

Bicentennial Festival Closes Labor Day

By Anna Reed

With Labor Day marking the close of the tenth Festival of American Folklife, James R. Morris, director of the Division of Performing Arts, which produces the Festival, said that he did not expect its 12-week format to be repeated next year.

Plans for future Festival presentations will be announced in October, Mr. Morris said, adding that if a Festival is presented at all during the 1977 summer season, it would take the form of a small weekend demonstration or perhaps a weeklong presentation.

The program concept which was developed for the 1976 Festival will be re-examined during the planning of any future Folklife Festivals, he added.

Mr. Morris said that after Labor Day the Division of Performing Arts would begin operating with a greatly reduced staff since many of the Festival appointments will expire at the end of the Bicentennial activities.

Approximately 5,000 participants representing African, Asian, European, and New World cultures shared their experiences during the Festival which attracted several million visitors to the Mall during the summer-long festivities.

Commenting on the history of the Festival, Mr. Morris said, "In 1967 the Smithsonian began to explore and present American folk culture, to investigate our own esthetic traditions, and to embark on a period of examination of the cultural establishment as a whole. We called our presentation the Festival of American Folklife, and through the years it has grown until this year it has become the largest cultural event of its kind in our Nation's history."

The first Festival, a three-day event, offered an overview of crafts, dance and musical traditions of Eskimos from King Island, Chinese Dragon Dancers from Washington, and urban and rural traditions from 25 States and 13 ethnic groups. Attendance that first year was estimated at 384,000.

Texas was the first Festival-sponsoring State during the next presentation. Exhibits presented 150 performers, craftspeople, cooks, musicians, dancers, and raconteurs from Texas, including people from German, French, Czech, Polish, Afro-American, Chicano and Anglo-Scotch-Irish origins.

Pennsylvania, Arkansas, Ohio, Maryland,

and Kentucky sponsored the next five Festival seasons, and in 1970 American workers began an annual tradition of demonstrating their skills to Festival visitors.

The seventh Festival, in 1973, occupied a new site, between the Lincoln Memorial and the Washington Monument, under the auspices of the new cosponsor, the National Park Service. The theme, "Old Ways in the New World," was added to reflect America as a nation of immigrants.

Attendance passed the one million mark that year.

In 1974 the Children's Area and the Family Folklore Center joined the Festival, which had achieved the status of a living laboratory of American culture offering curricula appropriate to the study of people. The Festival of 1975 was the dress rehearsal for the Bicentennial and saw the evolution of the featured State idea into the featured region, as Regional America became one of the main theme areas.

Calling attention to the ethnic tours, which will continue into late September following performances on the Mall, Mr. Morris said that folk performers and

musicians from foreign countries are booked in cities all across the United States for performances. This extension of the Washington Festival to the local level is helping Americans to cultivate ties with foreign countries.

Mr. Morris said there were two major educational experiences he hoped visitors took away from the Festival. "First, people may collect material objects from the United States and the world but cannot really understand them until they see them used. Second, what people see in the continuous demonstrations and performances exemplifies the infinite variety of human expression and behavior."

He revealed that the Family Folklore section attracted many visitors who came to the Festival to share their information. Future division publications will use material gleaned throughout the Festival.

One interesting sidelight of the summer, according to Mr. Morris, occurred when Queen Elizabeth visited the Lincoln Memorial in July. Festival performers from the British Headington Quarry Morris Dancers danced for her, and group members remarked that although they live just 50 miles from London, they had to come to the United States to perform for the Queen.



THE SMITHSONIAN TORCH

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25-Day Record

NASM Greet Millionth Visitor, Daily Attendance Hits 38,000

Bulletin: At 8:15 p.m. on August 18, just 49 days after the Museum opened, NASM welcomed its two millionth visitor, 8-year-old Todd Lewis of Ontario, Calif. Todd was on his first visit to Washington, accompanied by his parents, two sisters, and brother.

of preparing to welcome the millionth visitor to NASM fell to Deputy Director Melvin Zisfein, who instituted a close watch on visitor figures.

That Sunday morning, attendance stood at 946,000 as NASM opened its doors. Would the millionth visitor enter that day? Or not until Monday?

Mr. Zisfein was determined that the count be as accurate as possible and, working with Hernan Otano, chief of the audio-visual unit, and Capt. James B. Wilson of the guard force, he established a system of hourly reports on visitor figures.

By 3 p.m. the count stood at 990,010 and Mr. Zisfein knew it would happen that afternoon. A plan was worked out to ensure accurate identification of the millionth visitor.

At the same time, staff selected a number of appropriate commemorative mementos, including a bust of Charles Lindbergh, a NASM tie, and a NASM scarf.

Meanwhile, public affairs staff members had notified the news media, but nearly all said they had no photographers, reporters, or cameramen on duty. Only Associated Press sent a reporter, and one other news organization sent a photographer.

When the photographer arrived, however, it appeared the millionth visitor would not enter for nearly another hour. The photographer, apparently impatient to get to dinner, suggested that any handy visitor be singled out so he wouldn't have to wait.

Mr. Zisfein, however, was adamant on an (See 'Millionth Visitor,' Page 3)

By Gerald Lipson

Attendance at the National Air and Space Museum has taken off like one of its historic rockets, hitting one million on July 25, only 25 days after its official public opening, and continuing to average 38,000 daily.

The figures so exceeded expectations that NASM staff members had to scramble to prepare an appropriate welcome to the millionth visitor, Mrs. Katherine Scicchitano of Bloomfield, N.J.

That the Museum was a popular attraction was known from the outset, when nearly 35,000 visitors crowded in the day it was dedicated by President Ford.

It was not until three weeks later, when staff members began systematically analyzing visitation, that the degree of NASM's popularity was known.

The figures stood at 780,622 as of Tuesday, July 20. The analysts forecast that the million mark would be reached within a week, but were confident it would not occur over that weekend.

Because Director Michael Collins had long-standing plans to be away then, the task

MHT Sends Curator To '76 Conventions

By Linda St. Thomas

A museum curator gathering memorabilia for a collection sometimes must move faster than the cleanup crew. This summer, Herbert R. Collins, associate curator in the National Museum of History and Technology's Division of Political History, attended both national political conventions to update the existing collection of convention memorabilia.

At the Democratic National Convention at New York's Madison Square Garden, Mr. Collins had to rush down to the floor ahead of the sweepers to pick up discarded hats, posters, coffee cups, and even a few peanut wrappers.

"I think it's important to collect objects of current history," he said. "If curators in 2076 do not have a complete record of the 1976 conventions, it will be my fault."

"The atmosphere at this convention was not conducive to museum collecting," he explained. "Maybe more people are aware of the value of old campaign buttons and hats or maybe they just want to save them for the children."

The street vendors shouting, "This is a collector's item tonight!" did not help his quest.

"I spent some time trying to convince people to donate their hats and buttons to the Smithsonian where the artifacts will be displayed and cared for — not stashed in a closet or used to decorate a teenager's room," said the curator. But some conventioners flatly refused, claiming they wanted the object as much as the Smithsonian.

So he cajoled, traded, and scavenged paraphernalia from the convention floor and the streets.

In his search, Mr. Collins combed candidate Jimmy Carter's staff trailer, the Statler Hilton and the Hotel Americana, the special interest group booths outside the Garden, and even shopped in Gimbel's department store for donkey-embellished water glasses.

Mr. Collins' unusual finds included apple decals distributed by the New York Telephone Company, a "Scarlett O'Hara Loves Jimmy Carter" button, assorted handouts, and a newspaper facsimile identification pin for convention guides.



Herbert Collins sorts convention finds.

Photo by Richard Hofmeister

In choosing signs and banners for the Smithsonian collection, Mr. Collins looked for creative work that would be representative of this political event.

"I have only three manufactured posters; all the others are homemade," he said.

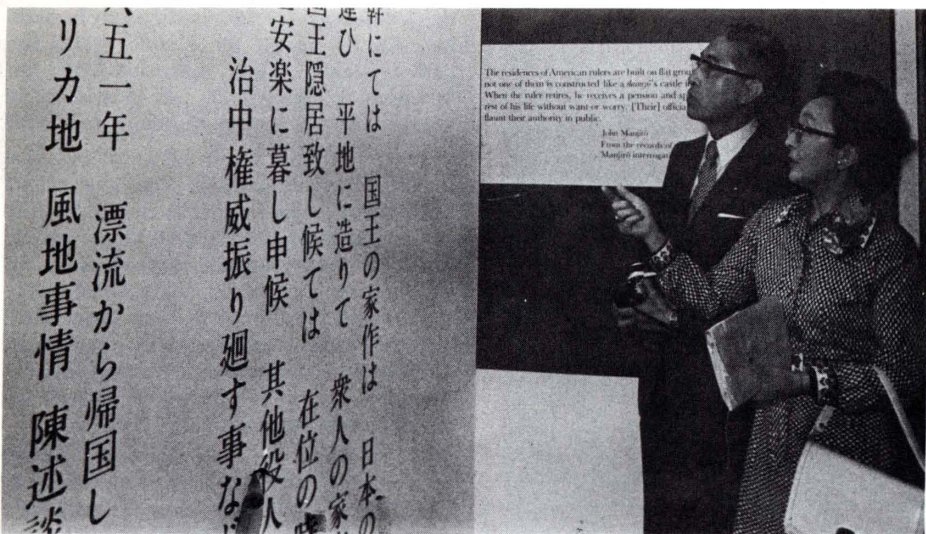
His favorite is the sign drawn by a New (See 'Memorabilia,' Page 8)



Katherine Scicchitano, the millionth visitor at NASM, and her husband Vincent receive a certificate from Deputy Director Melvin Zisfein.

Photo by James Tiede

Two Shows Examine Foreign Influences



Dr. and Mrs. Hiroshi Nakahama read Manjiro's text at "Abroad in America." Dr. Nakahama is the great, great grandson of Manjiro.

Photo by Gene Mantle

Abroad in America: Travelers' Thoughts on the 'New World'

By Susan Bliss

"Meeting just one person at a time is the key to presenting this large amount of information," said Michael Carrigan, NPG exhibit chief, about the National Portrait Gallery's Bicentennial exhibition, "Abroad in America: Visitors to a New Nation, 1776-1914."

"Such a large show covering diverse material should be meaningful on different levels," said Mr. Carrigan. "To reach the casual noontime visitor as well as the historian was a problem we solved by using a modular display style."

This is the first time NPG has used the modular technique. It encourages visitors to move through the area, taking in as few or as many of the 29 exhibits as they wish.

Continuity is also important in a show of this size. Working with NPG historian Marc Pachter, who was responsible for the show and, with coeditor Frances Wein, for the 346-page catalog, the design staff has arranged associative items, likenesses, and historical texts, compiled from museums in more countries than ever before, in spaces devoted to each foreign visitor.

