"1876' Opens In Grand Style
By Anna Reed
The Smithsonian Institution opened "1876: A Centennial Exhibition" amid pomp and circumstance on June 16, declaring the dawn of the Victorian era and the beginning of the American scene.

The Division of Performing Arts, a neon sign division of the Smithsonian Institution, was asked if he knew what he was doing when he 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 the 12 weeks in what is certainly the largest cultural event of its kind ever staged. 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 30 performers.

"Yes, and no," he replied. "We knew we had in mind a multi-media film theater 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. Schreier of the Division of Political History, Department of Applied Arts, worked on this project for five years, collecting about 3,000 new acquisitions which are being shown for the first time.

The visitor walks through four exhibit sections, beginning with "People For A New Nation" which traces the incoming peoples from 22,000 B.C. to the European colonists of the 18th century. This collection, coordinated by C. Malcolm Watkins, senior curator in the Department of Cultural History, includes a colonial kitchen from an Everett, Mass., house built about 1695, a silver christening cup made by Paul Revere for fellow silversmith Edward Winslow and the desk on which Thomas Jefferson drafted the Declaration of Independence, as well as objects representing many ethnic cultures. One of the earliest examples of African culture in this country is represented by an African-style drum made of American cedar and deer skin by a Virginia slave.

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

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

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

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 ghostly restaurant.

Marzio is it 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 museums in history, Marzio sets out to collect neon signs that reflected ethnic food advertising, signs that graphically illustrated a transfer of food style from one country to another: pizza, chop suey, sashimi, bistro 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," 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 could speak Italian, "and that was the only time I cante 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 gives 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."

LONG RANGE WEATHER FORECAST:
Bright and Sunny
(We Hope!)

By Linda St. Thomas
A New England colonial kitchen, a classroom built in 1883, an Elia Island beach, a 1932 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.

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Two Receive Langley Medal

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

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

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

The awards were presented by Chief Justice Warren E. 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 Werner 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 flying machines modelled from anthropoid s and the design of the strutter molecule.

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 strutter airplane." 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 Art 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 300 distinguished authorities scheduled to deliver addresses and participate in panels and workshops.

R. J. 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 Vecht Noble, president of the AAM, and Mr. Perrot.

Following Secretary Ripley's welcome, an address by Dr. John Pope Henneny, 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 special, 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 National History; Harry Hart, Chief of Exhibits; MNR; Philip Leslie, Registrar; Edith May, Museum Specialist, Political History, Museum of History and Technology; Robert Orgain, Director, Conservation Analytical Laboratory; Theodore Reed, Director, National Zoo; Janet W. Solinger, Director, Resident Associate Program; Joshua H. Hecks, Director, National Collections of Fine Arts and William B. Walker, Librarian, NCFA and National Portrait Gallery.


The AAM is the professional organization of United States museums and museum workers. More than 1,200 institutions, representing all disciplines and sizes of museums throughout the country, are members. The more than 4,000 individual members represent all professions in the museum community, as well as trustees and volunteers.

Special Occasions Honor Docsents

By Kathryn Lindemann

The number of Smithsonian docsents 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 throughout the year to honor the volunteers, and a special certificate in blue and white with the Smithsonian Bicentennial logo will be presented each docent.

The Museum of Natural History held its Docent Appreciation Day May 12. Some 202 docents were honored the special Bicentennial certificate, and those with the program five years received sapphires pins. Those with the program ten years were presented with diamond chips. The commemorative medallions, which include a design of a pioneer 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 docents," Ashley Holtz of Washington said. "It was 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, Carl Abert and Deeker Shryock, have nine-years' service.

Docsents 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' service. HMSG docents also received a sculpture exhibition at the National Academy of Sciences, where a reception was held for them.

The National Portrait Gallery showed its appreciation to its 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 certified certificates at their final meeting on school year on June 8. Twenty-five will receive a certificate with a gold seal for two years' service; seven will receive pins with sapphires for five years' service. Certificates will be presented to each docent including five with nine years' service: Jo Apt, Kitty Cinner, Ruth Ovvet, Loretta Rosenthal and Lorraine Curren.

