Ford Attends NASM Opener
By Edwards Park

With a small puff of smoke a ribbon fell in two and on the first day of the Bicentennial month of July, one of the world’s finest museums opened its doors to an impatient crowd on the Mall.

The ribbon was burned through by an electrical impulse that originated in the Viking spacecraft then nearing Mars, and thus, fittingly, the Smithsonian’s new Air and Space Museum commenced its public celebration of man’s dream of flight.

President Ford called it a “perfect birthday present.” Chief Justice Burger’s words were “heartbreaking,” and Secretary Ripley found it a “fitting expression of our collective interest.” Mr. Ripley said:

“Confined within these walls and windows are the dreams of the American men and women whose imagination and determination could not be confined,” said President Ford.

His address linked 200 years of American history with “a willingness even an eagerness — to reach for the unknown.”

The story of powered flight is a story of nature and nurture, and it is a story that has been written within the living memories of many people among us. It is the story of Lindbergh’s safe landing in Paris! How many saw man’s first giant step that planted the American flag on the moon?

For three- and a half centuries Americans and their ancestors have been explorers and inventors, pilgrims and pioneers — always searching for something new, always reaching toward the horizon, across the continent, across the solar system, across the frontiers of science, beyond the boundaries of the human mind,” the President said.

“Nor could Americans be confined to the Atlantic seaboard. The wide open spaces had lured Americans from our beginnings. The frontier shaped and molded our society scientists have concerned themselves with friends in the Congress, we returned with a wilderness has been transformed. A continent once remote and isolated now supports that the rough $40-million museum, escalated at a fantastic rate. What would have lured Americans from our beginnings? Secretaries, physicists, astronomers, and especially Messr. Webb and Burden and our people. the phenomena of this planet and heavens, plan for a new museum to be opened in July.

“From the earliest days of our nation — a nation built by those who also dared to reach for the unknown. collections of instruments, the Wright brothers’ plane, Lindbergh’s plane, Dr. Goddard’s research materials including his famous rocket, should flow into his home, a tangible expression of our collective interest.”

“Museum building plans can become as detailed in their own way as the design for an airplane engine, provided no mockup is constructed, no prototype tested. In the last decade since the National Air and Space Museum was designed, new concepts of exhibits as well as new thoughts about research in the history of technology patent in such a structure have evolved.

“At the same time construction costs have escalated at a fantastic rate. What would have cost $50-million in 1966, would cost $70-million at least today,” Mr. Ripley continued.

“Common sense and prudent dictates that we should revise our plans. Fortunately architec Gyo Ohuka agreed. With the help of the new Administration, our Regents, especially Messrs. Webb and Burden and our friends in the Congress, we returned with a plan for a new museum to be opened in July 1976, and to cost no more than $40-million. With the aid of my Assistant Secretary David Challinor and our new Director, Michael Collins and his devoted staff, we have kept our promise,” he concluded.

Chief Justice Burger began his brief remarks by recalling his trip in a horse-drawn (See ‘NASM Speeches’ page 2).

New Moon Rocks Hall Opens
By Tom Harney

What happened to the 840 pounds of moon rocks that the astronauts brought back? Most of them are stored in Texas, but the National Aeronautics and Space Administration has loaned the Smithsonian a sample, nearly one percent of the total poundage, of the lunar riches.

Along with four rocks in the Air and Space Museum, five have been on display in the Museum of Natural History’s new permanent hall, “The Moon: Its Rocks and History,” which opened to the public June 13.

Three MNH rocks are embedded in il-luminating plastic pyramids, and two others are protected by a glass-enclosed nitrogen atmosphere.

“Nowhere in the world can the public see a larger or more comprehensive selection of lunar material,” said Daniel Appelmann, Curator of MNH’s Mineral Science Department, and scientist in charge of the new hall. The exhibit script was incorporated into a handsome design by Office of Exhibits staff member Gail Singer, with the assistance of David Meyenburg, and Richard Molinaroli.

Sue Willis edited the script text, and Thomas Hauser, John Kasdi, Alfred Pear-son, John Ryanneawski, Maurice Ander-son, Michael Kelton, and Lee McNeal ex-ecuted the fabrication and finishing work under the supervision of Karl Jarack.

Graphical production was handled by Anita Demich, Algie Porter, Patricia Powell, Thomas Thill, Toussaint Wallace and Cindy Steinsbeor under Carl Alexander’s supervision. Calvin Price, Phillip Anderson and Everett Wyman were responsible for the audiovisual work and David Carlin the sound system.

Overall supervision of the exhibit work was controlled by William Haase, producer, and Harry Hart, Chief of Exhibits, MNH.

Queen Visits, Tours Castle
By Susan Bliss

Costumed musicians played flourishes and ruffles from the Castle portico as Queen Elizabeth II arrived at the Smithsonian July 9, as part of her six-day official Bicentennial visit to the United States.