To achieve unity, certain design elements recur in each module. Walls are painted deep red, and each area is defined by large blocks of silkscreened words and a portrait of the person examined.

"A history show is different from an art show," Mr. Carrigan explained, "because the story line, not the artifacts, has primary importance. The Portrait Gallery is a history museum, so our main purpose is to follow the story."

Varied as are the people treated in "Abroad in America," the story line which unites them is their interest in America.

"What most of these travelers felt in common was a sense of intense curiosity about the future and about America as the country of the future," Mr. Pachter explained.

"So passions about it ran high in its first century because, more than the direction, the very definition of civilization seemed at issue."

Starting with what Mr. Pachter called the "cautious liberalism" of the Marquis de Chastellux, major general with the French forces in Yorktown between 1780 and 1783, "Abroad in America" presents remarkably diverse opinions about the United States as expressed by travelers from Europe, Latin America, Asia, and Africa.

"Selecting which of the thousands of visitors we would use in the show was difficult indeed," said Mr. Pachter. When they were finally chosen, the task of presenting each one distinctly was a further challenge, and meeting this challenge required collaboration between historians and designers.

"As designers, we had to arrange the portrait, the artifacts, and the quotation relating to the visitor in the most attractive manner, so that each one would be appealing," said Mr. Carrigan.

Several attraction methods were used. In the exhibit area on Puccini, who visited America in 1906, taped music from his two "American" operas, "Girl of the Golden West" and "Madame Butterfly," calls for listeners.

In 1892, Antonin Dvorak came from Prague to direct the National Conservatory of Music. He liked the freedom he experienced here, and his Symphony "From the New World," which is audible near the exhibit, was this master's way of sending "impressions and greetings from the New World."

Handsome quotations in Japanese and Chinese calligraphy are focal points for several exhibits.

Another display, concerning the Russian Pavel Svin'in, includes watercolors he did to record his visit as Russian Counsel General from 1811-1813. The four beautifully detailed paintings, depicting a riverboat, a revival meeting, a stagecoach, and the Pennsylvania Hospital, were discovered in Russia in the 1930's.

The portrait of Svin'in, from a small engraved reproduction included in a book, "Sketches of Moscow," is particularly attractive in its enlarged silkscreened form.

"Words themselves can be gripping elements," suggested Mr. Pachter, indicating the exhibit about Mrs. Trollope and her infamous attacks on U. S. people and customs. Her words, "I do not like them, I do not like their principles, I do not like their manners, I do not like their opinions," stand on one wall in dramatic solitude to emphasize their brevity and directness.

Still other displays attract by the familiarity of their subjects: Alexis de Tocqueville, Charles Dickens, George Clemenceau, Sholom Aleichem, and H. G. Wells, all visited this country, observed, and used their experiences as bases for recorded impressions in varying forms.

One of the most interesting visitors was John Manjiro, an unexceptional fisherman in feudal and isolationist Japan, until 1841, when he was picked up from the wreck of his fishing boat by a New Bedford whaling vessel commanded by Captain William H. Whitfield.

Having no knowledge of the world outside Japan or any formal education, Manjiro came to the United States under Whitfield's sponsorship, went to a one-room school where he learned English, penmanship, arithmetic and other subjects, and apprenticed on whaling ships sailing out of New Bedford.

His impressions, recorded on Manjiro's return to Japan, in transcripts of his interrogation as a possible spy, cover many aspects of American life. The curiosity they aroused eventually led to an opening of Japanese foreign policy, and the first Japanese Mission to the United States in 1860, a subject also treated in "Abroad in America."

The catalog consists of essays written by 29 distinguished scholars and writers, each discussing a compatriot's journey to the New World, and by American specialists in foreign cultures. It was chosen by the Book-of-the-Month Club as its Bicentennial featured alternate selection for August.

"Abroad in America" will continue through November 13.

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Golden Door: Artist-Immigrants Contribute to U.S. Modern Art

By Linda St. Thomas

The thousands of people who have visited "The Golden Door" so far have come away knowing that artist-immigrants did more than paint watercolors of the Statue of Liberty and photograph New York's Lower East Side.

"It is impossible to talk about America as the international center of modern art without citing the accomplishments of the painters, sculptors, architects, and photographers who made this country their home," said Cynthia Jaffee McCabe, curator at the Hirshhorn and organizer of the show.

"For example, America's first independent art style of international importance, abstract expressionism, would have been totally impossible without the contributions of such foreign-born artists as Arshile Gorky, Mark Rothko, and Willem de Kooning."

"Not all artist-immigrants settled easily into this country, and not all of them were pleased with what they experienced. But they did find a style of life so powerfully affecting that whether the experience of it was positive or negative, it was almost certain to elicit some artistic response," Mrs. McCabe added.

Working with two research assistants at the Hirshhorn, Mrs. McCabe began collecting information about works of art and artists' biographical data about 13 months before the opening. Tracing the life story of 67 foreign-born artists was not a simple task.

"If the exact spelling of the immigrant's name, his or her date of arrival, the port and the name of the ship were known, we could have gone directly to the National Archives for a copy of the ship's manifest, which contained much information on the individual," she said. However, many families or previous biographers did not know the exact date or circumstances of the artists' arrivals, so the staff had to turn to the Immigration and Naturalization Office, among diverse sources of records.

The slow process, which didn't end at the catalog printing deadline, has unearthed many previously unknown facts about the artists' lives. For example, Frederick Kiesler's U. S. visa identified him as an Austrian, born in Vienna; however, the birthplace of this architect, designer, and sculptor was actually Czernowitz in the Ukraine.

Research also uncovered the exact arrival date of Russian artist John D. Graham, originally Ivan Gratianovitch Dombrovski, born of Polish parents. He came to the United States aboard the SS *Kroonland*, November 26, 1920, and was accompanied by a wife and child, although for years historians assumed he arrived alone.

In choosing the 204 works for "The Golden Door," Mrs. McCabe focused on the

period in each artist's career subsequent to his or her transplantation.

"When viewing the exhibition, one senses the impact of the artists on modern American art and architecture and their reactions to a new American environment," Mrs. McCabe explained.

In addition, the three areas of documentation, incorporating original photographs of the artists at the time of arrival, visas, passports, and newspaper articles place these artists' stories within an historical framework.

Entering "The Golden Door," a visitor is confronted with three blow-ups of photographs showing different aspects of the immigrant influx: the photo of artist Gorky and his mother in Turkish Armenia (1912), "Steerage" by Alfred Steiglitz (1907) depicting immigrants crowded aboard the SS *Kaiser Wilhelm II*, and sculptor Alexander Archipenko and his wife, Angelica, first class passengers on the SS *Mongolia* en route to the United States (1923).

The photo of Archipenko helps to balance our view of the early immigrants. Not everyone arrived in steerage nor did all immigrants experience the trauma of Ellis Island. As a first cabin passenger, Archipenko, already a renowned sculptor when he entered this country, was cleared by U. S. Immigration officials on shipboard, giving him time for leisurely interviews with reporters who met him at the dock.

Moving through the three sections of "The Golden Door," many visitors will recognize the best-known paintings, including Piet Mondrian's "New York," Joseph Stella's "Battle of Lights, Coney Island," Arshile Gorky's "Artist and His Mother" and William de Kooning's "Queen of Hearts."

(See "Golden Door," Page 4)



Immigrant Arshile Gorky, center, with fellow artists, 1924.

Photo courtesy of Whitney Museum of American Art, New York

SI Staffers Publish New Books

Dr. George E. Watson, curator, MNH Department of Vertebrate Zoology, has written "Birds of the Antarctic and Sub-Antarctic," the first field guide to penguins and other resident and vagrant birds of the Antarctic area.

Dr. Robert M. Laughlin, curator in the MNH Department of Anthropology, has a new book called "Of Wonders Wild and New: Dreams from Zinacantan." The book is a collection of 260 dream texts of 11 Zinacantan people, translated by the author from Tzotzil into English, and accompanied by an ethnographic commentary on this ancient Mexican culture.

Zora Martin Felton, head of the education department, Anacostia Neighborhood Museum, has written "A Walk Through 'Old' Anacostia," which will be used in kindergarten through six grade levels in schools located in the Anacostia community.

Carol Cutler, public information officer, NPG, author of "The Six-Minute Souffle and Other Culinary Delights," was filmed at the Portrait Gallery, in her home, and at the market by the Newsweek Television Company. The film was aired locally on WTTG and in 61 cities across the country.

Mrs. Cutler has cooked on camera for

several local TV shows, and is featured in the August issues of House & Garden and Harper's Bazaar. Mrs. Cutler's book is the September selection of the Cookbook-of-the-Month Club.

William W. Warner, acting director of the Office of Membership and Development, is the author of "Beautiful Swimmers: Watermen, Crabs and the Chesapeake Bay," the story of Chesapeake Bay's most sought after product, the crab.

Martin Moynihan, senior scientist at the Tropical Research Institute in Panama is author of "The New World Primates," the first concise, serious book to cover monkeys in Latin America.

Egbert H. Walker, botanist emeritus from the Smithsonian Department of Botany, has written "Flora of Okinawa and the Southern Ryukyu Islands," based on more than a dozen years of field investigation.

Dr. Daniel Stanley of MNH's Department of Paleobiology is coeditor with Donald J. P. Swift of a new book, "Marine Sediment Transport and Environmental Management," a collection of articles by 23 contributors published by John Wiley and Sons, New York.

19th Century Seminar Marks Its Tenth Year

By Elsie Bliss

One man's interest in understanding the scope of Smithsonian research has led to a regular system of scholarly exchange which is helpful to scholars both inside and outside the Institution.

"The Nineteenth Century Seminar" was the idea of Dr. Nathan Reingold, who arrived at the Smithsonian in 1967 with the solitary project of editing the Joseph Henry Papers.

Curious about the research of his colleagues in other parts of the Institution, he conceived the seminar as an idea exchange where scholars could present their work to an audience, and receive reactions in an informal, relaxed atmosphere.

As a side benefit, Dr. Reingold could learn more about research throughout the Institution.

In operation for nearly ten years now, the seminar has grown beyond Dr. Reingold's original vision. He is now conversant with research conducted not only at the Smithsonian, but throughout greater Washington's community of scholars.

"The seminar has acquired a life of its own," he said. It allows scholars on Smithsonian fellowship appointments to meet with people in other fields, and to share their discoveries with interested professionals, producing a cross pollination among

different scholarship areas.

Seminar rules are simple: there aren't any. Dr. Reingold's approval is the only requirement for giving a paper. So far, no proffered talk has been rejected. While anyone who wishes may attend a reading, public participation is not sought. Seeking to avoid crowds, Dr. Reingold distributes announcements of each presentation to about 200 people.

The results have been intimate, informal, and interested groups whose composition has varied from session to session.

