

Silver Hill Museum Opens For Public Tours

By Linda St. Thomas

January 11 will not be a day of speeches, ribbon cuttings, press conferences, and other activities usually associated with museum openings even though it's the day the National Air and Space Museum will open its new facility, the Silver Hill Museum in Suitland.

Since the mid-1950's, the Silver Hill complex, which now consists of 24 buildings, has served as a preservation, restoration, and storage facility for NASM and as a storage area for other SI bureaus.

This year, NASM Director Michael Collins decided to expand the Museum display by opening three of the suburban buildings to the public.

Silver Hill is a no-frills museum, and thus its opening will not call forth the usual fanfare. Planes, missiles, rockets, motors, launch vehicles, and other air and space artifacts will be lined up inside three single-story buildings reminiscent of the old quonset hut next to the Arts and Industries Building.

Silver Hill will continue as a working facility, but visitors will be able to walk through a section of the maintenance building for behind-the-scenes looks at restoration without interrupting its progress.

Although some artifacts are in a state of disrepair, all will eventually be restored. In the meantime, air and space enthusiasts

won't have to wait to see objects which would not otherwise be exhibited.

Under the direction of Donald Merchant, the new Museum will display a collection of 66 aircraft and about 30 space artifacts.

"Our total collection at NASM includes about 260 aircraft and only 65 are exhibited in NASM," said Mr. Merchant. "With the opening of Silver Hill, visitors will have a chance to see an additional collection of about 40 aircraft."

The long-range goal, according to Director Collins, is to show the entire NASM collection of major artifacts at the Mall Museum, Silver Hill, and other museums across the country. Although there are only three buildings currently open to visitors at the Silver Hill facility, plans for opening others are underway.

Visitors may tour the Silver Hill Museum Tuesdays through Saturdays. The tours last approximately two hours and will be scheduled twice daily, 10 a.m. and 2 p.m. To arrange a tour of the facility, call extension 4056. The fourth Wednesday of each month will be reserved for handicapped visitors.

As a safety precaution, children under 10 will not be admitted to the Museum.

Guiding the visitors will be a staff of 31 volunteer docents. The majority of them are experienced, having worked in NASM or other museums. About 80 percent are men and all have some background in the field of aeronautics.

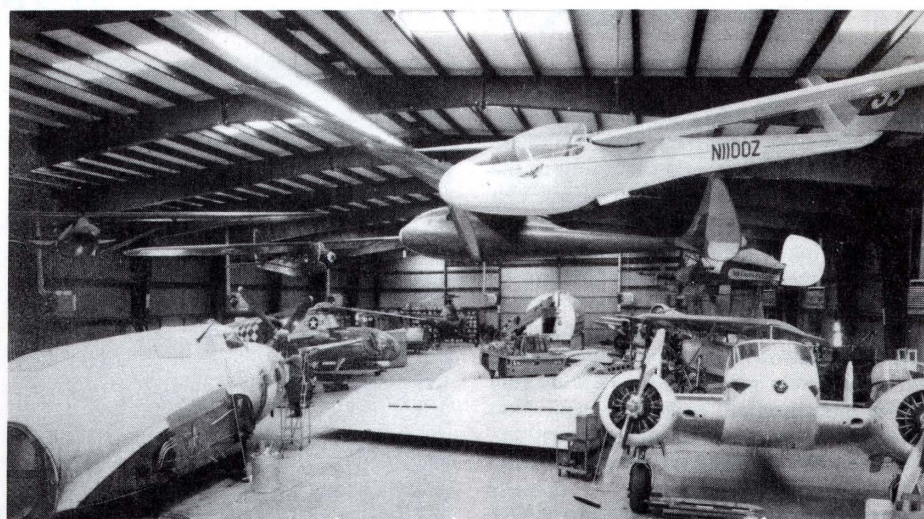


Photo by Richard Farrar

Work will continue on artifacts even after Silver Hill opens to the public.

Docents enrolled in seven two-hour training sessions which began in early December under the direction of Donald Lopez, assistant director at NASM.

Also giving briefings were Walter Flint of the astronautics department and Walter Boyne and Robert Mikesch, both of the astronautics department, who discussed the collection's history.

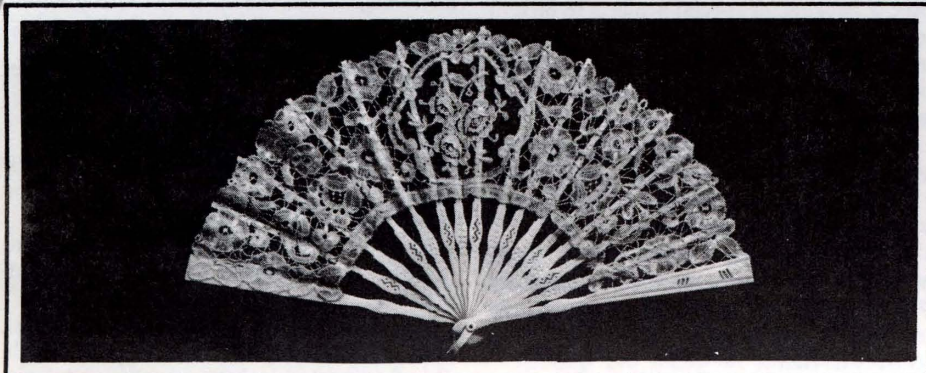
Docents also learned about aeronautics restoration techniques from Mr. Boyne,

according to Nancy Murphy, NASM education specialist.

Among the aircraft shown in the three buildings will be the Hawker Hurricane IIC, the famous World War II British fighter used in the Battle of Britain.

Among the 30 astronautics artifacts on view will be the Able-Baker missile nose cone from the Jupiter vehicle which carried two monkeys aloft in 1960 on a mission to obtain

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Sarah Polk's lace fan in the MHT inaugural exhibition (See inaugural story below.)