Officially welcomed here by S. Dillon Ripley, Secretary of the Smithsonian, Chief Justice Warren Burger, Chancellor of the Smithsonian, and Vice President Nelson Rockefeller, the Queen was also greeted by a throng of well-wishers who waited on the Mall for a brief view of the reigning monarch.

The Queen’s tour of the Castle included the Great Hall, the Associates’ Lounge, and the Crypt, where she became the first member of the British royal family to view the room containing the remains of James Smithson, the Institution’s British namesake, whose $500,000 bequest in 1828 provided for its establishment.

In the Associates’ Lounge, Chief Justice Burger read and presented to the Queen a Joint Resolution of Congress expressing to Her Majesty the appreciation of the people of the United States for the bequests of James Smithson.

Accompanying the Queen’s visit, Secretary Ripley presented her with the Smithsonian Medal, the fourth one awarded in the Institution’s history.

Anchored to the Queen’s visit, Secretary Ripley offered a special tour of the Crypt, where she became the first member of the British royal family to view the room containing the remains of James Smithson, the Institution’s British namesake, whose $500,000 bequest in 1828 provided for its establishment.

To commemorate the Queen’s visit, the “Leonardo da Vinci’s Anatomical Drawings from the Queen’s Collection at Windsor Castle,” which is displayed in the Museum of History and Technology through July, Queen Elizabeth presented Secretary Ripley with a leather-bound volume, “Leonardo da Vinci: Anatomical Drawings.”

Specially made as a gift to the Institution, the leather-bound volume includes facsimiles of each of the drawings in the MHT show.

Arrangements for the Queen’s visit to the Smithsonian were directed by Paul N. Perrot, Assistant Secretary for Museum Programs.
First Lady Gives 'Favorite' Gown to Smithsonian

By Linda S. Thomas

One way to tell which exhibits are most popular at the Smithsonian is to check how often the rugs wear out. Judging by the "tah-rah," "tah-rah" of the guests and reporters at the unveiling of Mrs. Betty Ford's gown in the First Ladies Hall, the same can be said for the administrative display areas and the Sea-Air-Operations, since he

In a brief ceremony June 24, amidst flashing cameras, television lights and heavy security, Mrs. Ford donated the chif­fon dress to the Museum of History and Technology collection.

"When I took visitors to the Smithsonian over the past years, never in my wildest dreams did I believe that someday I would be here myself," said Mrs. Ford.

"With today's addition," said Secretary Ripley, "the collection represents an adminis­tration from President George Washington to President Gerald R. Ford.

Most visitors to the Museum of History and Technology ask to be admitted to the First Ladies Hall, added Mr. Ripley. "They come not only to admire the handsome gown, but because the gowns symbolize for them the women who wore them, and the gown of the reigning First Lady is always the most popular dress in the collection."

Secretary Ripley requested a gown worn by the present First Lady shortly after the Ford's moved into the White House.

The designer of Mrs. Ford's dress was Frankel Walsh of Alexandria, and she attended the ceremony along with the descendents of President Monroe, Martha Washington, and Benjamin Harrison.

The dress was made of sequined chiffon, was made in the designer's Alexandria workshop. This was the first time a gown by a Washington area designer has been displayed in the Hall.

This gown next weekend will be on display on four State occasions, including a recent White House dinner for King Juan Carlos II of Spain.

"NASM Speeches" (Continued from page 1)

catagories in the Smithsonian Exhibition of 1876 in the Arts and Industries Building.

"Grant's carriage and those balloons tell us something of the way man's spirit happened in air and space travel in 100 years."

"In this magnificent building you will find breathtaking, tangible evidence of a century of scientific and engineering progress from those early balloons and the first crude airplanes of the Wright brothers, to Lindbergh's Spirit of St. Louis, and the incredible machines that carried our men to the moon and space travel in 1969."

"But the progress of our second century is not to be measured only by these material instruments — remarkable as they are. Even more important is the fact that Americans have acquired a unique freedom under a system of ordered liberty that has no parallel in human history — and it is that freedom which accounts for our preeminence in this as in other fields of human endeavor. Free people can be as wrong as they choose, provided that they do it wisely.

"The Chief Justice added, "Our system of freedom does not guarantee progress, but it assures each one of us that in our country the human spirit is free to probe, to develop, and to explore."

Mr. Ripley and Museum Director Michael Collins gave President Ford and Vice President Nelson Rockefeller a quick tour of the Museum before the ceremonies.

Mr. Ford was shown many of the 23 display areas and special interest exhibits in the Gallery of Sea-Air Operations, since he had served on an aircraft carrier in World War II.

The President was also toured into many other galleries that were not on his original itinerary.

The first building, according to architect Obata, should be capable of handling 90,000 visitors a day.

Bicentennial Contest Winners Announced

Nearly 7,500 Americans had ideas about Individual Freedoms in the United States; American Arts and Culture; Science, Technology, Energy, and Environment; Family Life, Work and Leisure; and U.S. and the World.