Arranging for speakers six months in advance, Dr. Reingold has had to step in himself only twice during nine years to cover for last-minute cancellations.

The seminar operates without a budget. The speakers receive no honoraria; not even coffee is served. Mailing costs are absorbed by the Joseph Henry Papers, and reams of paper have been saved by the decision to keep the sessions informal.

While the seminar draws speakers from the Washington community as well as from the Smithsonian, Dr. Reingold has a special interest in the newly-arriving pre- and post-doctoral Smithsonian Fellows, who are here on year-long appointments through the Office of Academic Studies to conduct research in a variety of esoteric areas. Dr. Reingold has frequently invited the Fellows to address the seminar and exchange their knowledge with that of interested professionals.

SI Newsmakers

Collins, Columbus, First Ladies Rate National Media Attention

By Johnnie Douthis

Margaret Klapthor, MHT chairman of political history, discussed the First Ladies Hall for the CBS Radio feature "American Women."

MHT Deputy Director Silvio Bedini talked about the Christopher Columbus exhibition for WAMU-FM, and the Leonardo da Vinci show for "Luncheon at the Kennedy Center," aired on WGMS-FM.

Herbert Collins, associate curator of political history, MHT, has captured the imagination of the Nation's press with his recent artifact-gathering trip to the Democratic Convention. Stories about Mr. Collins have appeared on the UPI and AP wires, in The New York Times, Newsweek, on ABC-TV, CBS Radio, Canadian Radio, and WRC-TV in Washington.

A story about Peter Marzio, associate curator, MHT Division of Graphic Arts, and his search for the ethnic food signs in "Nation of Nations," was picked up by World Press News and will appear in 100 newspapers, most of them abroad.

William Miner, project manager for "1876" was interviewed by Voice of America.

Cynthia Jaffee McCabe, curator of exhibitions, HMSG, was a juror for the Delaware Art Museum Annual Exhibition in Wilmington on July 22.

Dr. James Sherburne, head of the Smithsonian-Peace Corps Environmental Program, leaves September 1 for Brazil, Paraguay, and Chile where he will develop environmental projects to be staffed by Peace Corps volunteers.

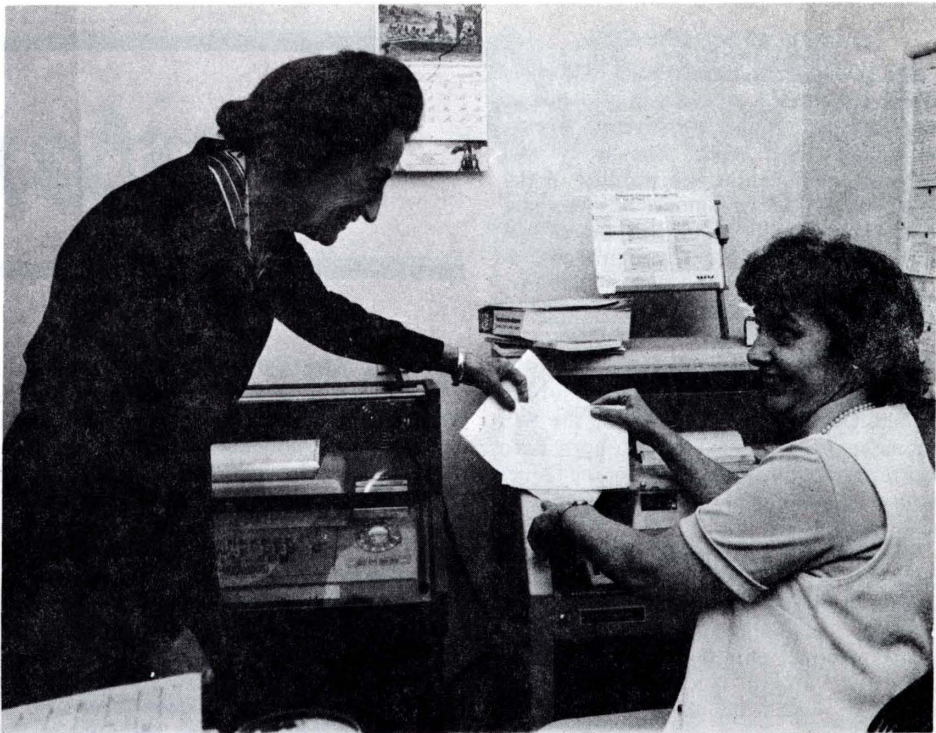
The National Zoological Park's second veterinary intern is Dr. Suzanne Kennedy, a recent graduate of the School of Veterinary Medicine at Michigan State University. She will spend 15 months with the Office of Animal Health under the direction of Dr. Mitchell Bush, and Dr. Richard Montali, pathology director.

Dr. Philip Ensley, NHP's first intern, has completed his program and has been appointed associate veterinarian at San Diego's Balboa Park.

The lecture delivered at the Islamic Medical Association Conference by Dr. Sami Hamarneh, historian of pharmacy, MHT, was recently published in The Journal of the Islamic Medical Association.

Lady Patricia Clinton-Pelham Hope, direct descendant of Lord Hope, the first recorded owner of the Hope Diamond, saw the Hope Diamond in a tour with Paul Desautels, curator of mineral sciences.

Franklin R. Bruns, Jr., associate curator



Estelle Beck checks with teletype operator Gloria Rupp.

Photo by Richard Hofmeister

Central Phone Office Redone

By Kathryn Lindeman

If the voices of your Smithsonian telephone operators sound clearer these days, it could be the result of their renovated headquarters on MHT's fourth floor. Improvements include an adjoining office for Chief Operator Estelle K. Beck, and a separate room for the two Smithsonian teletype machines. Previously all the facilities were squeezed into one room making it difficult to hear and speak over the clattering teletypes and ringing office phones.

Operators Alice Christian, Harriet Curtin, Margaret Frank, Maxine Niles, Gloria Rupp, and Patricia Tilko handle approximately 100 to 150 calls per hour, giving out information on building locations and hours, and referring calls.

A night and weekend message recorded by

Mrs. Beck gives callers general information on museum hours and emergency numbers. The weekend taped message also gives phone numbers for Smithsonian Associates and Dial-A-Museum. The counting device registers 1,200 to 1,400 calls between 5:15 p.m. Friday and Monday morning.

Since the main SI switchboard took over the calls of the National Zoo two years ago, the operators have had to cope with a large number of prank calls, particularly on April Fools' Day. Callers ask for Ella Phont, Mr. Fox, Mr. Lyons, or Mr. Crock Dahl.

On April 1, the calls continue all day long and don't even stop when the switchboard closes. Ordinarily, the machine answers about 50 calls each night, but last April Fools' Day, 400 calls registered!

With increasing numbers of personnel and buildings, the Smithsonian has had to increase its telephone service as well. Supervised by Mrs. Beck for 12 years, the office has increased its capacity from 600 lines to 1,700 since 1963 when it first moved to MHT.

'Millionth Visitor'

(Continued from Page 1)

accurate count, so the photographer left, and it fell to a tourist, Dr. James Tiede of Willmar, Minn., to act as photographer for the event.

Stephen Taylour of the museum shop provided the film, and the countdown began.

When the count reached 999,950, all entrances to the Museum were closed except for one revolving door at the Mall entrance to the Milestones of Flight Gallery. Mr. Zisfein stood as a guard, counter in hand, and clicked off the unsuspecting visitors as they filed in.

Then a dark-haired woman, wearing a green tank top and dark jeans entered, with three young children, a husband and two cousins.

Mr. Zisfein pointed to her and exclaimed, "You're it!"

The startled woman clapped a hand to her chest and shouted, "What's it?"

Replied Mr. Zisfein, "You are the millionth visitor to the National Air and Space Museum."

At first Mrs. Scicchitano didn't believe it. As she later said, "I thought I had come in the wrong door, and was being told to go out and come in through another door."

With ad hoc cameraman Tiede snapping away, Mr. Zisfein presented the Scicchitanos with the mementos, which also included free passes to the theater and the Spacearium, and said, "It's a delightful shock for me to welcome our millionth visitor in less than a month after our opening."

Later, Mr. Zisfein noted that "Public response to the Museum has far exceeded our predictions, forcing upon us the pleasant task of reviewing and revising our estimates."

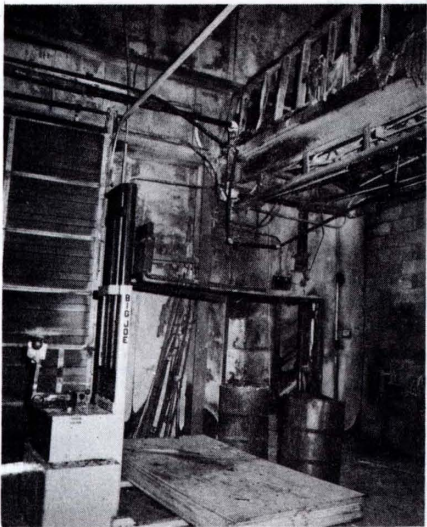
The Scicchitanos, it turned out, had just arrived in Washington that afternoon, on their first trip ever to the Nation's Capital. They had been strolling along the Mall, and as they passed the Air and Space Museum, Mr. Scicchitano saw the artifacts hanging in the Milestones of Flight Gallery and said, "We've got to go in that building there."



SI operators at work.

Photo by Richard Hofmeister

Fire Hits Anacostia Museum, Damage Estimated at \$75,000



Fire damage in Anacostia's exhibit center.

Photo by John Wooten

The Anacostia Neighborhood Museum's exhibits production center at 1901 Fort Place, S.E., was damaged by fire on July 20.

The fire started when several sheets of masonite fell from a fork lift striking a partially filled drum of lacquer thinner. According to the report issued by the Fire Protection Division, the likely source for ignition was a spark created when the drum struck the concrete floor of the structure. Intense heat from the spilled contents of this drum spread to a second drum containing varsol, and caused it to burst.

According to the report, the building smoke detection system immediately sent an alarm to the D. C. Fire Department, thus avoiding greater damage.

Due to the fire, telephone lines were dead and employees were unable to call for help.

No one was injured in the incident. Most of the estimated \$75,000 loss is attributed to structural damage.

HAPPY ANNIVERSARY

July 31 was the first anniversary of the new format and weekly publication schedule of the National Zoo employee's weekly newspaper, *Tiger Talk*. The lively and interesting publication is a product of the hard work of NZP personnel Mike Morgan, Billie Hamlet, Mildred Haltiwanger, and artists Warren Cutler and Jordan Ross.

'Golden Door'

(Continued from Page 2)

The exhibition also includes German-born Arnold Genthe's photographs of the San Francisco fire of 1906, Finnish-born Eero Saarinen's architectural model of the Dulles Airport terminal, and Greek-born Chryssa's neon sculptures.