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

SMITHSONIAN TORCH

June 1976

Published by the Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, Gerald Smirh is son, Interim Editor; Kathryn Lindemann, Assistant.
Nancy Hanks Gets S! Medal

The Smithsonian Institution has presented its highest award, the Medal of Freedom, 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 communities and institutions; used small grants to stimulate new activities and promote private funding in the fields of painting, sculpture, dance, opera, photography, cinema and literature, and launched the formation 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 coordinator for major arts, including the "Performing Arts: Problems and Prospects" program. She also was president of the Associated Councils of the Arts from 1967 to 1969.

In announcing the appointment, Secretary 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.

"This is the most careful study and with the benefit of advice from outside consultants, we have most regretfully had to face up to the economic realities which 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 is intended to cover the costs of maintaining and operation of Hillwood as a public museum.

Charles Blitzer, Assistant Secretary for History and Art, noted that it costs about $471,000 a year to operate, repair 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 collaboration with Mrs. Post and the directors of the Post Foundation and to preserving this estate as we can in this laudable project."

Mrs. Riggs, Mrs. Leon Barzin and Mrs. Clifford Riggs, two of Mrs. Post's children, have said they are delighted to see this facility transferred to the Post Foundation and maintained as a museum. They promised to continue the tradition of community service which Mrs. Post established in her lifetime.

Under the terms of an Agreement of December 1968, title to Hillwood was transferred to the Smithsonian through a trust established by Mrs. Post and the directors of the Post Foundation and to persons "who in our judgment are the most competent to carry on the work in relation to the Post estate, but as a museum, operating costs would jump to at least $700,000 a year."

Mrs. Post's will also provided that: "In the event that the trust fund is unable 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 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 philanthropy to many cultural activities and director-emeritus of General Foods Corporation, died at the age of 82, in 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 landmark and that steps to preserve it must be undertaken. Secretary Ripley assured Miss Hanks that the Ripley family's staff would be available in preparing plans and policies for Hillwood.

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Skylit Cafeteria, Shop To Open In West Court

By Johnnie Douthit

You'll be able to eat in a skylit cafeteria, buy coffee and a pretzel, or take a seat in the North Court at the National Museum of Natural History. Scheduled to open this month, the three-story, 45,000 foot addition will house an expanded and newly designed cafeteria and new museum shop, called a Naturalist Center, which will sell gifts and provide a facility in the Museum of Natural History.

"We are delighted to see this facility as part of the Smithson­ian, " said Natural History Director Dr. Porter Kirn. "We've been looking forward to having an employee dining area where our staff can have a pleasant lunchroom and get together and exchange ideas. We are also happy to have a dining area for our visitors so that they will spend more time in the Museum."

"Our new museum shop will have one of the finest natural history book stores in the country and next September we are inaugurating an informal new museum feature—a Naturalist's Center, where amateur naturalists can come and see and handle specimens of all kinds serving as a place where they can share their expertise with the public in cultural programs for all Americans."

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In the citation accompanying the medal, Miss Hanks was lauded for "a rare talent for raising riches for the arts in America from both public and private resources." The citation added, "as a generalist, she may well be that you have demonstrated that patronage of the arts is a legitimate, necessary and continuing function of the federal establishment,"

The Smithson­ian 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 1964, 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.

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NATURAL HISTORY FILM: Whales, Dolphins and Men. Details of the dangers to the survival of these creatures and the steps being taken to protect them. 12 noon. Baird Auditorium, Natural History Museum. FREE.

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

THEATRE CHAMBER PLAYERS: Works by Strauss, Brahms, Bartok and Schaefer, performed by artists Bryn-Juliet, Farewell, Arrieule, Kissin, Moylan, Montgomery, Sheldon, and E. Walters. Final concert of the season. 8 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.