They submitted these ideas to the "Toward Our Third Century" Bicentennial contest sponsored by California's Wells Fargo Bank in cooperation with the Smithsonian.

Essays, films and tapes, entered by people from all over the country and some citizens living abroad, were reviewed initially by the Wells Fargo staff and more than 1,300 entries were passed on to the 54 reviewers at the Smithsonian.

Dean Anderson, special assistant to Charles Blitzer, Assistant Secretary for History and Art, coordinated the judging and sent the best 100 or so to the nine national judges for a final decision.

The 55 winners of the contest were announced jointly on July 4 by Secretary Ripley and Richard Cooke, president of Wells Fargo. The top three prizes were $10,000 each for the best adult essay, the best essay written by a person under 18 and the best film or tape recording.

More than 7,000 essays were received; 2,700 were accepted. The essays were then passed on to the 54 reviewers at the Smithsonian.

Margaret Ford's replica of the White House East Room of the first ladies of the United States, and Benjamin Harrison.

"We were not changed without good reason. Many years ago, friends of Mrs. Coolidge told her that the red flapper dress she wore at White House dinners was too short and should be more appropriate for this collection. Mrs. Coolidge wanted to keep the dress because it was one of the best "period dresses" in the Hall and was popular with the visitors. The dress, a rose chiffon velvet, was left in the collection."

"The museum has arranged in eight period settings to suggest the surroundings in which they were worn.

The contemporary East Room setting, with the gown of Mrs. Ford, is still the most popular dress in the collection.

For example, Mrs. Truman's matronly dress seemed almost a costume with the visitors, compared with others in the Hall. So I contacted Mrs. Truman and we decided to redress the mannequin in a light gray dress with tight straps and lace applique which she had worn to a formal dinner for Queen Juliana of the Netherlands.

"We are not changed without good reason. Many years ago, friends of Mrs. Coolidge told her that the red flapper dress she wore at White House dinners was too short and should be more appropriate for this collection. Mrs. Coolidge wanted to keep the dress because it was one of the best "period dresses" in the Hall and was popular with the visitors. The dress, a rose chiffon velvet, was left in the collection."

"The museum has arranged in eight period settings to suggest the surroundings in which they were worn.

The contemporary East Room setting, with the gown of Mrs. Ford, is still the most popular display. In the words of Secretary Ford, "It is a tribute to our First Lady that we regularly must replace the worn rugs in front of the East Room display case.

Mrs. Ford poses with her mannequin in MHT's First Ladies Hall

"The mannequin, "unveiled" from behind a screen before Mrs. Ford spoke, was made to resemble Mrs. Ford's size. It has been placed in the replica of the White House East Room of the First Ladies Hall, joining the dresses of Mrs. Eisenhower, Mrs. Kennedy, Mrs. Johnson and Mrs. Nixon.

"Mrs. Ford's mannequin has been in the tradition since January," said Margaret Klapthor, curator in MHT's Division of Political History. "We duplicated her hair color and style and the color of her eyes as closely as possible in the polyresin mannequin."

"We do not change the gowns in our First Ladies Hall very often," said Mrs. Klapthor. "Just think of all the fashionistas, fatu­bells, and dressmakers around the country who would be set back by frequent changes in this collection."

"But the Smithsonian has changed a few dresses over the years. "I go to the Hall just sometimes to eavesdrop on the visitors' comments and, of course, I read our letter about the dresses," she said. The comments are not always flattering.

"Toward Our Third Century"
"My dream did I believe that someday I would be a 96-year-old man from Alameda, Calif."

"I'm happy to see that the United States is doing well. One of the best things we have is the best ideas from the widest possible spectrum."

"Mr. Ripley said "Toward Our Third Century," would be an effort to seek out the "frontiers of America" and find the best ideas from the widest possible spectrum.

"By December 31 of this year, entries had been received from all parts of the country. The youngest contestants were only 4 years of age, and the oldest was a 96-year-old man from Alameda, Calif."

"It is a tribute to our First Lady that we regularly must replace the worn rugs in front of the East Room display case.

Menahin's Violin Students Play to Full House in MNH

By Lilias White

Students from violinist Yehudi Menuhin's school in Stoke d'Abernon, Surrey, England, gave a concert to a full house in the National Museum of History's Baird Auditorium, Monday, July 5, as the final event of the Smithsonian's Bicentennial weekend.

The students, in Washington to play for the Bicentennial quiz show by Queen Elizabeth during her stay in the capital, were Krystyna Owostowicz (17), Ming-Feng Hsin (15), Colin Twigg (16), Rachel de Souza (18), and Struan Murray (14), all on all strings, and Paul Coker (16), a pianist.

Under the patronage of Mrs. Gerald Ford, the students were chosen by the British Ambassador, the concert was arranged by Robert Masters, music director at the school.

Included in the music program was a composition by Justin Connolly, written as a Bicentennial tribute for the students' trip to the United States. Entitled "Celtic," a Gaelic word meaning "vuln," it presented interpretations of various types of traditional dances to four-hand reeds.