In displaying well-known paintings and sculpture, the curatorial staff attempted to balance them with less familiar material. For example, accompanying Ben Shahn's famous abstract painting, "The Passion of Sacco and Vanzetti" is a sketch of Vanzetti by Shahn which has been in a private collection for years.

In the first section, among the works of Joseph Stella are two collages in which the artist used portions of an article from the New York Daily News of October 29, 1938, describing the deportation of 55,000 Polish Jews from Germany.

These collages probably have never been exhibited before, according to Mrs. McCabe. In the documentary section of the period 1930-1945, visitors can read the actual newspaper article that Stella used.

In the four months since its opening, "The Golden Door" has already stirred some controversy, especially over its title, "Artist-Immigrants."

"For many people, including some of the artists' families, the word immigrant has negative connotations, summoning images of people jamming Hester Street on the Lower East Side," said Mrs. McCabe. "We went ahead with the word simply because it is the only one that accurately describes all 67 artists."

When the documentation was underway and the art selected, Mrs. McCabe began consultations with Joseph Shannon, chief of exhibits and design at the Hirshhorn. The paintings and sculptures were to be arranged in chronological order and grouped together by artist. Working with photos of each object, Mr. Shannon and his staff drew a draft of the exhibition.

"We had to work within the confines of the circular walls of this building which meant constructing partitions and new wall sections so that a large painting could fit on the outside curved wall," he said.

"In most art museums, it's unusual to find a combination of educational display materials and art. Finding the proper balance of art work and three areas of documentation was a real challenge for the Hirshhorn exhibitions designers," Mr. Shannon explained. With the help of the central exhibits office, he designed labels that blend with the art rather than overwhelm it.

As Mrs. McCabe completed her search for data on artists, Mr. Shannon had to contend with the construction of new ceilings, blocked air-conditioning ducts, partitions placed to give the illusion of another room, and proper exhibit lighting.

When the last painting was hung and the refinements completed, the curatorial staff and exhibit designers presented the visitors with a new way of looking at the Bicentennial. One hundred years of modern art has been broken down so that visitors may view what is essentially American art and understand the artist-immigrants that are an integral part of that historic development.

Dial-A-Job

Looking for a new job but feeling trapped in your search by lack of time and information? The Smithsonian Office of Personnel Administration now has a 24-hour Dial-A-Job hotline which you can call from the privacy of your home.

If you want to locate another job within the Smithsonian, dial 381-6545, 6546, or 6278, any time, day or night, seven days a week. Smithsonian employees located outside Washington can use FTS.

In operation since April, Dial-A-Job gives recorded information about private roll and Civil Service vacancies including title, grade, closing date, and procedures for applying.

Howard Toy, director of personnel, said that Dial-A-Job was added to the continuing practice of posting recruitment bulletins to make job information more accessible.

NOTE: In the August issue of *Torch*, the Personnel Office phone number was misprinted. The correct number is 381-6545.

September at the Sm

1 AIR AND SPACE FORUM. *Amelia Earhart*. The history of her flying career and her efforts to involve women in aviation. Speaker: Claudia Oakes, Department of Aeronautics, NASM. 12:30 p.m., National Air and Space Museum theater. First in a series of air-and-space-related talks scheduled alternate Wednesdays. FREE.

FREE FILM THEATRE: *Music of the Spheres*. The evolution of mathematics and the relationship of numbers to musical harmony, early astronomy, and perspective in painting. Third in the ASCENT OF MAN SERIES — BBC-TV and Time-Life films presenting Dr. Jacob Bronowski and his personal views of the history of man and science. Remaining programs scheduled through October. Each film begins at 12:30 p.m. Wednesday and Thursday, Carmichael Auditorium, History and Technology Building. FREE.

LECTURE: *La Boheme*. Francis Robinson, Assistant Manager, Metropolitan Opera, discusses the different productions and interpretations of one of the world's best loved operas. 8 p.m. Carmichael Auditorium, History and Technology Building. \$8.*

2 NATIVE AMERICAN FILM/VIDEO SERIES: Film and video work by, for and about Native Americans, shown and discussed by the filmmakers. 12 noon to 1 p.m. and 3 to 4 p.m. Ecology Theatre, Natural History Building. Presented by the Festival of American Folklife. FREE.

FREE FILM THEATRE: *Music of the Spheres*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See September 1 for program details. FREE.

3 NATURAL HISTORY FILMS: *Stress — A Disease of Our Time*. The effects of stress shown through experiments on laboratory animals and humans. *What Time Is Your Body?* The internal circadian rhythms that initiate certain responses and behavior in man. 12 noon. Baird Auditorium, Natural History Building. FREE.

7 NMHT TUESDAY FILM: *City Out of Wilderness: Washington*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

CREATIVE SCREEN: *Inventing a Nation*. Alistair Cooke presents rarely told behind-the-scenes anecdotes about the writing of the Constitution, and the secret debates involving James Madison, George Mason and Alexander Hamilton. 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

8 FREE FILM THEATRE: *The Starry Messenger*. The conflict between scientific truth and religious dogma culminates in the trial of Galileo. 12:30 p.m. Carmichael Auditorium, History and Technology Building. ASCENT OF MAN series. See also September 1. FREE.

9 FREE FILM THEATRE: *The Starry Messenger*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See September 8 for program details. FREE.

10 NATURAL HISTORY FILM: *Graveyard of the Gulf*. The recent activities of underwater archaeologists in the Gulf of Mexico. 12 noon. Baird Auditorium, Natural History Building. FREE.

12 COUNTRY GUITAR SERIES: *Chet Atkins*. One of the most respected country guitarists, who has become known as *Mr. Guitar*, opens the series sponsored by the Division of Performing Arts. 8 p.m. Baird Auditorium, Natural History Building. \$5.50 general; \$5 Resident Associates, \$4 students and senior citizens. For reservations call 381-5395.

CHINA: THE ENDURING HERITAGE. The cultural history of China presented chronologically from pre-historic times to the 20th century. The vitality of Chinese arts, inventions, philosophy and literature, as well as the interflow between China and other countries, is depicted — many times through the use of prized art objects that represent 15 private and 62 museum collections from 30 cities around the world. Thirteen films produced by the China Institute in America and shown in a four week series. Dr. Franz Michael, Professor of East Asian History and Government, George Washington University, will introduce each film.

September 12 — *China: The Beginnings; The Making of a Civilization; Hundred Schools to One*. See also Sept. 19 and 26. 5:00 p.m. Carmichael Auditorium, History and Technology Building. \$4 (Series \$14).*

14 HIRSHHORN FILM: *Going Home*, by Adolfas Mekas and Pola Chapelle. 1972 (60 min.) The filmmaker and his wife seek traces of Mekas' past in a return to his birthplace, Seminiskiai, Lithuania, after a 27-year absence. 12 noon and 7 p.m. Hirshhorn Museum. FREE.

NMHT TUESDAY FILMS: *Folk Artist of the Blue Ridge*; and *Art of Organic Forms*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

CREATIVE SCREEN: *Inventing a Nation*. 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. See September 7 for program details. FREE.

15 AIR AND SPACE FORUM: *Exploring the Planets*. NASA planetary exploration programs and the new information learned about the different members of the solar system. Speaker: Dr. Jaylee Meade, astronomer, Goddard Space Flight Center. 12:30 p.m. National Air and Space Museum theater. FREE.

MINORITY WOMEN SPEAK: The Honorable Shirley Chisholm in the first lecture presented by the *Minority Women Speak* speakers bureau, marking the ninth anniversary of the Smithsonian's Anacostia Neighborhood Museum. 7:30 p.m. Anacostia Museum, 2405 Martin Luther King Avenue, S.E. FREE.

FREE FILM THEATRE: *The Majestic Clockwork*. Einstein's theory of relativity turns inside out Newton's description of the universe. 12:30 p.m. Carmichael Auditorium, History and Technology Building. ASCENT OF MAN series. See also September 1. FREE.

16 HIRSHHORN FILM: *Reminiscences of a Journey to Lithuania*, by Jonas Mekas. 1972 (85 min.). Footage of Jonas Mekas' earliest days in America (1950-53) and of his trip to Semeniskiai, Lithuania in 1971. Shown in conjunction with *Going Home*, see September 14. 12 noon. Hirshhorn Museum. FREE.

HIRSHHORN EVENING FILM/LECTURE: *Jonas Mekas*, filmmaker, discusses both his own work and the role of the artist-immigrant in independent cinema. He will also screen a section of his latest film *Diaries, Notes, & Sketches*. 7 p.m. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *The Majestic Clockwork*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See September 15 for program details. FREE.

EXHIBITION: *John Covert, 1882-1960*. Twenty-seven works comprise the first retrospective of this pioneer American modernist and illustrate his unique fusion of Cubism and Dadaism. Hirshhorn Museum and Sculpture Garden. Through November 4.

THE AMERICAN CONDITION: THE SCHOLARS' VIEW. *Of Men and Angels: A Search for Morality in the Constitution*. The contradicting moral desires of our nation and the conviction that immortality is engrained as a national trait. The powerful American tendency toward self-interest and self-advancement and the checks on the abuses of power made by the framers of the Constitution are also discussed. Speaker: Robert A. Goldwin, Special Consultant to the President of the United States and Advisor to the Secretary of Defense. 8 p.m. West Court Educational Center, Classroom B, Natural History Building. See also September 23. \$4.*

17 NATURAL HISTORY FILM: *In the Land of the War Canoes*. Edward Curtis' classic dramatization of Northwest Coast Indian life made in 1914. 12 noon. Baird Auditorium, Natural History Building. FREE.

18 HIRSHHORN FILMS FOR YOUNG PEOPLE: Works in animation selected for children ages four and up. 12 noon. Hirshhorn Museum. FREE.

DIAL-A-MUSEUM — 737-8811 for daily announcements on new exhibits and special events.

*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.

Smithsonian Institution

ALL-DAY SEMINAR: 4½ BILLION YEARS OF ROCKS: EARTH, MOON, AND METEORITES. Three members of the Department of Mineral Sciences trace the evolution of Earth, moon and meteorites and the scientific methods used to "read" rock history. Dr. Brian Mason, curator — meteorites representing time events in solar system history; William G. Melson, Chairman — earth rocks and the processes that produce volcanoes, canyons and quakes; Daniel Appleman, Crystallographer — origins, early history and final development of the planets and why they differ. Participants will examine specimens through microscopes and will be given a tour of the new moon rock exhibition. 10 a.m. to 4 p.m. Seminar \$22; With lunch \$25.*

19 CHINA: THE ENDURING HERITAGE. *China: The First Empires; The Great Cultural Mix; The Golden Age; The Heavenly Khan.* Films by the China Institute in America, introduced by Dr. Franz Michael. See September 12 for series details. 5:00 p.m. Carmichael Auditorium. History and Technology Building. \$4.*

21 HIRSHHORN FILMS: Selected short works by Hans Richter, pioneer in abstract experimental films, including a filmed interview with the artist in 1970. 12 noon. Hirshhorn Museum. FREE.