THE SMITHSONIAN TORCH

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SI Joins Inaugural Festivities

By Kathryn Lindeman

Thousands of Americans will come to Washington to see the inauguration of President Carter on January 20, and many will find the Smithsonian an exciting and enriching part of their visit.

Susan Hamilton, SI Bicentennial Coordinator, has been appointed by Secretary Ripley to serve as the Smithsonian's coordinator for inaugural activities.

"The idea of the Inaugural Committee is to create the atmosphere of a winter festival in Washington during inaugural week with lots of life and lots of activities," she said.

"There will be a heavy emphasis on cultural institutions in the city as the Inaugural Committee is working on highlighting these institutions in the activities they produce," Mrs. Hamilton said.

The committee has asked that numerous buildings in Washington remain open on a summer schedule from Tuesday, January 18, through Saturday, January 22. This includes ten Smithsonian buildings, which will be open that week until 9 p.m.: the Museum of History and Technology, the Museum of Natural History, the National Air and Space Museum, the National Portrait Gallery, the Hirshhorn Museum, the Arts and Industries Building, the Castle, the National Collection of Fine Arts, the Renwick Gallery, and the National Gallery of Art.

The Washington Monument will remain open until midnight, and the National Archives and the rotunda and central portion of the Capitol will remain open until 10 p.m. in cooperation with the committee.

Though Smithsonian museums will be open on inaugural day, offices will be closed in observance of the official Federal holiday.

"The emphasis of this year's inauguration," said Mrs. Hamilton, "is not on exclusive parties for invited guests, but activities for everyone who comes to the city. Invitations have been sent to 300,000 campaign workers and others for the ceremony and parade Thursday. Information listing the major cultural institutions and their plans for exhibits, plays, and other programs is being compiled."

Some Smithsonian museums have planned special activities or exhibits. One exhibit, "The President's Medal," opens at NPG during inaugural week with about 220 items organized by Neil MacNeil, a leading authority on inaugural medals.

The exhibit traces the history of Presidential medals, badges, ribbons, and other inaugural items, bringing together for the first time the personal gold medals of each U.S. President (except McKinley, Truman, and Nixon) since official medals were first offered by the Inaugural Committee in 1901.

For periods prior to 1901, there are other Presidential inaugural items, such as George Washington's gold buttons specially made for his inauguration day outfit.

Since 1901 the Inaugural Committee has struck an official Inaugural Medal in three metals. Three copies usually were struck in gold for the President, Vice President, and the chairman of the Inaugural Committee. Others were struck in silver for the executives



Photo courtesy of Franklin Delano Roosevelt Library

Inaugural Medal of Franklin D. Roosevelt of the committee and bronze versions were struck for committee members.

In some cases, the medals became scarce as happened with Franklin Roosevelt's 1937 medal. Those that had not been sold by 1942 were melted down for the war effort, reducing the supply significantly.

The Portrait Gallery will open its Presidential Hall on January 15. The collection of Presidential portraits, formerly situated in the Presidential Corridor in the second floor east wing, will now be exhibited in the west wing. The Presidential Corridor will become the Gallery of Notable Americans.

The Museum of History and Technology will show two cases of special items.

Beginning January 10, "First Ladies Jewelry and Accessories" will feature a group of objects not ordinarily on display to the public.

Margaret Klapthor, chairman of the Division of Political History, said, "This is the first time an attempt has been made to put these all together. The jewelry that is being shown in this exhibit includes items in addition to those ordinarily on display."

For example, the topaz pin and necklace of Martha Washington, owned by her descendants until acquired by the Smithsonian about a year ago, will be exhibited for the first time, Mrs. Klapthor said.

She also noted that a coral tiara worn by Louisa Johnson Adams can also be seen in a painting of her by C. R. Leslie, done in 1816 when her husband John Quincy Adams was the minister to Britain. A copy of the Leslie painting is on exhibit at the U. S. State Department.

"These items were acquired over a long period of time, mostly from the families of the First Ladies. Mrs. Woodrow Wilson, however, gave her items directly to the Smithsonian before her death," Mrs. Klapthor said.

Also opening in MHT on January 10 is a display of Presidential medals. Coordinated by Elvira Clain-Stefanelli, curator of numismatics, an entire series of inaugural medals will be shown starting with the first official medal authorized by the Inaugural Committee in 1901 and sold to help defray inaugural expenses.

Included in this exhibit will be badges worn by members of early inaugural committees. Medals like the Cleveland-Stevenson medal with the portrait on one side and the Capitol on the other are included though they were not "official" medals; many medals were struck prior to the first one officially approved by the committee in 1901 at the beginning of McKinley's second term.

Preparation materials such as dies for striking the medals and artists' designs, as well as original plaster models made by the artists and used in the manufacturing process, all a part of MHT's numismatics collection, will also be included.

In January, the MHT Office of Education Tuesday Presentations will show two films related to the inauguration. One on January 11 is titled "Presidential Campaigns and the Influence of Music" and on January 18, "Inaugural Souvenir" will be shown. Both films will be shown in Carmichael Auditorium at 1 p.m.

Updike Lectures On Reading, Literature

By Susan Bliss

The 1976-77 Frank Nelson Doubleday Lectures opened December 8 in the Museum of History and Technology with writer John Updike speaking on "The Written Word," as it relates to the series' theme, "Education in the Real World."

The lectures, a cooperative project of Doubleday and the Smithsonian now in its fifth year, are made possible by a grant from the publishing company. Four more lectures are scheduled for this series.

An audience of nearly 600 gathered in MHT's pendulum area to hear Updike, who was introduced by Museum Director Brooke Hindle.

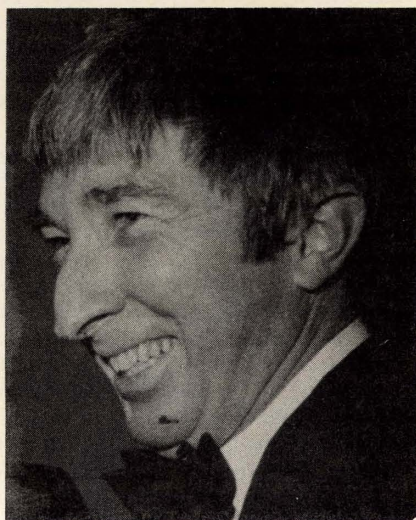
Updike began by reducing his broad topic to personal terms as he spoke of the "gallery of consumers of the written word" with whom he had spent his life.