In an program of exceptional playing, an outstanding performance was given by Mr. de Souza, who played Paganini's "La Campanella." The 15-year-old violinist from Hong Kong has studied since he was six, and practices four hours each day. The only interruption to his schedule was his day of being from Hong Kong to the Yehudi Menuhin School.

Included in the program notes for the concert were tributes to the school and its students from the Fromm Music Foundation at Harvard, the Arts Council of Great Britain, the Smithsonian, American University, and members of the Rolling Stones.

School founder and master violinist Yehudi Menuhin began his music studies at the age of five, made his debut at seven with the San Francisco orchestra, and subse­quently has toured extensively in this country and around the world. Mr. Menuhin has received numerous honors and awards for his humanitarian as well as his musical contributions. He founded the Yehudi Menuhin School, in 1963 to encourage young musicians in their pursuit of musical careers, and to ensure the con­tinuation of the great art of violin playing.

Struan Murray, 14, the youngest player.

"I feel that I am at home here among the people of this great country. I think that I can hardly express my emotions in words. The pages go in the middle section. If you feel like throwing the whole mess away, I'd understand," she said. The late pages were received.

The prize for perseverance went to a woman from Vermont. In a malapropism, she said "I was snowed in and had nothing to do." Despite her essay, she was receiving in time.

Many participants were just grateful for the opportunity to write (or record) their opinions and ideas.

A Phoenix contest said, "I feel obligated to tell you that your National Awards Program stimulated a great deal of research and serious thinking on my part. I was a personally rewarding experience, and I thank you."

Said another, "I commend Wells Fargo and the Smithsonian for their foresight and determination to involve the rest of us in plotting our future course."

The ideas, suggestions and proposals for the future that were developed in the entries will be disseminated to educators, legislators, opinion leaders and other concerned Americans.
Strains of late music from the first floor rotunda of the Museum of History and Technology marked the opening of the exhibition "Leonardo da Vinci: Anatomical Drawings from the Queen's Collection at Windsor," on July 1.

While the event had little in common with the twentieth century bravado of the National Air and Space Museum opening earlier that day, this small, exquisite display of drawings captured the exciting sense of scientific discovery which is also remarkable at NASM.

Muscle studies from the exhibition "Leonardo da Vinci: Anatomical Drawings from the Queen's Collection at Windsor"

Present at the evening reception to introduce and explain the 41 drawings from the personal collection of Queen Elizabeth II was the exhibition's curator, Kenneth Keele, an authority on Leonardo's anatomical drawings, who quotes the artist "Many will think that with can reason blame me, alleging that my proofs are contrary to the authority of certain men held in great reverence by their unexperienced students, not knowing that such works are the issue of simple and plain experience which is the true mistress." Leonardo's knowledge of human and animal anatomy was based on dissection of more than 300 cadavers. He described ingenious ways of showing the true shapes of various organs, and many of his methods are illustrated in his drawings.

Models made of thread or wire served to show the positions of certain muscles, casts enable study of the ventricles on the brain, and he observed the movement of blood streaming out through the aortie arch of the heart by making a glass model.

The exhibition contains drawings from two time periods, separated by nearly 200 years. The latter period represents the detailed three-layer drawings of skin, musculature, and skeleton, reflected the knowledge Leonardo had gained of mathematics and mechanical principles, during the studies of the intervening years.

Not least as art, the drawings are great treasures. Executed with great skill, but with light and everything characteristic of Leonardo's seeming unconscious sensibility to line and composition.

A special gallery has been designated for the show by MHT Chief of Exhibits Richard W. Vigo. The catalog, containing plates of all the drawings, includes an introduction by Sir Anthony Blunt, former Director of the Courtauld Institute of Art, as well as the forward by Kenneth Keele.

Leonardo's ten-week program is to give the students museum experience which will help them plan their careers.

At the National Zoological Park, teenage volunteers work in a puppet theater sponsored by the Friends of the National Zoo (FONZ). Developed by the FONZ education office with help from the Robert Brown Marinette Company, puppet shows educate the public about the dangers of indiscriminate feeding and harassment of zoo animals.

Aides are trained to operate the puppets and scripts made by volunteers that I had not with sound effects and voices. There are four shows in separate performance areas.

Also at the Zoo, children have been extended to five young people who work in special interest areas such as reptiles and birds.

Five more will work at the Zoo hospital as veterinarians intern, externs, or externs. One of these, Dr. Edith G. Price, will join the San Diego Zoo next year for a 12-month period of internship with the zoo's internship program.