NMHT TUESDAY FILM: *The Musical Instrument Maker of Williamsburg.* 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN EVENING FILMS: *Dreams That Money Can Buy*, by Hans Richter. A landmark, prize-winning film on which many of Richter's fellow artists collaborated. Four short films by Richter and a filmed interview of the artist will also be shown. (144 min.) 7 p.m. Hirshhorn Museum. FREE.

22 FREE FILM THEATRE: *The Drive for Power* — Industrial and political revolutions alter man's concept of power during the 18th century. 12:30 p.m. Carmichael Auditorium, History and Technology Building. ASCENT OF MAN series. See also September 1. FREE.

23 HIRSHHORN FILM: Selected short works by artist-immigrant Hans Richter. 12 noon. Hirshhorn Museum. Repeat of September 21 noon program. FREE.

EXHIBITION: *Washington Print Club: Members Show.* Fifty-nine works by American artists from the private collections of the Washington Print Club. Works concentrate on the 20th century and represent Stuart Davis, Winslow Homer, Edward Hopper, Jasper Johns, Roy Lichtenstein, John Marin, Robert Rauschenberg and John Sloan, as well as Washington artists Sam Gilliam and Paul Reed. Sixth Biennial exhibition. National Collection of Fine Arts, through November 14.

FREE FILM THEATRE: *The Drive for Power.* 12:30 p.m. Carmichael Auditorium, History and Technology Building. See September 22 for program details. FREE.

18TH CENTURY SEMINAR: *William Bentley and His Art Collection.* The Salem diarist and minister, and his descriptions of his own extraordinary art collection and other New England collections. Speaker: Stephanie Munsing, Curator of Prints, Library of Congress. Sponsored by the Charles Willson Peale Papers, NPG. 3:30 p.m. National Portrait Gallery. FREE.

ILLUSTRATED LECTURE: *Homage to Alvar Aalto.* Aalto's career evaluated in the context of 20th century architecture and the Scandinavian tradition that formed him as a great architectural innovator. Speaker: Stuart Wrede, Finnish architect. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.*

BEE HIVE. Museum of History and Technology. Glass-walled hive of 15,000 honey bees. Visitors see honey being made and can identify the queen bee. A runway through the building wall gives the bees access to the outside. Permanent.

WORLD OF BUGS. Museum of Natural History. Leaf cutter ants, tarantulas, beetles and bees are among the live insects and arachnids displayed and explained by insect zookeepers.

THE AMERICAN CONDITION: THE SCHOLARS' VIEW. *From Barter to Welfare State; An Economic History of the United States.* The 17th century to the present, tracing the transition from the flourishing colonial economy to the diversified economy of a strong and independent republic to the new welfare economy. Speaker: Herman van der Wee, Professor, University of Leuven, Belgium, and a fellow at the Woodrow Wilson International Center for Scholars. 8 p.m. West Court Education Center, Classroom B, Natural History Building. See also September 16. \$4.*

NATIONAL CAPITAL SHELL CLUB: Monthly meeting and lecture. *Endangered Mollusks: Animals with Advocates.* Speaker: Dr. Marc Imlay, U.S. Department of the Interior, and one of America's foremost experts on endangered species. 8 p.m. North Foyer Lecture Room, Natural History Building. Public is invited. FREE.

24 NATURAL HISTORY FILM: *The Not So Solid Earth* — scientists gather and analyze supporting data for the continental drift theory; *Volcano Surtsey* — eruption of what became a shield volcano in the sea near Iceland. 12 noon. Baird Auditorium, Natural History Building. FREE.

25 HIRSHHORN FILMS FOR YOUNG PEOPLE: Works in animation selected for children ages four and up. 12 noon. Hirshhorn Museum. FREE.

26 CHINA: THE ENDURING HERITAGE. *China: The Age of Maturity; Under the Mongols; The Restoration.* Films by the China Institute in America, introduced by Dr. Franz Michael. See September 12 for series details. 5:00 p.m. Carmichael Auditorium. History and Technology Building. \$4.*

27 AUDUBON LECTURE: *The Day of the Zebra.* Film study of African wildlife today, its behavior and its coping with the 20th century. Speaker: John Sparks, author and film producer. 8 p.m. Baird Auditorium, Natural History Building. Co-sponsored by the Audubon Naturalist Society. \$4.*

THE UNITED STATES IN THE WORLD. Four-day international conference. For schedule, call 381-5587.

28 HIRSHHORN FILMS: *Eero Saarinen* (1960). Filmed interview with Saarinen in which he discusses many of his famous projects, including Dulles International Airport. *Anemic Cinema* (1926) — artist Marcel Duchamp's only film; *Lightplay — Black/White/Gray* (1930), by Laszlo Moholy-Nagy. 12 noon. Hirshhorn Museum. FREE.

HIRSHHORN EVENING FILMS: Selected works by Len Lye and Oskar Fischinger, both artist-filmmakers who contributed to the development of abstract filmmaking. 7 p.m. Hirshhorn Museum. FREE.

29 AIR AND SPACE FORUM: *Wiley Post* — His high altitude flight research in the early 30's using the *Winnie Mae*. Speaker: Dr. Stanley Mohler, Chief, Aeromedical Division, Federal Aviation Agency. 12:30 p.m. National Air and Space Museum. FREE.

HIRSHHORN ILLUSTRATED LECTURE: *A Gentleman's Pastime; A Painter's Obsession: The Brief Photographic Career of Henri Le Secq (1818-1882).* The still life and architectural photography of Le Secq. Speaker: Parry Janis, Associate Professor, Wellesley College. 8 p.m. Hirshhorn Museum. FREE.

FREE FILM THEATRE: *The Ladder of Creation.* 12:30 p.m. Carmichael Auditorium, History and Technology Building. ASCENT OF MAN series. See also September 1. FREE.

30 HIRSHHORN FILM: *Christo's Valley Curtain*, by David and Al Maysles. Christo's project that employed 200,000 square feet of nylon strung from 110,000 pounds of steel cable. 12 noon. Hirshhorn Museum. FREE.

JAZZ FESTIVAL: *Special Ellington Concert.* The New York Jazz Repertory Company performing *Black, Brown, and Beige* and other Ellington music of the 1930's and 40's. Produced by the Division of Performing Arts and the Office of Symposia and Seminars as part of the Smithsonian's International Conference *The United States in the World*. 7:30 p.m. Department of State Auditorium, 23rd and C Streets, N.W. Tickets must be purchased in advance. For reservations, call 381-5395. \$4.

Spot Series Gets High Use

"Glad to show our viewers what the Smithsonian has planned," said the people at KHAS-TV, Hastings, Nebr., in response to a series of television public service announcements produced and distributed by the Telecommunications Office, and now being aired on stations as far away as Honolulu and Anchorage.

Telecommunications produced nearly 900 television and 300 radio spots, both 60 and 30 seconds in length, to highlight the Institution's Bicentennial activities.

Distributed to commercial and public broadcast stations in all 50 States, the spots also are getting generous use on prime time here in Washington, according to SI staff.

Based on postcards returned by stations receiving them, the spots are enjoying an excellent response. Twenty percent of the TV and 15 percent of the radio stations let Telecommunications know whether they used the spots.

The people in Hastings weren't the only ones to include spontaneous comments on their postcards. Denver's KRMA-TV staff wrote, "Thanks; will use as often as possible." In Charlotte, WEZC-AM staff said, "Spots are well-produced," and Tampa's WFLA-TV broadcasters called them "Timely and interesting."

WQRS-FM in Detroit asked the Smithsonian to "Send more. Anytime," while Duluth's KDAL-TV said simply, "GOOD!!!"

"We didn't want to show just buildings," said Telecommunications Director Nazaret Cherkezian about the series. "So the spots include many of the new exhibits. Secretary Ripley is included in one segment where he invites visitors to the Mall during the Bicentennial and in the future."

Produced in the studio of Eli Productions, Inc., the TV spots were funded by the Smithsonian Office of the Bicentennial Coordinator.

Radio spots were produced in the Smithsonian studios, and include a 60-second general announcement, and six 30-second spots about specific Bicentennial exhibits.

Interns Design NPG Exhibits

Interns at the National Portrait Gallery have produced two small exhibitions which opened in August: "A Knot of Dreamers: The Brook Farm Community, 1841-1847," and "The Coming of American Music."

Intern Marni Sandweiss has long held an interest in the Transcendentalist movement, and particularly in Brook Farm, a 19th century Massachusetts commune.

Though most of the exhibit items were located easily in the Boston area, one key work, the Thomas Hicks portrait of Margaret Fuller, was lost and unrecorded.

Miss Sandweiss contacted museums, libraries, collectors, and descendants, including the internationally-famous architect Buckminster Fuller. Although Mr. Fuller could not help in locating the portrait, he did submit a carefully-drawn genealogical tree.

It was chance that finally led Miss Sandweiss to the painting. While going through a folder in Harvard's Rare Book Library, Miss Sandweiss fortuitously discovered a photograph of the Fuller portrait, along with the current owner's name and Wisconsin address.

In preparing for her show on American composers, "The Coming of Age of American Music," Anita Jones also made a chance discovery, one much closer to home, however. Her search for musical associative items led Miss Jones, a music major turned historian, to a Takoma Park collector and restorer of animated musical instruments.

Among his fascinating and extensive collection were piano rolls punched by George Gershwin himself, and now displayed in the exhibit.

In addition to Gershwin, the exhibit focuses on Charles Ives and Aaron Copland. All three musicians were influential in the early 20th century movement which turned away from the European current to develop uniquely American music.

Background for the exhibition is a collection of recorded music by all three composers, including one segment by Aaron Copland playing "Appalachian Spring." "The Coming of American Music" continues through October 3.

Appointments

WWICS Taps New Deputy

George R. Packard has been appointed deputy director of the Woodrow Wilson International Center for Scholars, succeeding Prosser Gifford who is returning to Amherst College as dean of the faculty after a one-year sabbatical here.

Dr. Packard, 44, a newspaper executive and writer on East Asian affairs, graduated from Princeton University with honors in 1954, and holds a Ph.D. from the Fletcher School of Law and Diplomacy, Tufts University.

He is author of "Protest in Tokyo," a study of postwar Japanese-American relations.

In the early 1960's, he served as special assistant to the U. S. ambassador to Japan. He was chief diplomatic correspondent for Newsweek in Washington during 1965-67, and later became managing editor, then executive editor, of the Philadelphia Bulletin.

Dr. Herbert Gursky has been appointed associate director for the Optical and Infrared Division of the Center for Astrophysics. Formerly a supervisory astrophysicist with the High-Energy Astrophysics Division at CFA, Dr. Gursky will work at the University of Arizona to bring the Center's optical and infrared program to the forefront of contemporary astrophysical research.