Saluting his mother's love of reading, he spoke of her "exquisite literacy of spirit," and referred to his father's consumption of magazines, from the *Farm Journal* to *Readers Digest* to *Coronet* as similar to the way most of us eat junk food.

He confessed that for himself, "becoming a writer was really the reverse side of my wish not to become a teacher . . . teaching was something people did who couldn't do anything real."

Speaking of contemporary society, Updike said that "the written word is harder to

(See 'Updike,' page 2)



John Updike

Photo by Alfred Harrell

Steinways Donate Paderewski Piano, Van Cliburn Demonstrates FONZ Elects New President

By Susan Bliss

Gathered in the Museum of History and Technology's Musical Instruments Hall on the evening of December 9 were some of the great names in music: American pianist Van Cliburn, three generations of the piano-manufacturing Steinway family, two Steinway concert grands, and the spirit of Ignace Jan Paderewski.

It was the piano Paderewski used on his 1892-93 American concert tour which the Steinway family was donating that evening to the Smithsonian collection, and Van Cliburn was on hand to demonstrate the instrument with a Liszt transcription of the Schumann song "Widmung."

During his tour, Paderewski had traveled in a private railroad car with the piano on board. It was a standard Steinway concert grand and he played 75 concerts that season. His staff included a piano technician who tended the instrument and supervised its transfer from the railroad car to the concert hall and back again. After the season the maestro autographed the piano and it was put aside as a showpiece.

Another part of the Steinway family gift to the Smithsonian was an 1857 grand piano made of rosewood, one of the earliest made by the New York firm, founded in 1853.

MHT Deputy Director Silvio A. Bedini accepted the gift from Henry Steinway, president of Steinway & Sons, who presented the pianos "from our attic to the Nation's attic."

According to Cynthia Hoover, curator of musical instruments, six years of discussions with the Steinway firm preceded the gift of the Paderewski piano. On its arrival, the instrument was restored to playing condition in MHT's musical instrument conservation lab by staff members Scott Odell and Robert Sheldon, volunteer Laurie Anders, and contractor Wendell Eaton, a leading Washington piano technician.



Henry Steinway and Van Cliburn inspect Paderewski piano.

In addition to these two new acquisitions, the Smithsonian collections include a Steinway grand of 1873, on view in the Grand Salon of the Renwick Gallery, a Steinway square piano of 1877, and a Steinway upright of 1882. The square and a Steinway grand of 1876, on loan to the Smithsonian from the California State University Fresno Association, Inc., can be seen at the music pavilion in "1876: A Centennial Exhibition" in the Arts and Industries Building. The First Ladies Hall has the 100,000th piano made by Steinway. It was presented to the White House in 1903.

A full-length public concert on the Paderewski grand was given on December 13 in the Grand Salon of the Renwick Gallery, when pianist David Bean performed a program played by Paderewski on his American tours.

FONZ Elects New President

Last fall the Friends of the National Zoo elected a new president, Stephen Hosmer, and began their 18th year of service to the National Zoological Park.

What started as a neighborhood organization of zoo-lovers in Washington's Cleveland Park has grown to an organization of 11,000 members offering educational programs and tour services that reach some 20,000 students annually.

Dr. Hosmer has been a member of the FONZ board of directors for nearly five years, serving as treasurer for the past three years. A graduate of Yale University, he is currently a senior staff member at Rand Corporation.

"This year we will be working closely with NFP as the classrooms, auditorium, and other facilities in the Zoo's new administration building become available for programs," said Dr. Hosmer. "We're interested in continuing support of the many education programs for children at the Zoo."

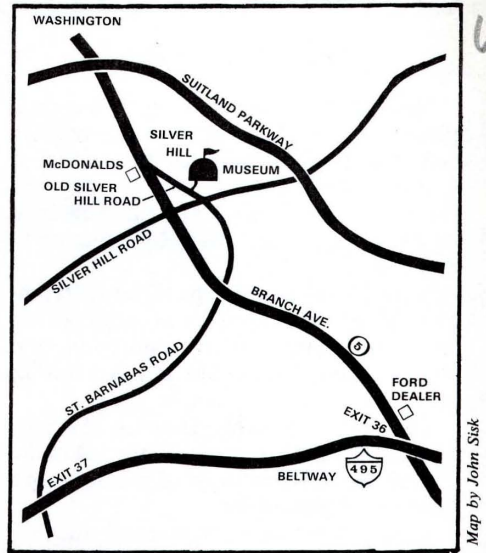
The guide program, coordinated by FONZ and NFP's Office of Education, is in its seventh year of training guides to conduct a variety of tours for school children. Brochures, information pamphlets, and color slides are mailed in advance so students will be better prepared for their Zoo trip.

The latest educational project is the Zoo Box, a package of special projects to be sent to local schools early this year. The box includes a do-it-yourself animal classification tree and a selection of chart and card games.

To keep up with all the activities, FONZ members receive the bimonthly publication, "The Zoo Goer," while junior members (ages 3 to 16) receive "Paw Prints."

In addition to coordinating guide programs and education projects at the Zoo, FONZ now operates parking facilities, the trackless train, gift shops, and the food services at NFP.

'Silver Hill' (Continued from page 1)



Silver Hill Museum tours will be arranged Wednesdays—Sundays, 10 a.m. and 2 p.m. data on vital functions of primates under weightless conditions.

Land for the Silver Hill facility was acquired by the National Air and Space Museum in 1948 when its property in Parkridge, Ill., was reclaimed by the Government for use during the Korean war. As artifacts were acquired, buildings were erected to house them, and in the mid-1950's a restoration shop was established.