At the National Portrait Gallery, two young students are finding their niche in the public information field provided by a students-in-training program.

\[\text{SI In The Media}\]

\text{NASM Is Big Hit with Press; Art Exhibits Praised by Critics}\n
By Johnnie Douthit\n
\text{THE NATIONAL AIR AND SPACE MUSEUM got a large share of column inches and airwaves this month, and most of them were laudatory.} \text{The New York Times} headlined its critique, "The Future Without Us." The New York Times Magazine has its one-page spread. The Washington Star architecture editor, Ben Forgy, described himself as a "convert" to an admirer of the building's design. "Big buildings can be assertive, awesome and even beautiful, but very rarely do they possess [as one design] a quality that makes a visitor feel immediately at home in the heart of the city." \text{The Washington Post} said, "The marble-and-glass building itself is a wonder. It has been built within the last year, and on time." W. Von Eckardt, architect editor, wrote, "A dignified, handsome work of architecture." The \text{New York Times} writer Ada Louise Huxtable added, "It's a bird, it's a plane, it's a Supermuseum!" \text{Wye} service comments included, "The Museum is expected to become one of the most popular tourist sites in Washington," and \text{Washingtonian}, an education of the Humanities Foundation. \text{Glasgow} said, "...a building that has drawn critical acclaim for its clear, transparent, acrylic pvc that covers the three main galleries gives a sense of outdoor space within and from the outside." \text{The Baltimore News-American} commented, "And it's -- well, it's just magnificent." \text{The Washington Post} news story on NASM's opening stated that the Museum was an instant hit with 8,381 visitors who quickly packed it to official capacity.
Fitzhugh Logs Early Peoples Of Far North

By Tom Harney

For the third summer in a row MNH anthropologist Dr. William H. Fitzhugh is coming to the National Zoo to present an archeological survey of the hundreds of tiny islands off the coast of Labrador, seeking the remains of 7,000 years of maritime Indian settlements that will help elucidate the region's prehistory.

The largest of the islands at Kokkillak, an island about 30 miles east of Nain on the Labrador mainland where he excavated the remains of an Eskimo culture that occupied in about 500 A.C. by two Dorset Eskimo families.

Each summer Dr. Fitzhugh recovers the house after hunting and fishing elsewhere during the summer, they renewed the floor by laying a fresh layer of sod, like a carpet. In so doing they furnished the anthropologist with an un-usual archeological slice-of-life.

"We've excavated 15 sod layers, which tell us the house was occupied for 15 winters," Fitzhugh said. "What we recover from beneath each layer encapsulates the history of one winter in the life of both families."

Fitzhugh was able to estimate the total food obtained during the winter over the 15-year period from knowing how long the house was occupied and through examination of the food hidden outside where bones of the arctic hare, fox, seal and other sea mammals and birds are discarded. And we found a wide range of harpoon points, bone and glass scrapers.

"From examining their broken and used-up tools, we get a sense of what and how much they manufactured and how often they repurposed these tools. It provides fascinating insight into their tool conservation practices."

Located 15 miles off the coast, Fitzhugh discovered remains of the earliest Eskimo house ever found in Labrador, dating about 4,000 years, and a maritime Indian site 5,500 years old.

"Huge amounts of seal blubber in the sod at this site indicate these Indians were maintaining a coastal hunting station on the islands," Fitzhugh said. "As good evidence as the Indians were quite well adapted to the coastal environment long before the Eskimos appeared on the scene," Fitzhugh pointed out.

It appears, in fact, that contrary to earlier beliefs, the toggling harpoon may have been invented by the Indians and passed on to the Eskimos, then spreading to the Bering Straits. Only recently have archeologists realizing Eskimo occupation there is about 4,500 years ago. Fitzhugh is convinced the Eskimos and Indians in Labrador were at times subject to disruptive ecological crises. When the elk were killed off, the lichen iced over or was destroyed by fire, there was starvation among the herds of caribou on which the Indians depended for food. Famine spread among the Indians unable to find alternative sources.

The anthropologist found evidence that this drastic population collapse of the caribou and Indians, occurring in both the 19th and 20th centuries, was fairly common during the prehistory of the Labrador-Quebec Peninsula. Often the consequence was extinction for the famine-stricken Indians.

As the caribou herds eventually reappeared, the Indians hunted would again drift upward into Labrador from Quebec, a cycle would form, and the cycle would be repeated.

One exception to this caribou dependency was the maritime Indian culture that Fitzhugh found evidence of on the island of Nukadas, east of Labrador.

The Indians in this area never succeeded in readapting fully to a maritime life when their cultures were centered on the mainland 4,000 years ago. It is Fitzhugh's hypothesis that the arrival of the Eskimos in Labrador by about 1,000 years ago may have contributed to the extinction of this culture.

ZOO SHUTTLE - Don't miss a trip to the National Zoo because of heavy traffic and parking problems. The Saturday and Sunday afternoons until Labor Day, free Metrobus service operates between the Carter Barron parking area and the Zoo, the National Zoo Panda House. Round trips leave the parking area every 15 minutes. Call Billie Hamlet, X-7228, for further information.