He succeeds Dr. Nathaniel Carleton, who resigned as acting associate director to devote full time to research and the Multiple Mirror Telescope project in Tucson.

Porter A. McCray and Edwin Bergman have been elected members of the board of trustees of the Archives of American Art.

Mr. McCray is consultant to the Asian Cultural Program of the John D. Rockefeller 3rd Fund, a trustee of the International Council of Museums Foundation and an honorary member of the International Council of the Museum of Modern Art.

Mr. Bergman, a collector of contemporary art and active in civic and philanthropic societies, is vice president of the Museum of Contemporary Art in Chicago and a member of the board of directors of the Association of Contemporary Art.

James J. Chmelik has been appointed acting director of the Smithsonian Museum Shops. He replaces William W. Rowan, III, who has resigned.

Mr. Chmelik, a graduate of the U. S. Naval Academy, also holds an MBA from the University of Chicago and an MPA from American University. Prior to joining the staff of the Museum Shops as Controller in July, 1975, he had been a career officer in the U. S. Marine Corps.

Kenneth Yellis has been appointed associate curator of education at NPG. He came to the Gallery as an intern in September 1973 and later became a member of the small exhibits office.

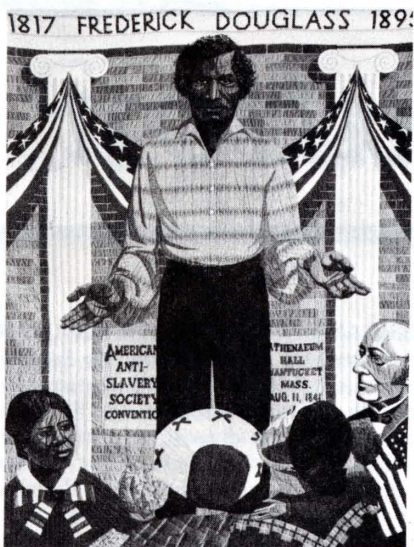
Paul J. Edelson has been named senior program coordinator for the Smithsonian Resident Associate Program.

Dr. Edelson spent four years as assistant coordinator of extension programs and project director in the Division of Continuing Education, New York City Community College, City University of New York.



Grace Cooper, former curator in the Division of Textiles, receives a 30-year certificate from Brooke Hindle, director of the Museum of History and Technology, at her farewell party. Mrs. Cooper, an authority on colonial flags and on sewing machines, who has written several books and articles on the subjects, will serve as a consultant to the Museum.

Photo by Alfred Harrell



Frederick Douglass and Harriet Tubman tapestries.

Photos by Alfred Harrell

Historical Tapestries on View At Anacostia Museum Exhibit

Two quilted tapestries depicting Harriet Tubman, "conductor" of the Underground Railroad and abolitionist Frederick Douglass, will be on display at the Anacostia Neighborhood Museum beginning September 15.

The quilts were designed by architect Benjamin W. Irvin who also organized the History Quilt Club of Sausalito to create the quilt from his design. The project was the result of Irvin's desire to have black history known and recognized as a part of American life.

The interracial group of quilters, including migrants from the deep south, began work on the Tubman quilt in 1951 and completed it about 18 months later. Through trial and error, the group perfected the images on the Tubman quilt, which shows her in action bringing slaves north to freedom.

Figures in the quilt include an owl in a tree, symbolizing Tubman's unerring judgment and wisdom, and the North Star which she used as her guide on her 19 trips back and forth across the Mason-Dixon Line.

Completed a few years after the Tubman production, the Douglass quilt depicts the abolitionist at the age of 24, only a few weeks out of bondage, speaking before an Anti-Slavery Society Meeting in Nantucket,

Mass. The audience includes Douglass' wife and abolitionist William Lloyd Garrison who had invited Douglass to appear before the group.

In May 1953, Mrs. Howard Thurman, then chairman of the Archives of the National Council of Negro Women, took the Tubman quilt to Auburn, New York, for its first showing at the dedication of the Harriet Tubman home.

Since then it has been displayed at the Council's headquarters in Washington, and at the Bethune-Cookman College in Florida.

The Douglass quilt remained with Irvin and according to Mrs. Thurman was probably shown at a California department store during Black History Week observances.

Both quilts were exhibited together for the first time in 1963 at the Museum of Afro-American History in Boston.

The quilts now belong to the Howard Thurman Educational Trust, a charitable group that supports religious, scientific, literary and educational causes.

The lifelike representations of Tubman and Douglass will hang for an indefinite period with the Museum's current Bicentennial show, "Black Women: Achievements Against the Odds."

SI Hosts Seminar on Impact Of U.S. in World Culture

By Johnnie Douthis

What have been the effects of 200 years of American culture? This question will be discussed at the Smithsonian during an international conference entitled, "The United States in the World," beginning September 27 in concurrent sessions at the Freer Gallery, the Hirshhorn Museum and the Museum of History and Technology.

Coordinated and planned by the Office of Smithsonian Symposia and Seminars, the conference is cosponsored by the American Council of Learned Societies, the American Studies Association, and the Smithsonian Institution with the support of the National Endowment for the Humanities.

Participants will explore varying degrees of cultural influence in science and technology, politics and society, and arts and the media. Distinguished foreign specialists and the United States will give presentations on American influences in agriculture, public health, education, labor, architecture, music, journalism, and films.

More than 300 persons are expected to attend the session, which will open Monday, September 27 at 10:30 a.m. at the John F. Kennedy Center for the Performing Arts. Speakers at the opening ceremonies will include President William Richard Tolbert, Jr., of Liberia and Dr. Daniel J. Boorstin, historian and Librarian of Congress.

Regular conference sessions, open to the public on a first-come-first-served basis, will begin at 2 p.m. on the 27th, with papers and comments on U. S. agricultural influences presented in the auditorium of MHT. The Hirshhorn session will cover revolutionary and reform movements, including the influence of American political culture on the non-western world.

The discussion at the Freer Gallery will relate to architecture, with two papers about architect Frank Lloyd Wright's impact on foreign structures.

On Tuesday, September 28th, sessions begin at 9 a.m., with discussions at MHT on public health and population. At the Hirshhorn Museum the subject will be the impact of American education in the Middle East. Books, magazines, and newspapers will be topics at the Freer Gallery. In addition to exploration of African and Black American literature, speakers will examine the influence of American comic strips and comic books in France, and on Thai magazines and newspapers.

Afternoon sessions on the 28th will begin at 2 p.m. The subject of basic scientific research will be explored at MHT in papers about progress in elementary particle physics, and the changing perceptions of American science in India. Discussion on labor and business enterprise will take place at the Hirshhorn, with experts from the U.S., Germany, U.S.S.R., Sweden, and Japan participating. At the Freer, the subject will be music, as treated in papers about jazz and other kinds of 20th century music, and the relationship between the popular music of America and Britain.

The conference resumes on Thursday, September 30th, and at MHT discussions will relate to the transfer of technology from the United States to Peru, and American technological influences in Canada. Guests from New Zealand, Spain, Switzerland, and Turkey, will discuss politics at the Hirshhorn. Film and television industries will be analyzed at the Freer Gallery. Among the papers to be presented, one concerns American film and its contribution to world cinema, while another treats film as a vehicle for carrying American culture to the world.

Thursday afternoon sessions will be open discussions without prearranged themes, but expanded from the topics presented in previous sessions.

The summary session will be held on October 1 from 10 a.m. to noon and will take place in the auditorium of the Air and Space Museum.

Restored Piano Set to Record

By Susanne Roschwalb

Since June, the restored Chickering piano in the Division of Musical Instruments has been set up and performing "Songs by Stephen Foster," volume two in a prize-winning series of records made from the music of instruments in the division's collection.

"Our intent in making these records," said Curator John Fesperman, "is to provide the sounds of our restored instruments to a wider audience than that which visits the Smithsonian."

The first album in the musical instruments series was issued in 1970 in cooperation with the Smithsonian Press and Cambridge Records. Recorded on three discs, the volume included Bach violin sonatas played on three instruments from the collection.

The album received the Stereo Review "Record of the Year Award" for 1970.

Next, the first volume of Songs by Stephen Foster was produced in 1972 using the 1850 square grand piano, a melodeon, one-keyed flute, keyed bugle, and featuring artists Jan de Gaetani, Leslie Quinn, Gilbert Kalish, Sonya Monosoff and Bob Sheldon. It received the 1972 "Record of the Year Award" "in recognition of significant contribution to the arts of music and recording."

That was followed in 1975 with 19th century American Ballroom Music featuring the Smithsonian Social Orchestra and Quadrille Band, another Stereo Review "Record of the Year."

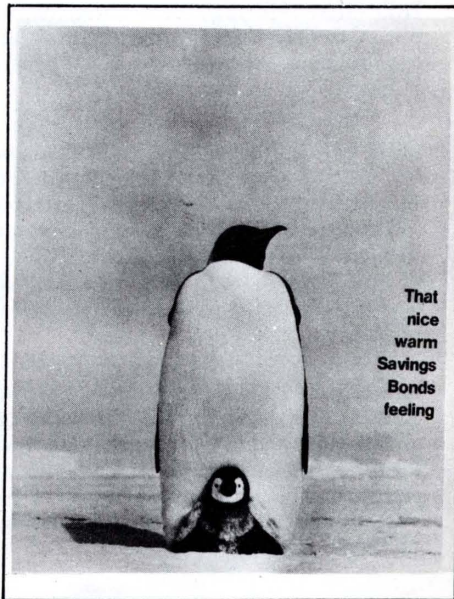
The idea for that recording came from a program produced for the Renwick's Grand Salon called "There's a Good Time Coming," which featured dance and music in appropriate dress. About 29 historic instruments, mostly from the collection, were used in this project for which Bob Sheldon did the restoring, Cynthia Hoover did the research, and James Weaver did the conducting.

In honor of the Bicentennial, the recording, "Music from the Age of Jefferson" was produced in cooperation with the Division of Performing Arts. The record and a cassette version of the music President Jefferson enjoyed, performed, or patronized has been popular with schools and libraries.

It is distributed with historic liner notes on music, dances, and instruments of the period, prepared by John Fesperman. Selections, researched from Jefferson's library, were researched and directed by James Weaver and Albert Fuller, music director of the Aston Magna Foundation for Music.

A production based on this album premiered at the Baird Auditorium in November and later went on tour as part of the National Associates touring program to Charlotte, Atlanta, Dallas, San Francisco and Cleveland.

Future plans by the Division of Musical Instruments include recording music associated with the Centennial.



HIRSHHORN WELCOMES THREE-MILLIONTH VISITOR

The Hirshhorn Museum welcomed its three-millionth visitor on August 13th, one year, ten months, and nine days after its public opening on October 4, 1974.