NASM artifacts are still prepared for exhibit at Silver Hill where 12 to 14 staff members, under the supervision of Walter Boyne, work on various restoration projects.

'Updike'

(Continued from page 1)

avoid than one might think" but that "its soldiers are conscripted in a lost cause," in their battle with television.

Speaking on the other hand about the glut of print today, he said that "in the torrent of print, our brains become bottlenecks."

Updike, who has written many novels, poems, and short stories, spoke at length about competition between television and the written word which he pointed out was irrelevant in many parts of the world.

"There is nothing luxurious about literacy," he said, and quoted a UNESCO report saying "the map of hunger and the map of illiteracy in the world are the same."

"The world's business is conducted with slips of paper," Updike went on, "and those who cannot read the symbols on the paper are excluded from the world's business, and are potential victims of those who can."

He discussed aspects of reading education, learning disabilities, and the significance of the written word in various cultures.

In summary, Updike characterized the written word as elitist, not easily dispensed with, permanent, anxiety producing, antitribal, and of low priority next to its "keenest rival . . . human activity."

"But like the universal 'weak force' of gravity, the attraction of the printed page asserts itself wherever there is literacy, and in sum is surpassingly strong, and holds us fast to the world of the written word."

Updike's manuscript will be included in a volume with other speeches in a series, "Frontiers of Knowledge," which is published periodically by Doubleday.

Staff Changes Announced At Smithsonian Magazine

By Herman Stein

Edward Thompson, editor and publisher of *Smithsonian* magazine, has announced several staff changes, including the naming of Ralph Backlund as executive editor and Joseph Bonsignore as associate publisher.

Mr. Backlund, who helped plan the magazine in 1969 and has been a member of the Board of Editors since the first issue in April of 1970, is a veteran of magazine and broadcast journalism. He has been managing editor of *Horizon* magazine and an executive producer for CBS specializing in public affairs programming.

For several years he produced the then oldest continuing discussion program on radio, "Invitation to Learning," which discussed great books. He also worked for two years with the State Department as special assistant for the arts in the Bureau of Educational and Cultural Affairs.

Mr. Bonsignore, who was educated at Trinity College and the University of Chicago, has been general manager of *Smithsonian* since 1969. Before that he headed editorial production at Time, Inc., for eight years. As associate publisher, Mr. Bonsignore supervises the magazine's production and business departments.

Two of the magazine's associate editors, Bennett Schiff and John Wiley, Jr., were named members of the Board of Editors.

Mr. Schiff joined *Smithsonian* in 1974. Formerly he was United Nations correspondent and also an art critic for the daily *New York Post*. From 1962 to 1967, Mr. Schiff was a foreign service officer assigned as press attache at the U. S. embassies in Cyprus and Iran.

Mr. Wiley, before coming to *Smithsonian* in 1973, was senior editor of *Natural History* magazine and had also held editorial posts with United Press International and *Physics Today* magazine.

Also named to the magazine's Board of Editors was Don Bronkema, who joined the staff in September. Previously, he was a speech writer and special assistant to the director of public affairs at the Environmental Protection Agency.

Educated at Columbia and Georgetown universities, Mr. Bronkema has also worked in public affairs jobs at several other Government agencies and as special assistant to the president of New York University.

Nancy Seaman, who joined the staff in May, was named an assistant editor. A former freelance photo-journalist, Mrs. Seaman previously directed the public relations staff of the Hagley Museum in Wilmington, Del., and edited the monthly journal *Delaware Today*.

Smithsonian began publication less than seven years ago with a circulation of 175,000. It now has some 1.5 million subscribers.

Mr. Thompson, who planned the magazine and has directed its staff since the first issue, was awarded the Joseph Henry Medal by Secretary S. Dillon Ripley in 1973 for his "brilliant and distinguished contribution to the prestige of the Smithsonian Institution as the planner-editor of *Smithsonian* magazine."

Thompson was managing editor and editor of *Life* magazine for 18 years. He was voted Editor of the Year by the National Press Photographers Association in 1968.

Star Makes "Near" Miss

This fall, a tiny asteroid passed only three-quarters of a million miles from earth, and went on to achieve astronomical fame as the 3,000th announcement card published by the Smithsonian Astrophysical Observatory's Central Telegram Bureau.

The bureau serves as a clearing house for the rapid receipt and dissemination of news concerning astronomical discoveries such as comets, novae, and asteroids.

One of the nearest passes of earth by one of the smallest minor planets ever seen, the event recorded on historic card 3,000 also involved news of three novae, or new stars, a periodic comet, X-ray bursts, and the asteroid Arete.

The cards are sent to nearly 850 subscribers around the world, including most major observatories, scores of amateur astronomers, and journalists.

Brian Marsden is director of the Central Telegram Bureau, which was transferred to SAO in Cambridge, Mass., from Copenhagen, Denmark, in 1965.

Smithsonian Offices Relocate Quarters

If you can't find the office or service you need these days, it may be because the office you're looking for has moved. Following is a report on the relocations which were known to *Torch* as of the middle of December.

The Office of Plant Services under Director Kenneth Shaw has relocated to room 79M in the Natural History Building. This includes the following division chiefs and their staff members: Leo Flanagan, chief, Management Services Division; John Moreci, chief, Communications and Transportation Services Division; and William Wells, chief, Craft Services Division.

SI Press under the direction of Edward Rivinus is now located in A&I-2280. The Publications Distribution Section of the Press remains at the SI Services Center (SISC) on North Capitol Street.

The Office of Printing and Photographic Services' Duplicating Branch, Joseph Freeman, chief, has moved to SISC, while their Production Control Office, through which all work is channeled to the Duplicating Branch by shuttle, remains in the A&I Building. The new location of the Production Control Office is A&I-1230.