NMHT TUESDAY FILM: The White House Story. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ASCENT OF MAN: Lower Than The Angels. First in a 13-part series produced by NBC-TV and Time-Life. Life Films featuring Dr. Jacob Bronowski and his personal views of the history of man seen through a history of science. Remaining programs in the series will be shown through October. Each film begins at 12:30 p.m. Wednesday and Thursday. Carmichael Auditorium, History and Technology Building. Presented by the Free Film Theatre, FREE.

NATIVE AMERICAN FILM/VIDEO SERIES: Featurings the Southwest area. American Indian Artists, a television series focusing on Helen Hardin Santa Clara painter, Allan House, Apache Sculptor, R. C. German, Navajo painter. Sponsered by the Festival of American FolkLife. 12 noon to 1 p.m. and 3 to 4 p.m. Ecology Theatre, Natural History Building. FREE.

THE ASCENT OF MAN: Lower Than The Angels. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See August 4 for program details. FREE.


NATIONAL HISTORY FILM: Tokyo Olympiad. The courage, beauty, anguish and physical exhaustion of athletes at the 1964 Olympic games, shown through telephoto filming. 12 noon. Baird Auditorium, Natural History Museum. FREE.

CREATIVE SCREEN: The Fabulous Country. America's past to the present, related by Charles M. Huntley and Walter Brennan, fans of the experiences of the first pilgrims and the succeeding waves of immigrants, to frontier myths and cowboy heroes. The Gold Rush, the importance of the railroad and the contemporary scene. 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

NMHT TUESDAY MUSEUM TALK: Microcosm of Revolution: An Interpretation building, National Gondola Philadelphia. Speaker: Philip Lundeberg, Curator, Division of Naval History. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ASCENT OF MAN: The Harvest of the Sea. Man discovers agriculture and domesticates plants and animals, baking bread, weaving cloth, consuming during the winter over the one winter in the life of both families. FREE.

THE ASCENT OF MAN: The Harvest of the Sea. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also August 4. FREE.

NMHT TUESDAY FILM: Why Man Creates. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ILLUSTRATED LECTURE: The Way We Were. Lalby Womely, research historian and author, highlights the customs, expectations, and accomplishments of Americans a century ago and recreates the impact of 1876—a turbulent year of murder, gambling, and manifest destiny. Lecture on how the American people, their views on the America they see in 1976. The special brand of patriotism characteristic of the United States, as well as ethnic movements and their complex and disparate goals. Speaker: Dr. Walter Connor, Fellow, Woodrow Wilson International Center for Scholars. 8 p.m. Baird Auditorium, Natural History Building. Remaining programs: August 25, September 16 and 34. Series $14. FREE.

NATIONAL HISTORY FILM: Olympic Elks—life of the elk in the lowlands of Olympic Peninsula and their movements to the highlands of the rugged mountains. Grizzly Bear— the methods of gathering data on the habits of the bears in Yellowstone Park. A National Geographic Society film. 12 noon and Auditorium, Natural History Building. FREE.

CONCERT: Contemporary American Music, presented by the Lydian Chamber Players. Program: selected by composer Aaron Copland, Alec Wilder, Malcolm Arnold, Leon Stein, Monet Carter, Arthur Berger and Charles Ives. 8 p.m. The Renwick Gallery. Scheduled in conjunction with the current exhibition Signs of Life: Symbols in the American City. 8 p.m. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: The Harvest of the Sea. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

ASCENT OF MAN: The Harvest of the Sea. 12:30 p.m. Carmichael Auditorium, History and Technology Building. Presented by the Free Film Theatre. FREE.

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ASPECT OF MAN: The Harvest of the Sea. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also August 4. FREE.

The August at the Smit Page 4 THE SMITHSONIAN TORCH August 1976

August at the Smits

Museum of History and Technology

AMERICAN BANKING: 200 years of banking from Colonial barter systems to 20th century electronic banking.

SUITING EVERYONE: 200 years of American clothing and its manufacture.

THE PEOPLE: More than 6,000 objects tell the story of the American people and their government. Items range from the furniture used at the surrender at Appomattox to Sesame Street muppets, Bert and Ernie.

A NATION OF NATIONS: How the American people, representing many cultures and traditions, came together to form one nation through shown 6,000 objects, prints and photographs.

COLUMBUS AND HIS TIME: Original documents and artifacts related to the discovery of the New World. Lects presented by museums, libraries, churches and private owners at the request of King Juan Carlos in observance of the American Bicentennial.

NATIONAL AIR AND SPACE MUSEUM: Twenty-three exhibits tell the story of man's space exploration. Displays include the Smithsonian's air and space collections and show the history of flight from the earliest aspirations to moon flights and beyond.

ILLUSTRATED LECTURE: Contemporary Crafts through the Eyes of a Tapestry Weaver. The Tapestry Weaver who, with her husband Jeanne Butler, one of America's leading tapestry weavers, will discuss the recent World Crafts Congress meeting in Mexico, the people, workshops and crafts of the 1974 Tokyo international crafts meeting, as well as the importance of design in tapestry weaving, the current trends and his own attitude toward creativity. A film on her work will also be shown. 7:30 p.m. The Renwick Gallery. FREE.