The three-millionth visitor, Mrs. Suzanne Poirier of Woonsocket, R.I., was greeted by Hirshhorn Director Abram Lerner, who presented her with a selection of recent Museum publications including a catalog for "The Golden Door: Artist-Immigrants of America, 1876-1976," the Museum's Bicentennial exhibition.

SI Gets Grant For New Study

The Smithsonian Institution has been awarded a grant from the Bureau of Education for the Handicapped to study U. S. museum programs and services currently available to handicapped students.

The results of the 15-month study will be published and serve as guidelines for museum educators throughout the United States in establishing programs for handicapped students within their institutions.

Administered by a committee composed of six Smithsonian education specialists from four museums, the project offices are in the Presentations and Education Division of the National Air and Space Museum.

The committee will survey three different groups of people: museum educators, special education teachers, and consumer groups of people who are blind, deaf, or orthopedically handicapped.

According to committee member Harold Snider, the project is unique because it will seek input from disabled people themselves, and not rely solely on secondary information from people who work with disabled consumers.

Based on experience revealed by those surveyed, the committee expects to get ideas in ten specific areas: training, special exhibits, special funding, outreach, guided school activities, special services equipment, materials, staff, and museum accessibility.

The grant committee is now working on a proposal to extend the grant to three years and expand its mission to include developing materials, training staff, and disseminating educational programs.

Surveys will be distributed at regional meetings of museum associations, special education groups, and consumers, as well as by mail. Each respondent will receive a copy of the committee's final report.

Committee meetings, which are called informally, are open to interested Smithsonian employees, who are also invited to share their ideas and concerns.

For information about times and locations of meetings, people may contact project director Lynn Bondurant, or Harold Snider, both of NASM. Other committee members are Joseph Buckley and Alice Malone of MHT, Ted Lawson of the Hirshhorn, and Joan Madden of MNH.

USDA FALL SEMESTER

Mail registration for Department of Agriculture Graduate School fall classes is now in progress and ends September 3. In-person registration will be held from September 18 through 25 in the USDA Patio, Administration Building, 14th and Independence Ave., S.W., from 11 a.m. to 6:30 p.m. on weekdays, and from 9 a.m. to 4 p.m. on Saturdays. Classes will begin September 27.

Discovery Corner

Second Discovery Corner: In the *Electricity Discovery Corner* of the National Museum of History and Technology, volunteer docents of the Division of Education and Visitor Information can examine basic principles and concepts of electricity, as viewed through the life of Benjamin Franklin. The Electricity Corner was produced for MHT by Robert S. Harding in conjunction with the Division of Electricity. The Electricity Corner is open Tuesdays, Wednesdays, and Thursdays from 11:00 a.m. to 2:00 p.m. Presentations run continuously.

Royalty Visits NPG Portrait



The Duke of Northumberland visited the National Portrait Gallery during July. He viewed the portrait of Thayendanega (Joseph Brant) by Gilbert Stuart that His Grace has generously sent to the Gallery on extended loan. Standing by the painting are (l. to r.) NPG Director Marvin Sadik, The Duke of Northumberland, Chief Justice Burger, and Secretary Ripley. Stuart painted the portrait of the Chief of the Mohawks in London in 1789.

Photo by Robert Maciolek

Red Pandas Breed, Thrive at National Zoo

By Barbara Buoymaster

The red panda is alive and well and breeding so successfully at Washington's National Zoo that officials hope the program will become a prototype for captive breeding everywhere.

Red pandas aren't newcomers to Washington. The National Zoo has had a total of 55 of them since the turn of the century. But the first successful birth didn't occur until the mid-1960's.

The red or lesser panda is the only close relative of the giant panda. With a face like a fox and a tail like a raccoon, the russet-furred lesser panda shares the giant panda's home in China. It also lives in India, Nepal, Burma, and Laos.

Four years after the Zoo staff began an intensive observation and research program in 1970, a second generation red panda birth was reported — the first such birth to occur anywhere in captivity. More second generation births were to follow.

The National Zoo is very proud of these births and rightly so. Breeding the original wild-caught pair is relatively easy. The San Diego Zoo, for example, produced 15 red pandas over a five- to six-year period from their wild-caught pair. But getting second generation pairs to breed and sustaining captive breeding is a different story.

Zoo scientists soon discovered little was known about the lesser panda. Said Curator Harold Egoscue: "No one knew anything about redpandas. The gestation period wasn't even established. People thought it was 90 days. We now know it to be 130."

Mr. Egoscue and Associate Curator Miles Roberts took a close look at red panda literature and made careful observations of the Zoo's specimens.

"Our basic research told us what to do," said Mr. Roberts. "We realized that the lesser panda needed the security of a large enclosure. We isolated their necessities for raising young. And we began to understand how to protect the young through diet and vaccination."

Job Skills File Closes for 1 Year

As a result of a survey distributed to 1,000 employees by the Smithsonian Women's Council, the Office of Personnel Administration has decided to eliminate the skills file for clerical and secretarial positions in a one-year experiment.

The file, which operated by automatically considering clerical personnel for jobs as they opened, required that an employee first register with the personnel office. Through the survey, the Women's Council discovered that many of the people concerned were unaware of the procedure, and did not use the file.

Thinking that clerical jobs would be more accessible if they were posted on the recruiting bulletins along with other Civil Service and private roll jobs, the Women's Council worked with Personnel toward this aim.

After six months without the file, the Council will again survey people's responses to the change, and in cooperation with the Personnel Office use the results to decide whether or not to reinstate the skills file.

The Smithsonian Women's Council met for the first time in 1972 to improve communications among women employees, the Secretary, the Executive Committee and the various administrative offices, and to promote the welfare of female Smithsonian personnel.



Two red pandas tree-sit at their National Zoo quarters.

Photo by Francie Schröder

Working from one breeding pair, since 1972 the two zoologists have produced 15 red pandas and four second generation breeding strains.

In 1972 the Zoo traded an American Bison for the female red panda that was to be the first mother of the red panda program.

"She didn't exactly act like a new bride," Mr. Egoscue recalled. "When she was released she began to answer the male's advances with hostile grunts and swipes of her claws. She ran into their log house and, after raising a cloud of dust, appeared in the doorway with one forepaw braced on each side of the door as if to say, 'don't come in here until I've got the place cleaned up.' It wasn't exactly love at first sight."

In the past, many zoos viewed the aim of

animal management as being primarily to keep animals alive. They didn't make the commitment of time, energy and manpower needed to maintain the species exhibited under optimum conditions, according to Mr. Egoscue.

"That's the secret," said Mr. Roberts. "Very few species kept in zoos are really understood. Few studies are being done where people are trying to understand. Most try to determine one aspect of an animal's biology."

"Once a species is really understood it can be made happy in captivity. If pandas are any indication, happy animals soon produce more happy animals which produce more and so on . . ."

It all sounds so simple.

SI in the Media

SI Features: Reader's Digest, Better Homes and 'Today'

By Johnnie Douthis

Watch for it!

The Bicentennial tourist rush may continue through the fall, after the October issues of Reader's Digest and Better Homes and Gardens hit the stands. Both are expected to carry articles on the Smithsonian.

The Reader's Digest story, which will include comments from Secretary Ripley, will offer an overall view of the Institution by a husband and wife team of journalists to inform the millions of Digest readers of the Smithsonian's rich and varied collections.

The travel section of Better Homes and Gardens will provide tips for parents bringing their children to the Smithsonian.

Prime time

A 5-minute segment of NBC-TV's popular "Today" show featured the Hirshhorn Museum and Sculpture Garden exhibition, "The Golden Door," toured and reviewed by art critic Brian O'Doherty.

Locally, WRC-TV (Channel 4) aired a feature in August on the tintype studio in the A&I museum shop.

Folklife Festival

Local newspaper coverage of the Festival of American Folklife has been outstanding all summer. The Washington Star "Portfolio" section devoted an entire front page to the event. Star writer Boris Weintraub said he believed the Festival had gone far to break down stereotypes about native Americans, and another writer described the Family Folklore area as "a glimpse of the real world that might, conceivably, humble a few of Washington's high and mighty, if they could somehow be inveigled into spending an hour in the little tent."

The Washington Post food editor wrote that "Food at the Festival is 'America, the melting pot' at its best."

Hometown coverage

Festival news hasn't been confined to Washington. Newspapers in participants' hometowns have kept on top of their activities in the Nation's Capital. The Sunbury (Pa.) Item wrote about the St. John's Lutheran Church members who were making apple butter on the Mall. A feature story about singer-guitarist-songwriter Lloyd

"Buzz" Martin appeared in the Portland Oregonian, and the Charleston (W. Va.) Gazette wrote about mountain musicians and quilters at the Festival. The Baton Rouge (La.) Advocate carried an article about a native spoon player who traveled to Washington to perform.

Gifts to SI

A wire service story carried in the Macomb Daily, (Mt. Clemens, Mich.), said the world's largest flag, measuring 235 ft. by 104 ft., and weighing three-quarters of a ton, will be given to the Smithsonian. Described as "the pride of Detroit's J. L. Hudson Co. since 1949," the flag flew there for the last time on Flag Day.

Also on its way to Washington, according to Long Island's Newsday, is "a two-volume, hardbound, red-white-and-blue set of 'Crazy Pete's Bicentennial Tour 1776-1976.'" The volumes contain signatures of governors, mayors and reporters collected by "Crazy Pete" Robinson in a recent cross-country tour of the United States.

Impressions

Art critic John Russell, writing in the New York Times had good memories of a visit to the National Portrait Gallery. "Nothing in American museum life is quite like the exhibitions there," he said.

A writer from the Tulare (Calif.) Advance-Register called MHT "my museum," because "my country's story is kept alive there. And it's one of the greatest stories ever told."

Writing about "Sirius," the composition by Karlheinz Stockhausen commissioned by West Germany for the opening of NASM's Albert Einstein Spacearium, a Washington Star music critic said it "is surely a most appropriate way to introduce to the American public the mystery of the infinite which can be so marvelously recreated in the Spacearium . . ."

The Cincinnati Post carried an article about the exhibits from abroad which are included in the "International Salute to the States" program coordinated by SITES. The story stated that many of the exhibits are "so valuable that they have never been seen outside the country of origin, and it is improbable that they will ever be sent abroad again."

Bugs Gather for New Insect Zoo

By Thomas Harney

Dr. Terry Erwin, scientist in charge of the exhibit, went down along the Potomac River and bottled up some sow bugs.

Beth Miles, the exhibit's designer, brought in a wolf spider that she captured on her mailbox in Glover Park.

A local cockroach hobbyist donated a selection of his glossiest captives.

And Rolland Hower, the Smithsonian freeze-dry expert, hauled in a whole log full of beetles.