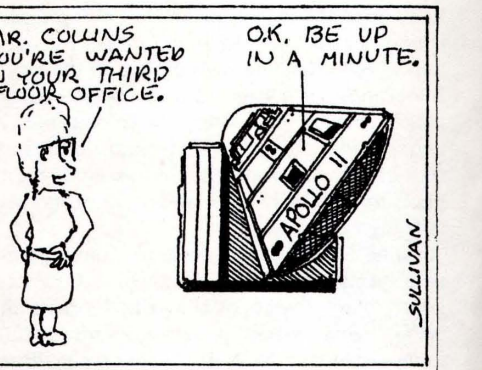
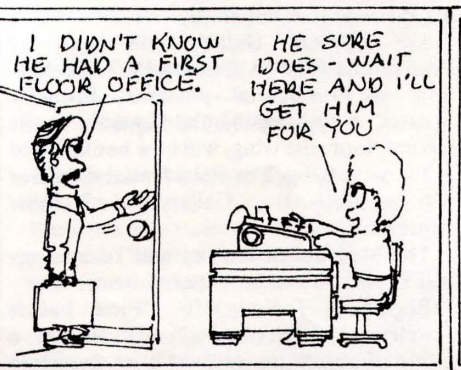
The Travel Services Office is another group recently relocated from NHB to the

A&I Building. Chief Betty Strickler and her staff can now be found in A&I-1234.

Nathan Reingold, editor of the Joseph Henry Papers, and his staff have moved to SI-133, and Smithsonian Archives under Richard Lytle is in A&I-2135.

Registrar Philip Leslie and his staff have relocated to A&I-2163, and Archie Grimmer's Office of Equal Employment Opportunity is in A&I-3161.

The Office of Audits under the direction of Chris Peratino moved from the third floor of the L'Enfant Plaza Amtrak Building to the second floor, room 2400.



Cartoonist Brian Sullivan is an audiovisual specialist at NASM.

Science Amateurs Discover Haven at Naturalist Center

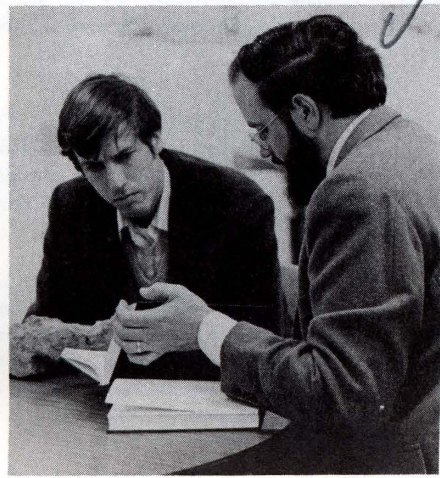
The first person to bring in a specimen for identification at the Museum of Natural History's new Naturalist Center when it opened December 4, was Rex Allen, a geology student from the University of Maryland.

He brought a large rock with fossilized impressions of brachiopods, small clam-like mollusks, that he had picked up last summer in the mountains near Front Royal, Va. "I had it in the back of my closet, and I thought it would be nice to have some experts take a look at it," Mr. Allen said.

Amateur naturalists like Mr. Allen and the others who followed him are just the kind of people the MNH center is catering to, according to Joan Madden, MNH education coordinator.

A reception December 3 brought together local naturalist club members for a first-hand look at the facility. Represented were groups such as the National Capital Shell Club, the Audubon Naturalist Society of the Central Atlantic States, the Herb Society of Washington, and the Entomological Society of Washington.

The center's collections cover every area of natural history from plants, birds, and fossils to Indian projectile points.



Geology student Rex Allen (left) gets identification help from Manager Peter Hoover.

"We are set up to work with as many as 25 people," said Peter Hoover, manager of the center. "But because we want to cater to individuals and maintain a quiet atmosphere, between five and ten visitors a day is just about right for us."

Mrs. Madden, an observer on opening day, said she was delighted by the way the center worked.

"Many people from every division of the Museum worked long hours since last spring to get this room ready and prepare the specimens to be placed here. We're very grateful to them and to the 50 new docents who have volunteered to work in the center," Mrs. Madden said.

The center is open 10:30 a.m. to 4 p.m., Wednesdays through Saturdays and from noon to 5 p.m. on Sundays.

Associate Program Sponsors Debates

By Helen Marvel

Through a grant from the National Science Foundation, the Smithsonian Resident Associate Program is sponsoring a series of five debates aimed at furthering public understanding of current and controversial scientific issues.

The series will open February 8 when the first lecture will be introduced by David Challinor, Smithsonian assistant secretary for science.

Stephen H. Schneider, deputy head of the climate project at the National Center for Atmospheric Research, and Murray Mitchell, senior research climatologist at the National Oceanographic and Atmospheric Administration, will examine disturbing forecasts of unpredictable, perhaps colder, weather for the earth during the first lecture.

On March 8, Harvard University Nobel Laureate Biologist George Wald and Donald Brown of the Department of Embryology, Carnegie Institution, will discuss the well-publicized controversy over recombinant DNA.

Natural disasters and the increasing accuracy with which they are being predicted



Photo by Donald Plaster

AWARD CEREMONY — NASM Director Michael Collins (right) received a Special Achievement Award from the National Civil Service League in November 16 ceremonies in the Museum of Natural History Auditorium. On hand to introduce Mr. Collins to the audience was Richard Ault, director of support activities (left), and NCSL President Bertrand Harding.

will be the focus of the third debate on April 12 between Gilbert F. White, director of the Institute of Behavioral Sciences, University of Colorado, and Peter L. Ward, chief of the Branch of Earthquake Studies at the U. S. Geological Survey.

On May 10, Roger Revelle, professor of science and public policy at the University of California at San Diego, and Paul Demeny, director of the Center for Policy Studies, Population Council of New York City, will probe forced population control methods in over-populated countries.

The publisher of *Scientific American*, Gerard Piel, and Daniel Callahan, director of the Institute for Society, Ethics, and the Life Sciences, will assess the need for social and governmental monitoring of scientific research in a final debate on June 14.

Series moderator will be William Eilers, deputy director, Division of Science and Technology, Agency for International Development.