24 CREATIVE SCREEN: The Fabulous Country. 11 a.m. and 1 p.m. See August 10 for program details. FREE.

NMHT TUESDAY FILM: Doorway to the Past. 1 p.m. Carmerichaud Auditorium, History and Technology Building. FREE.

ILLUSTRATED LECTURE: Mission to Mars. Professor John M. Pardee, Chief of Planetary Geology, National Aeronautics and Space Administration, discusses the Viking mission, the engineering challenges involved, experiments on board, and examines the latest orbital photographs. 8 p.m. Baird Auditorium. National History Building. 54.

31 NMHT TUESDAY FILM: Bullet for Yourself: The Battle at The Little Big Horn. 8 p.m. National Portrait Gallery. FREE.

Festival Parking
Three-hour parking is now available along the south side of Independence and Constitution Avenues, between 17th and 23rd Streets, except during rush (7-9:30 a.m. and 3:30-6:30 p.m.). Three-hour parking is also available on Ohio Drive, after 9 a.m.

Arts and Industries Building
1876 — A CENTENNIAL EXHIBITION. Over 25,000 objects re-creating the style, tempo and spirit of the Victorian era and the Philadelphia Centennial Exposition of 1876. VICTORIAN GARDENS: Adaptation of the gardens of the Philadelphia Exposition with bedding designs, embroidery patterns, trees and shrubs typical of the 1876.

Anacostia Neighborhood Garden
BLACK WOMEN: Achievements Against the Odds. The role and contributions of black women in America from colonial times to the present with more than 150 penalty dates highlighted in ten subject areas.

National Zoological Park
WILLIAM M. MANN MEMORIAL LION & TIGER EXHIBIT. Two of the finest in American animal theatres. Arabian lions — the tigers that have been returned are Milons, now 18 years old, and three other white tigers.

NPG Lecture
Recalls Battle
Joseph Medicine Crow, historian and anthropologist of the Crow tribe, recalled a crowd of 350 Smithsonian Associates overlooking the National Portrait Gallery's Great Hall June 24, to vivid accounts of the Battle of Little Big Horn.

The lecture was given in conjunction with the opening of NPG's exhibition "Keep the Last Bullet for Yourself: The Battle at the Little Big Horn." Organized and developed by Rick Beard of the Gallery's Office of Exhibits, the show commemorates the 100th anniversary of Custer's Last Stand.

Following the lecture, Associates made a preview visit to the exhibition.

Joseph Medicine Crow autograph a copy of "Keep the Last Bullet for Yourself" for Rick Beard, show organizer.

Mr. Medicine Crow, who was introduced to the audience by his longtime friend Herman Viola of the Museum of Natural History, also discussed the controversy that still surrounds the complete annihilation of Custer's Seventh Cavalry group of over 250 men. One theory persists that many of the men committed suicide rather than be captured and tortured by Indians—hence the title of the exhibition, based on an old cavalry adage: "Keep the Last Bullet for Yourself" is also the title of a newly-published book by Thomas B. Marquis, a physician to the Northern Cheyenne and Crow tribes. Mr. Medicine Crow wrote the introduction to the book and expanded upon that material in his talk.

Located on the second floor of the National Portrait Gallery, "Keep the Last Bullet for Yourself: The Battle at the Little Big Horn" will remain on view through October 24.

DIAL-A-PHENOMENON: 737-8855 for the latest space and earth news including the date of full moon, information on planet visibility, and the status of orbiting satellites.

WES'T COURT DINING FACILITY OPENS AT NHB—Smithsonian Treasurer T. Ames Wheeler and Porter M. Kier, Director of the National Museum of Natural History, cut the ribbon to open the West Court dining facility for Associates and staff in the Natural History Building June 4. Employees were invited to inspect the new facility, which went into full operation the following day, becoming the first of the new West Court buildings to go into operation. Other areas include an eating facility for the public, an orientation center for children's tours, laboratory facilities, a new museum shop location and, later, a naturalists' center.

DIAL-A-MUSEUM — 737-8811 for a quick way to find out what is taking place at the Smithsonian. The recorded message gives an account of daily events, as well as museum hours.
Benton's Mural Pictures: Roots of Country Music

By Sidney Lawrence

The Festival of American Folklife and the Hirshhorn Museum have something in common these days: country music. While live performances might bring thousands of visitors to the summer-long fest, a mural by Thomas Hart Benton offers an ongoing vernacularity in a quiet corner of the Smithsonian's modern art museum.

"Sources of Country Music" is not abstract or hard to understand: it depicts fiddlers, banjo players, and square dancers. But the mural, inspired by Anglo-American folk culture, while the black music prisoners in the impact of African Americans on modern country music (Blues and Country special) could be on view at the Hirshhorn through Labor Day.