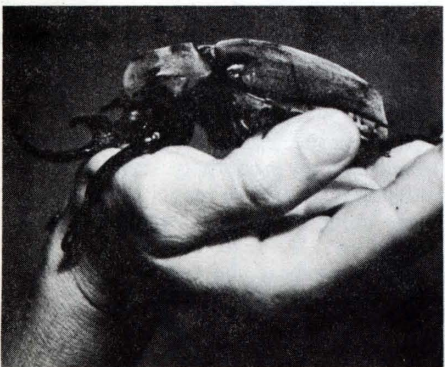
Everyone contributed to the August 23 opening of the Museum of Natural History's Insect Zoo.

The Insect Zoo is a permanent exhibition hall where spiders, ants, bees, millipeds, centipedes, moths and mosquitos by the thousands now reside behind glass, so that visitors may pull up chairs and comfortably watch them "behave."

It is the first live insect zoo in this country and Dr. Erwin said that already some "bugs" are causing operational problems.

"We sent a Harvard postdoctoral student to Mexico and Panama to bring us back some bizarre looking insects, including a rhinoceros beetle and a velvet worm, named for its soft plushy skin. We built a special cage for that velvet worm, but it died anyway and we've had to put out a desperate call for a replacement."

Amateur entomologists and collectors from other parts of the country have also sent material — tarantulas, for instance. But in the end probably as many as 80 percent of the insects that are exhibited will come from



A rhinoceros beetle from Panama.

Photo by Chip Clark



Wolf spider eating a cockroach.

Photo by Chip Clark

the Washington area, either collected by SI staff and the public, or donated by bug breeding laboratories. The National Zoo's breeding stock of mosquitos, grasshoppers and caterpillars also came from such laboratories.

A few items were purchased, including some live crabs and parasitic barnacles, the arthropod relatives of insects. Fresh insects bred in an adjacent hatchery will be ready to replace the exhibited ones as they expire of old age or other causes.

"Humidity has to be very carefully controlled to keep the bugs happy and healthy," said Dr. Erwin. "Light poses another problem," he continued. "A lot of insects fly to light and behave in a crazy way. We've got to figure out how to light the exhibit so that the insects will behave normally, and still provide enough light so people can see them."

"One way to solve this problem is to show insects that are not badly disturbed by light,

so we're looking for that kind of insect. We have a million species in the world to choose from and in time we ought to be able to find the ones we need," Dr. Erwin continued.

"Winter could be an even bigger problem. A lot of the short-lived species go into hibernation then. We will try to deceive these by placing them in the refrigerator and warmer for alternating two-week periods. We hope they will respond as though they've been through six months of winter."

"Also we will rely to some extent on bugs from Florida and Arizona that don't go into winter hibernation," he said. "I just hope the public will be patient with us while we experiment. We're going to be learning as we go."

The exhibit was made possible in part by grants from the Ciba-Geigy Corp., Diamond Sambrock Chemical Co., Dow Chemical USA, FMC Corp., Shell Chemical Co., and Stauffer Chemical Co.

'Memorabilia'

(Continued from Page 1)

Yorker in the style of old Carter's Little Liver Pills advertisements. On its way to the Smithsonian, the sign is a gift from the owner.

He also has three Carter T-shirts, signs boasting "Peanut Power," "West Virginia For Carter By Heck," "Carter's Big Sweep," and "Stop Ford." Carter buttons were not hard to find, but there was a big rush for the Carter-Mondale buttons as soon as they were issued.

"I bought a Carter-Mondale button for a dollar but the next day they were going for \$5 each and later, I heard, for as much as \$10," recalled Mr. Collins. Anything labeled "limited edition" went for a much higher price, including "Tennessee for Carter" and "Carter-Church" buttons.

Two slightly used red, white, and blue coffee cups, and press schedules were liberated from the media trailer, and a victory cigar was donated to the collection by a Carter staff member.

Mr. Collins saved his own guest pass and sign reading "1976-Carter."

"I wanted to be nonpartisan but I carried the red, white, and blue sign just so that I wouldn't look too conspicuous in the guest section," he said.

It took a bit of maneuvering to get a "No Standing — Democratic National Convention — Police Department" sign which had been posted outside the Garden. But the curator found a sympathetic New York policeman who called headquarters for approval to donate the sign.

The largest item in Mr. Collins' booty, now en route to the Museum, is a 12-foot "Welcome" banner that hung across the street from the Garden.

Some discrimination was necessary in the curator's search. After some thought, Mr. Collins decided MHT didn't need the convention podium. Its size and clumsiness would have made it impractical for any Museum display, he explained.

"I look for objects not to be put away in storage, but with an eye toward exhibits," he said. "But many duplicate items will be used in concurrent displays or loaned to other institutions."

The two large suitcases Mr. Collins managed to bring back loaded with historic souvenirs include such items as a convention placemat, three styrofoam hats, a mask shaped like giant teeth, a National Democratic Convention pennant and newspapers from the New York Times to Reliable Source and Convention News.

Mr. Collins still expects to receive more convention treasures in the mail. When all the memorabilia arrives, sorting and cataloging will begin, based on his notes and memory.

"Curators will need to know what was done with the objects, who used them, and what was their historical significance," he said. "Cataloging will be quite specific. Information on hats, for example, will explain the significance of the colors of their bands. Green hat bands identified the wearer as a delegate for Carter, while blue bands were worn by the uncommitted delegates."

Mr. Collins has been collecting convention and campaign memorabilia for the past 16 years. In 1964, he helped to dismantle Nelson Rockefeller's Washington headquarters, in 1968 he gathered from George Wallace's abandoned Virginia offices, and in 1960 he traced a "Labor Committee for Kennedy" poster to a junkyard.

The Smithsonian collection now includes Nebraska's banner for William Jennings Bryan (1908), a huge Alf Landon portrait (1936), the gavel used to nominate James Buchanan (1856), and hundreds of campaign buttons.

Mr. Collins was scheduled to increase his 1976 campaign collection when he attended the Republican National Convention in Kansas City.

Kid's Area Offers Games, Crafts

By Linda St. Thomas

If you were a four-year-old, you probably wouldn't be interested in eating ethnic foods, watching loggers, or listening to radio announcers tape a commercial. But you might like building go-carts, painting wooden toys, designing sand castles, and jumping rope.

At the Children's Area of the Festival of American Folklife, young people have an opportunity to play the games they teach each other, and usually play in the streets and at the playground.

On a recent Saturday, the Children's Area stage was noisy with young children from Wheaton Elementary School demonstrating a game called "Go In and Out the Window."

Folklorist Stu Jameson explained that this "play party game" was invented by children who lived in communities where dances and games were forbidden by religious or social customs.

"The only criterion for our games and crafts here is that they be games passed on from child to child," said Saucie Melnicove, assistant area coordinator. "We are not interested in the standard games or crafts taught by adults in schools, camps, or in the Scouts."

In the Folk Swap Tent young visitors can tell scary stories, share their superstitions, or whisper "dirty" jokes. They become most enthusiastic over the endless tales that begin with "Know what we did to our sub in school last year?" a prelude to detailed descriptions of school day pranks.

For children who can't sit still long enough to listen to stories, there's basketball, an oversized sandbox, tether ball, blocks, dollhouses, marbles, and playground games.

The sandbox group is encouraged to build as they do at the beach — castles, tunnels, elaborate sand sculptures or basic mountains.

Two woodwork tents, which are noisy but not so messy as the sandbox, provide nails, blocks of wood, and paints, for making animals, soapbox derby carts and other wooden toys.

Under the patient direction of woodworker Tom Murphy, racing cart con-

struction has been one of the most popular events in the Children's Area this year. Every Thursday and Friday morning, the participants are given a set of wheels with axles, and asked to design and build a vehicle. Cart races are then held in the afternoons around the nearby War Memorial. Prizes are given to the drivers with the fastest time on Tom's stopwatch.

Under the direction of Kate Rinzler, area coordinator, 32 volunteers, ages 12 and up, work from 10 a.m. to 4 p.m. supervising,

teaching and demonstrating in the Children's Area. Because even 32 volunteers aren't enough to watch all the young visitors, signs posted on the trees ask parents to stay with their children.

Judging from the faces of children as they put finishing touches on their wooden toys or add tops to tall sand houses, the children were more impressed by their own work than by any of the other performances at the Festival.

Festival Crowds Answer Survey

By Anna Reed

Results from the first in a series of surveys conducted at the Festival of American Folklife reveal varied reactions to this year's Festival, the longest in the 10-year history of the event.

The 141 visitors surveyed commented on everything about the summer-long festivities including the hot weather. Most respondents gave glowing accounts of the time they spent on the Festival site.

The highest compliments came from 56 tourists who were visiting the Festival for the first time. One tourist from Arlington, Mass., said the joint Smithsonian and National Park Service tribute to the Bicentennial had been the highlight of his summer. Tourists from Fairfield, Victoria, Australia, were most impressed with the Native Americans area.

There weren't enough sausage sandwiches to appease the appetite of another tourist, but it didn't stop him from grading activities over all as good. One comment on the summer heat came from a Manilan man who really should know about hot weather. He gave a high mark to all activities which must have indicated the weather didn't stop him from having a good time.

While phrases such as "everything is impressive," "colorful and well formulated," "good set-up," "great atmosphere," "fantastic idea," and "keep it up, we love it" were in the majority, one visitor said some of the Indians "put too much propaganda into the

show." Two others were fascinated by the use of wood chips as a ground cover.

Eighty-five D.C., Maryland, and Virginia residents surveyed accounted for a total of 247 visits to the Festival early this summer, some as many as two visits each week. Of those area residents interviewed, 64 percent had visited the Festival in previous years.

One employee apparently enjoyed the opportunity to expound upon what had impressed him most about the summer-long activity but must have felt an obligation to add "I work here."

SI Given Sample of 1st Vit. B6 Isolated in 1937

The Division of Medical Science in MHT has received a sample of the first vitamin B6 isolated by Dr. Samuel Lepkovsky in Berkeley, Calif., in 1937.

Researchers in Germany, England, and the United States all were vying to be the first to isolate this vitamin. To isolate it, a ton of rice bran was extracted at one time to offset some of the losses of the vitamin and then fed to rats to find out which part of the bran carried the vitamin activity.

The sample vial of B6 was presented to the Smithsonian by Mrs. Ruth Bendor, wife of a student of Dr. Lepkovsky.

PM Classes Open

Registration for the George Washington University College of General Studies will be held in the Department of Commerce at 14th St. and Constitution Ave. from 10 a.m. to 2:30 p.m. on September 1-2.

Offering courses to graduate, undergraduate and non-degree students, the College's After-Hours Education Program includes more than 60 college-level courses at a cost of \$74 per semester hour.

Classes will begin September 16 through December 20. For further information, call the College of General Studies at 676-7018.