The debates will be open to the general public and will take place in the Museum of Natural History's Baird Auditorium. Tickets for the lecture series cost \$14.

Javits, Agronsky Attend SI Event

Senator Jacob Javits of New York recently participated in a Smithsonian lecture and seminar on "Modern Chinese Art and Society," given by the Office of Smithsonian Symposia and Seminars. Below, he is shown examining books and slides of contemporary paintings from such diverse political environments as Shanghai, Hong Kong, and Taipei. On the left is Sara Larkin, director of a Hong Kong art gallery, who illustrated her seminar lecture with paintings showing the continuities in Chinese civilization.

Attending the seminar with Senator Javits were news commentator Martin Agronsky; Abram Lerner, director of the Hirshhorn Museum and Sculpture Garden; members of Washington's Chinese community; and Fellows of the Woodrow Wilson International Center for Scholars.

Introducing the seminar, OSSS Director Wilton Dillon said it was part of the Smithsonian's efforts to keep people from various cultural groups aware and current about artistic and scientific developments in their ancestral lands.



Photo by Gail Malcom

Newsmakers

Menzel Becomes Asteroid's Namesake

By Johnnie Douthis

The minor planet 1905 RY has been renamed "Asteroid (1967) Menzel" in honor of Donald Menzel, Smithsonian Astrophysical Observatory physicist emeritus and former director of the Harvard College Observatory. Dr. Menzel joins five other current members of the CFA who have asteroids named in their honor: Fred Whipple, Brian Marsden, Zdenek Sekanina, Richard McCrosky, and Jerome Shao.

Edwin Newman, NBC-TV, in an article for the *New York Times Book Review*, selected the catalog for MHT's "A Nation of Nations" as the first of three books he enjoyed in 1976.

Edited by MHT Curator Peter Marzio, "A Nation of Nations" was published by Harper & Row.

"Beautiful Swimmers," by William Warner, SI consultant, was mentioned by the *Washington Post Book World* as a good Christmas gift.

Winner of the 1976 Phi Beta Kappa Science Award, the book was praised by the selection committee which called the book beautifully prepared, presenting the whole natural history of the crab plus serious lessons of ecology and even anthropology.

Benjamin Forgey, art critic for the *Washington Star*, in a year-end round-up of good books on American art included "America as Art" by NCFA Director Joshua Taylor. Forgey described the essay series as "stimulating."

Ann McClellan, special assistant, Business Management Office, delivered a talk recently for the biannual conference of Goucher College faculty in Towson, Md. Miss McClellan talked about the effectiveness of a liberal arts education as preparation for a career.

Anne DePietro, research historian in the Catalogue of American Portraits at NPG, delivered a slide-illustrated lecture on miniature portraits to the Reston Newcomers, a civic association.

William Leugoud, MHT librarian, recently addressed the Baltimore Bibliophiles on "From Pliny to Darwin: Rare Books in the History of Science."

James Morris, director of performing arts,

is a consultant with an applied management sciences project for the National Endowment for the Arts to develop economic models for arts institutions.

Fletcher Smith, in charge of education outreach services at the Anacostia Neighborhood Museum, is on the advisory committee of the Folklore of Black America. Organized by WETA producer Sam Johnson, the committee will critique curriculum design, content, and production design of four TV programs on black American folklore.

Wilton Dillon, director of symposia and seminars, participated in an American Assembly conference on "Jobs for Americans," and in an American Council on Education meeting in New Orleans, which looked at the roles of college educated persons during a period of increasing academic unemployment.

Franklin Bruns, Jr., associate curator, MHT Division of Postal History, presented a paper, "The United States Liberty Issue of 1954-63" at the annual meeting of the American Philatelic Congress held in Atlantic City, N.J., and at the convention of the Florida Federation of Stamp Clubs, Inc., held in Tampa. Mr. Bruns conducted two seminars about the national postage stamp collection.

Cynthia McCabe, HMSG curator, delivered the opening address at the Washington Hebrew Congregation's Bicentennial Art Exhibition.

Cynthia Adams Hoover, MHT curator, Division of Musical Instruments, presented a paper on the contribution of Steinway & Sons to the 19th-century piano industry during the national meeting of the Board of the American Musicological Society. Mrs. Hoover also gave a final report of the Society's Bicentennial Committee which she has chaired since 1973.

Jean Quinnette, assistant production coordinator, Office of Telecommunications, attended the Action for Children's Television Symposium in Cambridge, Mass., held in cooperation with the Harvard Graduate School of Education.

Robert Post, MHT historian, is the author of "Physics, Patents, and Politics: A Biography of Charles Grafton Page." The

first complete biography of Page, the book rehabilitates his scientific reputation and explores the combative American scientific establishment of the mid-19th century.

Roy Johnson, HMSG museum assistant, is publicity chairperson for the Visual Arts Alliance of Prince Georges County.

HMSG staffers are pleased to have Director Abram Lerner back to work after recuperation from surgery.

Allen Bassing, assistant curator of education at the Renwick Gallery, delivered a paper, "The Role of Ancestral Masqueraders Among the Idoma of Southeastern Nigeria," at the annual conference of the American Anthropological Association in Washington.

Lloyd Herman, Renwick Gallery director, served as a juror at the annual Crafts Festival of the Ringling Museum in Sarasota, Fla.

Breton Morse, exhibits specialist at NCFA, recently received his 10-year Smithsonian pin. One of Mr. Morse's papier mache wall sculptures is on exhibition in the NCFA Explore Gallery. He has exhibited in Washington at the Corcoran Gallery and the Studio Gallery, as well as in New York, Boston, and Spain.

Edith Martin, museum technician at the Renwick Gallery, selected works by black D.C. artists to be included in the 1978 calendar and Christmas cards for the Association for the Study of Afro-American Life and History, Inc.

Dulsie Powell, MNH museum specialist, has been awarded the Silver Musgrave Medal for 1976 by the Board of Governors of the Institute of Jamaica for outstanding achievements in that country's botanical research.