NMHT TUESDAY FILM: The Inheritance. America's immigrants and the rise of the labor movement. Included is a panorama of America largely forgotten. 1:00 p.m. Cardmich Audiotheater, History and Technology Building. FREE.

CREATIVE SCREEN: Downstairs for People — pedestrian malls of America and Europe; Skyscraper — the construction of a New York skyscraper showing workers, engineers and the adjacent city life; Boomville — transformation of virgin land into a frantic, congested "boomtown"; Show Me — the invention and automation of the American City. Complete showings 11 a.m., 1 p.m. and 7 p.m. Renwick Gallery. FREE.

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

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 everyday tools and utensils used by the common man, showing how the contributions to America of all walks of life. 10 a.m. — 4 p.m. Smithsonian Institution Building. FREE.

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Service Awards
For 20 at MHT

Twent y employees at the National Museum of History & Technology received Career Service Awards in recognition of their long Federal service. Awards were presented April 29 by Director Brooke Hindle to: Marie E. Brunori, Department of Exhibits Design & Production; Paul V. Gardner, curator, Division of Ceramics & Glass; C. Malcolm Watkins, curator, Division of Textiles & Clothing; Lynn E. Stover, program manager, Division of Art & Industry; and S. Roberson, office the the Director; Horace D. Randolph, Division of Photographic History and Architectural History; and Department of Exhibits Design & Production for 30 years of service.

For 25 years of service: Philip K. Lundeberg, curator, Division of Naval History; James A. Pip, Division of Exhibits Design & Production; William K. Hennessey, Office 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; Rebecca D. Alexander, Division of Industries; Andrew A. Kola, Department of Exhibits Design & Production; and Faye Cannon, Division of Physical Sciences.

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

Folk Fest Seek Help...

Be a part of the 1976 Folk Festival. Smithsonian employees and their families are asked to volunteer their services (and talents) to the Festival. Wednesdays through Sundays, June 16 to September 6.

Volunteers are needed for all aspects of the Festival, including performers, artists, and craftspeople. Volunteers are asked to give a minimum of five days. Call Doris Indeyke, ext. 4383.

...So Does Insect Hall

Know of anyone who wants to be a behind-the-scenes volunteer to help with collecting and reducing insect pests 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 Walter, ext. 4039.

Museum Tours

Walk-in Tours

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

Museum of Natural History:Highlights—Saturday: 10 a.m. and 11 a.m.; Monday–Friday: 10 a.m. and 11 a.m.

Foreign Language Tours are scheduled in advance (call 381-6385) 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
Most of the Smithsonian Institution museums guides are stationed throughout the Museum to provide information on the exhibits and answer questions. 10 a.m.-1 p.m. daily.

Saturday and Sunday: Highlight tours at 10 a.m., 12 noon, 1:30 and 3 p.m.

Radio Smithsonian

Radio Smithsonian, a program of music and conversation growing out of the Institution's many activities, is broadcast every Sunday on WGCAM (AM 570) and FM (103.5) from 9-9:30 p.m. The program is scheduled as follows:


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

ONZAN

17 FREE FILM THEATER: The Festival of American Folk- and Family Folklore — home movies and how THURSDAY, June 3 at 8:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

NATIVE AMERICAN FILM/VIDEO SERIES: Film and video programs about the culture and history of America's Native Americans, with special focus on images of the past. May 18-June 26. FREE. Screening and discussion, see June 25.

18 NATIONAL HISTORY FILM: Backbush Tree — the complex interdependence of life in and around an African backbush tree. 12 noon, Baird Auditorium, National History Building. FREE.

22 NIGHT TUESDAY FILM: The Island Called Ellis — the famous, as well as many of anonymous, immigrants that passed through this thirteen 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. FREE.

