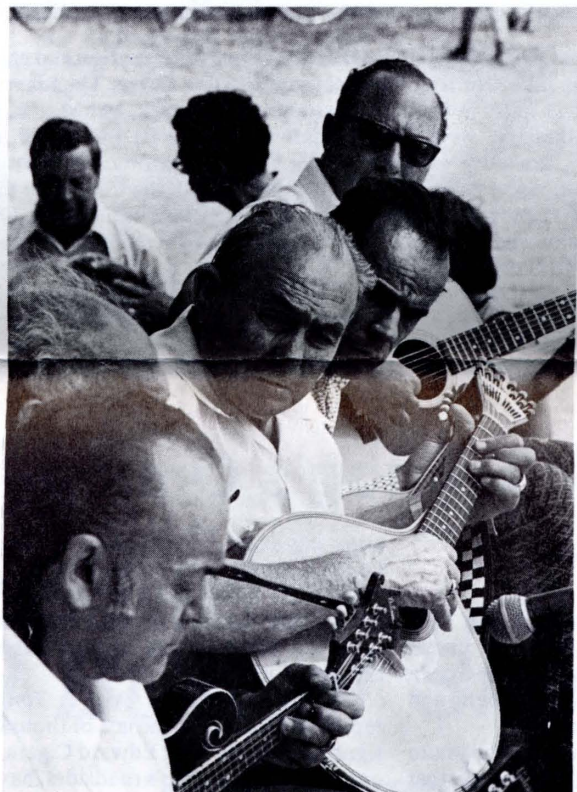
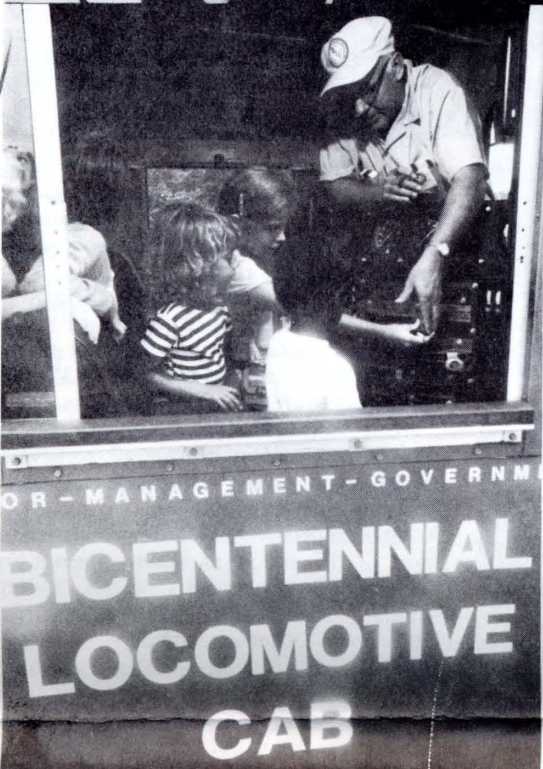
All Smithsonian employees and their families are invited to a preview of the National Air and Space Museum, Sunday, June 27, from noon to 4 p.m. The new NASM building, which will open to the public July 1, is located at 6th and Independence Avenue.

Employees attending the preview must present their identification at the NASM entrance.





## festival of american folklife



## 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. Rinzler, "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 gongbe, Polish bagpipe, Israeli shofar, Finnish Kantele, and a hardanger fiddle.

Shirley Cherkasky, coordinator for the Old Ways in the New World area, said one of her challenges was preparing for the Swiss musician who plays tree leaves.

Her problem — determining what kind of leaves, and having ready the right number.

Does he use fresh leaves for each perfor-

mance? Tune in on Week 11.

Consider the crafts. Folklorist Bernice Reagon working in the African Diaspora area has researched crafts from three continents that demonstrate the roots of Black culture and show the origins of tradition in Africa, links in the Caribbean and development among Black artisans in the U.S.

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.

"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 buffalos 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 nails; 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.

Dr. Robert Byington, Deputy Director for Administration, said the new Family Folklore program grew out of a talk he gave at the University of Pennsylvania on new ideas in folklore.

Steve Zeitlan, a doctoral candidate there, suggested home movies as the new American folk art.

The film he composed from excerpts of home movies contributed by people from around the country will be shown con-

tinuously at this year's Festival, along with a new film he did on traditions started by contemporary families.

Bess Hawes, Deputy Director for Presentation, said the summer ritual includes food because "food is probably one of the most vibrant and enduring examples of custom and tradition."

Gumbo, souvlaki, enchiladas, and mochi are just some of the special foods that will be part of the "great national family reunion" this summer.

Lucille Dawson, Native American area coordinator, said there will be salmon bakes, piki bread, buffalo barbecues, corn soup, fry bread and mint tea to sample and buy.

There also will be Scandinavian lefse and aebleskiver, French quiche and pate, Mexican enchiladas and tacos, Japanese teriyaki, colconnon and brown bread from Ireland, Greek spanakopita and loukoumades, as well as food specialties from Belgium, Hungary, Portugal, Israel, Egypt, Yugoslavia, Switzerland, India, and Austria.

Also available will be cooking tools from many of the countries, such as a shamoji (Japanese wooden paddle for serving rice), long-handled copper coffee pots from Greece, ceramic cooking vessels from Spain and pastry tools from Scandinavia, as well as spices from India, Pakistan and Egypt.

In the African Diaspora area, cooks from three continents will prepare variations of traditional Black foods. Area Coordinator Rosie Lee Hooks says her favorites are pigeon peas and rice and curried goat from the Caribbean.

Regional America will feature such foods

as Pennsylvania apple butter boil, New England bean hole bake, Gulf Coast and Cajun cooking from the South, camp cooking, and chili and tortilla making from the Southwest.

Coordinator Barbara LaPan Rahm says her continuous juggling act involves being true to traditional cooking forms, satisfying the public's need to see the culinary secrets and meeting health department regulations on foods for large crowds at outdoor facilities on hot days.

In the Working Americans area, Shirley Askew and her group will be presenting builders, printers, clothiers, and performing arts groups, plus workers from various segments of the food industry who will demonstrate the culture that grows around "Workers Who Feed Us."

These will include bakers, farm workers, meat cutters and butchers and retail clerks.

And, the search for "workers who sing" turned up some lobstermen who do.

Festival services manager Betty Beuck is working to bring back those colorful and popular food vendors at the Festival, the Arabbers from Baltimore.

Production Manager B.C. May and his crew have been setting up the Festival since April 1. Responsible for the exhibits, they work closely with Doug Lindsay and the National Park Service in preparing the site.

According to DPA Deputy Director Richard Lusher, the site has been designed to accommodate 100,000 people comfortably each day. "If the 17 million people estimated to come to Washington this summer arrive at reasonable intervals, we will be fine."