"Two Centuries of American Banking," written by MHT curators Elvira and Vladimir Clain-Stefanelli, has been selected by USIA for use in its display "World of Paperbacks Showcase." The exhibit will travel to eight countries, including Hong Kong, Nigeria, and India.

This month Janet Solinger, director of the Resident Associate Program, will attend the New Orleans publications meeting of the National University Extension Association for which she served as chairperson of the publications committee from 1974-76.

Paul Edelson, resident associate senior program coordinator, recently presented a paper on "Assessing the Feasibility of Education Programs for the Handicapped," at the congress of the Adult Education Association for Public Continuing and Adult Education in New York City.

NCFA's Joshua Taylor recently gave a lecture at the Museum of Modern Art on "America in Search for the Past."

Margery Gordon, NCFA assistant curator for elementary education, organized in conjunction with the Office of Elementary and Secondary Education, an art and poetry exhibition for elementary school children at the Martin Luther King Library.

Gus Van Beek, MNH archeologist, and the ancient site he is excavating, Tell Jemmeh in Israel, are featured in a BBC-Warner Brothers documentary titled, "The Archeology of the Bible." The film will be shown on BBC television on January 20 and will be distributed in the United States.

Four MNH scientists, Raymond Manning, Joseph Rosewater, Meredith Jones, and David Pawson, have just returned from a 10-day field trip to the tiny, remote Ascension Island in the South Atlantic where they collected shrimp, mollusks, and other invertebrate animals.

MNH Director Porter Kier spent a week in December collecting fossils at a large phosphate mine at Lee Creek, N.C.

Two MNH botanists are on field trips to South America: Joseph Kirkbride in Columbia and Brazil and Beryl Simpson in Argentina.

Ursula Marvin, a geologist on the staff of CFA, was featured on the December 1 edition of the CBS Evening News with Walter Cronkite. Cronkite's comprehensive survey of current research in the national space program included a tour through NASA's Johnson Space Center in Houston, where Dr. Marvin was busily sorting through lunar soil particles returned by the Apollo 12 astronauts.

January at the Smit

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

5 FREE FILM THEATRE: *Kingdom of Bronze*. Highly sophisticated bronze castings show the elegance and technical mastery attained by the Nigerian Kingdom of Benin years before the European influence could have been felt, and reflect the elaborate court life under the autocratic Obas of Benin. *The Tribal Eye*, BBC series on tribal cultures. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

6 FREE FILM THEATRE: *Kingdom of Bronze*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. Repeat. See January 5 for program details. FREE.

7 NATURAL HISTORY FILM: *In the Beginning*. Kenneth Clark examines the buildings, art and hieroglyphics of ancient Egypt to find the beginning of civilization, humanitarianism, ecology, husbanding of nature and belief in immortality. 12 noon. Baird Auditorium, Natural History Building. FREE.

9 JAZZ HERITAGE CONCERT: *Solo Jazz Piano*. Al Haig, Stanley Cowell and Roland Hanna, three distinctive musicians in unaccompanied performances, explore the musical world of the post-war jazz pianist. 8 p.m. Baird Auditorium, Natural History Building. \$5 general; \$4.50 Resident Associates, students and senior citizens. For reservations call 381-5395. A FREE workshop is also scheduled at 4:30 p.m. Sponsored by the Division of Performing Arts.

10 EXHIBITION: *First Ladies Jewelry and Accessories*. Sixteen first ladies are represented with objects ranging from a topaz pin worn by Martha Washington, a gold wrist watch worn by Mary Todd Lincoln to a scarf designed for Betty Ford. Museum of History and Technology, through January 31.

EXHIBITION: *Presidential Inaugural Medals*. The first official medal that was struck for President McKinley's second oath-taking in 1901 and the medals that have been struck since. Several original dies and artist's models will be included. Museum of History and Technology, through January 31.

EXHIBITION: *Photographs of Native Americans*. Contemporary Indian life is shown through color and black-and-white photographs by Susanne Anderson and Joseph C. Farber, featuring tribes from all parts of the United States. Museum of Natural History, through March.

11 EXHIBITION: *American Art in the Making: Preparatory Studies for Masterpieces of American Art, 1800-1900*. Twenty-nine major artists are represented by 79 works lent by institutions and private collectors. Presented by the Smithsonian Institution Traveling Exhibition Service. Corcoran Gallery of Art, through February 6.

SILVER HILL MUSEUM OPENS: The storage and restoration facilities of the National Air and Space Museum open as a warehouse exhibit. By tour only. Tuesdays through Saturdays. Call 381-4056.

Radio Smithsonian

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

2nd — *A Nation of Nations*. How the American people, representing many cultures and traditions, came together to form one nation, as reflected in a major exhibition at the Museum of History and Technology.

9th — *The Written Word: What's Ahead?* A talk with John Updike, author of *Rabbit Run*, *Rabbit Redux*, and *Marry Me*.

16th — *The Big Birthday*. Dr. Milton Klein, University of Tennessee, compares the Bicentennial with earlier national celebrations. *A Ship Called 'Brilliant'*. Smithsonian curator Melvin Jackson and model-makers Charles and Davis Newcomb describe the Revolutionary-era tobacco ship brought back to life in the form of an exquisite model at the Smithsonian.

23rd — *Person to Person*. A look back at the first 100 years of the telephone, as depicted in a new multi-media exhibit at the Museum of History and Technology.

30th — To be announced.

CREATIVE SCREEN: *Concrete Poetry* — nine poems by Emmett Williams given the dimensions of motion and sound; *Paul Laurence Dunbar* — tribute to the life and work of America's first black poet; *Gumbasis* — shapes, patterns and geometric forms of clay; *Enter Hamlet* — Hamlet's soliloquy expressed through Pop Art. Scheduled in conjunction with the exhibition, *The Object as Poet*. Complete showings at 11 a.m., 12 noon and 1 p.m. The Renwick Gallery. FREE.