24 FREE FILM THEATER: 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 Buster's scout, Young Man Ram, speaks on Buster and the historic battle. Mr. Medicine Crow is historian and anthropologist for the Crow tribe. A reception follows with a preview of the exhibition commemorating the 100th anniversary of Buster's Last Stand. A book on the battle by Thomas B. MacCrate, Jr., is available at the National Museum of History and Technology Building. 12 noon. Carmichael Auditorium, History and Technology Building. FREE.

25 EXHIBITION: Portrait Miniatures from Private Collections. 10:00 a.m. National Portrait Gallery. FREE. Scheduled in conjunction with the Festival of American Folklore.

HISTORY OF AMERICA 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., Friday, 10 a.m.-3:45 p.m. Ecology Theatre, National History Building. FREE. Scheduled in conjunction with the Festival of American Folklore.

29 NIGHT TUESDAY FILM: Noon Or the History of the railroad in the United States. 10:00 p.m. Carmichael Auditorium, History and Technology Building. Co-sponsored by the NWICS. FREE.

LECTURE SCREENING: Black Shadows on the Silver Screen. A documentary of the history of black films made by blacks for and about blacks during the period of black migration and industrial development. 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 historical significance of African American filmmaking. 8 p.m. Carmichael Auditorium, History and Technology Building. Co-sponsored by the NWICS. FREE.


Onzan

Radio Smithsonian, a program of music and conversation growing out of the Institution's many activities, is broadcast every Sunday on WGCAM (AM 570) and FM (103.5) from 9-9:30 p.m. The program is scheduled as follows:


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Travel Office Role More Than Arrangements

When two tribes of American Indians arrived at the Phoenix airport a few years back on their way to Washington, they stayed at opposite ends of the airport, refused to board the planes. The tribes were still at war.

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

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

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

The four staff members and three temporary workers handle all arrangements for foreign guests who arrive by air at Washington-Dulles International Airport. They are preparing for the third annual Smithsonian Festival of African, American and Pacific Island Cultures, which starts this weekend and continues until the end of the month.

The Festival is one of the highlights of the Smithsonian's international programs, which are designed to bring Americans closer to the world through the sharing of culture and ideas.

The Festival, which started in 1979, is held every year to showcase the rich diversity of African, American and Pacific Island cultures.

The Festival is a celebration of the cultural and artistic achievements of African, American and Pacific Island peoples, and includes performances, exhibitions, and educational programs.

"We want to make sure that our guests have a memorable experience," said Mrs. Strickler. "We work closely with the Festival's organizers to ensure that everything runs smoothly.

The Festival is a major event for the Smithsonian, and we take it very seriously. We are proud to be a part of this exciting cultural celebration."
The Smithsonian Institution welcomes more visitors each year than Disneyland and Disney World put together. The museums are open to the public seven days a week during the summer months, with seven- to fifteen-minute waiting lines at the major attractions.

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

Directed by Robert Burke, the Office of Protection Service, has become the largest and most secure force in the District of Columbia during the summer months, with seven companies of 30 to 50 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 direction, asking children not to run through exhibit areas and warning public officials, and military police.

The first new force members are six police-trained German shepherds. The canine squad is one of the most important new defensive elements of the Smithsonian security force, and have already had training in crowd control and are on the payroll now.

In addition, temporary guards have been hired. "We need additional temporary guards because this summer, most guards have regularly worked with police in Washington, 27 years old, according to Mr. Burke, and when looking at their promotion potential," he added.

But every night, there is a dramatic shift in the character of our service. Our guards in the buildings, where people with authorization may enter, may have a different type of service. To handle minor wear and tear, they also have helped reduce the manpower demands, according to Mr. Burke. Two guards with a calling system to alert them to work three of guards at night.

"The Smithsonian is now converting to an "in house" alarm monitoring system with a central control station located in the Castle. When the new system is completed—sometime during this fiscal year—all stages of museum 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 administration center downtown Washington. Training sessions for guards are held continuously throughout the year. Their classroom training is run two-week periods, include supervision training, guard training, first aid, visitor assistance, crowd control, and fire safety.

Two full-time training officers, both former military personnel, will conduct training and conduct almost all sessions at the Smithsonian.