"Taking a closer look at the mural, we begin to understand just what Benton meant by "sources." The fiddler, banjo player, square dancers, represent Anglo-American folk culture, while the black musicians point to the impact of African Americans on modern country music (Blues and Country special), who, in turn,提现 a riverboat depict the influences of occupation types of ethnic restaurants in Pennsylvania (Italian, with Chinese second, and Russian third); and where in the United States can be found the heaviest "Hive of Organized Fox Hunts." Something these categories come to you if you're on a night of Addie's night," Mr. Zalinsky said. "I also say that some of the questions were too general, and didn't apply to her.

"There's only one food on this sheet that I haven't tasted, and that's red, white and blue popsicle, had just finished the food questionnaire, and was about to request the book in the first place," Dr. Field explained. The book, which has been returned to the Smithsonian by the Library of Congress, will require restoration and conservation, according to Russell Shank, director of Smithsonian Libraries. After restoration, it will be added to the rare book collection. Its brittle pages may be filmed, hopefully to prevent further breaking.

"For New Term"

On June 21, Congress approved by joint resolution the reappointment of James E. Webb, of Washington, D.C., for a six-year term as assistant secretary of the Smithsonian. James Bradley, former Under Secretary of the Smithsonian, has been appointed a Research Associate, in charge of the Prehistoric Education Division. In 1959, Mr. Bradley was appointed Assistant Director for Programming of the Smithsonian Resident Associate Program. Prior to that position until his appointment as Assistant Secretary in 1960. He was Under Secretary of the Smithsonian from 1943 to 1952.

The addenda to the staff at NCF A include. Martin Curry, assistant photographer; and Richard Squires, exhibit specialist in the Exhibition and Design Department.

Four U.S. Artists Celebrate NASM

The Smithsonian Resident Associate Program and the Associated Air and Space Museum have commissioned serigraphs by two prominent American artists, Nancy Graves and Lionel Alfred Finney. The works will open the opening of the Smithsonian's newest museum.

Graves' work in 22 colors is inspired by aerial photographs and a U. S. weather satellite image. Two versions of the Nebel rocket, one in 11 colors, the other in black and silver, delineate the history of flight from Icarus to the Space Shuttle. How it makes her feel, I'd say," she added. "I'm getting a kick out of some of the food combinations we have to choose between." She also said that some of the questions were too general, and didn't apply to her.

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Carolyn Margolis, program specialist, away on field trips this summer: Dr. Leo Festival on June 23 with Wyoming; Dr. Earl Kauffmann, came to the Festival on July 3rd and laid Hickey, Idaho; Dr. Robert Emry, Nebraska Director James Morris; Mrs. Rockefeller the 19th century near a peat bog along the viewed on WMAL by Harden

woolly mammoth sketch on it was found in ment of Applied Arts, MHT, was inter-

urging of MNH's Drs. Betty Meggers and Museum on July 2 and was escorted on a 

Delaware River. Bud

worked exclusively at MHT.

Sur,

Stephen

meritorious service award from Dr. Brooke a

Walter Hopps, curator of

The decoration was also an expression of Secretary Ripley

Denmark in the cultural and artistic fields. America.

The cover photograph of the May 21 issue the Westward

Five MNH paleobiology scientists are Rockefeller toured the entire Folklife

"Science"

"in

Otto

by

Telecommunications unit.

"Christian

to Danish-American cultural Telecommunications unit.

by Johnnie Douthit

Queen bestowed the Knight's Cross of in London in Jul-

Order

of Dannebrog upon Secretary Ripley Flatow, National

director of Telecommunications

Flatow, National

director of

Painting

"Art

Bulletin."

His most recent self-illustrated book is "The New

World Primates: Adaptive Radiation and the Evolution of Social Behavior, Languages, and

For their special contributions to the of the Bicentennial, the following individuals received certificates and cash awards during the June 24 ceremony:

Steve Idaho, Edward S. Ayenius, Thomas E. Simkin, Henry S. Setzer, James G. Mead, and a Special Group Award was presented to the Smithsonian Institution for its "in-".
Clockwise from above: The Queen being greeted by Secretary and Mrs. Ripley and Chief Justice and Mrs. Burger; leaving the crypt of James Smithson with Ambassador and Mrs. Reamshotham in the background; viewing the Hope Diamond; greeting Assistant Secretary for History and Art Robert Meyers and Ann Cutts, a part-time Smithsonian staff member; assisting Mr. Wallace in processing, printing and sorting the photos. Flip Schulke, a photojournalist with the Black Star Agency in New York, worked with Mr. Wallace as an instructor for the workshop. He brought four volunteers, all photojournalists, to Washington to work with the participants. The work of these photographers, which comprises the only complete set of Bicentennial photographs, will be kept in the permanent files at the Smithsonian. The best photos will be displayed in the Museum of History and Technology. Said Wallace, "The photographs should give our descendants all the information they need about America's Bicentennial, from parades and speeches to hairstyles."