"Training is one of our most important functions and it requires us to bring up OPS personnel in the museums in cycles," said Mr. Burke. "Later, the training of disappointment 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 two are in their 70s on the force.

Mr. Chambers said, "Basically, our protection function is our number one responsibility, to protect the collections, to protect the museum's physical plant, to protect the technical alarm systems and the security of our employees. We are responsible for 'controlling crowds, for controlling visitors, for making emergency plans, investigating crimes and suspicious activities, for being on the area of the Smithsonian, directing security operations for visiting dignitaries, and protection programs 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 officers.

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

"The Smithsonian has been integrated into the local and national 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, conservation, inventory and 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 the areas of the Smithsonian facilties.

"In addition to Protection Service, we control the additional 27,000 acres of Smithsonian operating grounds," he added.

Mr. Burke may be reached by telephone at 627-1303.

'The Smithsonian has added seven guards to the crew to handle the influx of tourists this summer, most guard duties have been handled by temporary guards."

By Linda St. Thomas

600 Associates Participate in Tahoe Meeting

By James Cornell

More than 600 National Associates peppered at the 63rd annual meeting of the National Associates at the Historic Tahoe Surf and Racquet Club, June 27, from noon to 4 p.m. The new NASM building, which will open to the public July 1, is located on the north shore of Lake Tahoe near Glenbrook.

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

NASM STAFFERS PLUS ONE CONQUER OLD RAG — For relaxation and enjoyment, 600 Smithsonian Associates took a one-day hike along the blue-blazed 9 mile old Rag trail to cover a loop trail of about 12 miles in one day. Participating in this trek, last March, the third of three hikes planned this summer, were NASM staffers (from left) Bill Good, museum technician; Jack Whitehead, executive officer; Claudia Oakes, curatorial assistant with the Department of Aeronautics; Anne Adams, research assistant with the Center for Earth and Planetary Studies; Lynne Murphy, staff assistant. Photographer for the climb was Eileen Hall, secretary in the Office of General Counsel.

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

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

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

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 zoology.

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

Holding its annual meeting in Tahoe at the same time, the National Board of the Associates participated with the White House at the observatory atop Mt. Hopkins some 35 miles north of Tucson.

Most Associates drove their own cars up the 18 miles of twisting trail somewhat uncertain of the search for a "single-lane-fair-weather access road."

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

"The staff is also responsible for securing and caring for tools and equipment and reporting unauthorized people in the areas of the Smithsonian facilities."

The museums are open to the public seven days a week from June 27, from noon to 4 p.m. The new NASM building, which will open to the public July 1, is located on the north shore of Lake Tahoe near Glenbrook.

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

"It ranges," he said, "from "galaxies to gastropods," and he described the newly restored 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 instrument development at least twice as powerful as the biggest one in existence, possibly with the light-gathering capability of a 500-inch telescope."

Built at a cost of the equivalent of one million dollars, the 57-foot telescope employs six 72-mirror segments synchronized by computer.

NASM Preview

All Smithsonian employees and their guests are invited to a preview of the National Air and Space Museum on Saturday, July 2, at 4 p.m. The new NASM building, which will open to the public July 1, is located on the north shore of Lake Tahoe near Glenbrook.

Employees attending the preview must present their identification at the NASM entrance.
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. Kindele, "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 folklife, nascent approaches to occupational, ethnic, Black and Native American traditions and styles of presentation."

Programs of 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 Venuto, Festival ethnomusicologist ticked off a list that includes an African goje, 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 Reigle working in the African Diaspora area has researched crafts from three continents that demonstrate the roots of Black culture and show the origins of traditions 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 nials; two tons of rice; 7,000 wooden clothespins; six bunches 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 Zeltan, 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 cont-
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 lefte and achshiver, French guiche and pate, Mexican enchiladas and tacos, Japanese teriyaki, colcannon 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 shammi (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, 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 Ramh 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, craftsmen, 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 August 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."