NMHT TUESDAY FILM: *Presidential Campaigns and the Influence of Music*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN FILMS: Focus: Alexander Calder. Calder's Circus — His wit and fantasy shown in wire sculptures; Works by Calder — Movement in nature is related to the movement of Calder's mobiles. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

ORIENTAL ART LECTURE: *Jain Miniature Paintings: A New Interpretation*. Speaker: Dr. Stella Kramrisch, Curator of Indian and Himalayan Art, The Philadelphia Museum of Art. 8:30 p.m. The Freer Gallery of Art. Exhibition galleries reopen at 6:30 p.m. the evening of the lecture. FREE.

HIRSHHORN EVENING FILM: Robert Nelson: Selected Works in Film. Three films by the San Francisco artist and teacher of painting and filmmaking. *Hot Leatherette*; *The Off-Handed Jape*; and *The Great Blondino* — one of the most widely acclaimed artistic masterpieces of underground film. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

12 ILLUSTRATED LECTURE: Alberto Tamayo, First Secretary of the Embassy of Peru discusses 18th century Peruvian decorative art. A film on the decorative features of a renowned convent in Arequipa, Peru will accompany his talk. Scheduled in connection with the exhibition, *Americas, The Decorative Arts in Latin America in the Era of the Revolution*. 12 noon. The Renwick Gallery. FREE.

AIR AND SPACE FORUM: *Man, Space and Creativity*. Muriel Thorne, NASA Educational Programs Division, explores the history of mankind's interest in space as expressed in art, literature, and music. 12:30 p.m. National Air and Space Museum. FREE.

FREE FILM THEATRE: *Across the Frontiers*. The effects of internal change on tribal societies as well as the change made by the inroads of civilization, looking especially at enduring customs and rising consciousnesses. Final film in *The Tribal Eye* series. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

Hours

National Collection of Fine Arts; National Portrait Gallery; The Renwick Gallery; Smithsonian Institution Building; Museum of History and Technology; Museum of Natural History; Hirshhorn Museum and Sculpture Garden; Arts and Industries Building; National Air and Space Museum — 10 a.m.-5:30 p.m. SPECIAL HOURS: January 18-22; 10 a.m. to 9 p.m.

Freer Gallery of Art — 10 a.m.-5:30 p.m.

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

National Zoo Buildings — 9 a.m.-4:30 p.m.

FREE SMITHSONIAN SHUTTLE — A red double-decker runs between the National Portrait Gallery and the History and Technology Building daily between 10:30 a.m. and 5 p.m., for the convenience of Smithsonian visitors.

CONTINUING FILMS

Celebrating A Century

A Smithsonian produced film about the 1876 Exposition in Philadelphia. Color; one-half hour. Mondays, Wednesdays and Thursdays, 11:30 a.m. Carmichael Auditorium, History and Technology Building. FREE.

Sentinels of Silence

Monuments of pre-hispanic art are shown to highlight the exhibition of the Chac-Mool figure, on loan from the Government of Mexico. Wednesdays and Fridays. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

13 HIRSHHORN FILM: *Larry Rivers* — a humorous and informative film portrait directed by Michael Blackwood. THU 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

FREE FILM THEATRE: *Across the Frontiers*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. Repeat. See January 12 for program details. FREE.

HIRSHHORN EVENING FILM: Robert Nelson: Selected Works in Film. Repeat. See January 11 for program details. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: *Alexander Calder's Universe*. Richard Marshall, Whitney Museum of American Art, examines the career of Calder, that extended beyond his world-famous mobiles to include stables, woodcuts, etching, lithograph, rug, tapestry and wallpaper design, toys, household objects and jewelry. The influences on Calder's work in the late 20's and early 30's will also be discussed. 8 p.m. Baird Auditorium, Natural History Building. \$4.*

14 NATURAL HISTORY FILM: *Hunters of the Seal*. The dramatic contrast of the old and new life of Netsilik Eskimos of Pelly Bay and their struggle to find meaning in the new A NOVA documentary. 12 noon. Baird Auditorium, Natural History Building. FREE.

COUNTRY MUSIC AND DANCE: *Peter Gott, Cass Wallin, Dellie Norton and Ernest Franklin*, present old-time fiddling, banjo playing and singing from an isolated area of North Carolina. 8 p.m. Hall of Musical Instruments, History and Technology Building. Sponsored by Friends of Music at the Smithsonian. FREE.

15 EXHIBITION: *The President's Medal*. Medals from George Washington to Jimmy Carter show the origins and development of this distinctive form of American portraiture. Some of the country's finest medalists are represented including John Reich and Moritz Furst of the 19th century and Augustus Saint-Gaudens, Paul Manship, Darrell Crain and Jo Davidson of the 20th. Metal buttons specially designed for George Washington's inauguration coat, badges used to identify members of Inaugural Committees, souvenirs, and mementos are displayed along with the official Presidential inaugural medals that have been an unbroken tradition since 1901. Several historic letters are also shown, written by Washington, Thomas Jefferson and Theodore Roosevelt. National Portrait Gallery, through September 5.

HIRSHHORN FILMS FOR YOUNG PEOPLE. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

16 BLUES CONCERT: *Muddy Waters*, originally from Mississippi and a dominating force in the Chicago Blues world for the past thirty years. 8 p.m. Baird Auditorium, Natural History Building. \$6 general; \$5 Resident Associates. For reservations, call 381-5395. Sponsored by the Division of Performing Arts.

17 CONCERT: *Ars Musica*. Fourteen musicians, specialists on 18th century instruments, perform music by Fux, Purcell, Bach, Telemann, and Marais. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, \$3.50 Resident Associates, students and senior citizens. For reservations call 381-5395. Sponsored by the Divisions of Performing Arts and Musical Instruments.

RECENTLY OPENED

EXHIBITION: Sleighs, sleds, ice skates, lithographs and early 20th century Christmas postcards comprise a seasonal display. Museum of History and Technology.

EXHIBITION: *Divine Favors, Human Vows: Ex Votos from Puerto Rico*. Ex Votos — small figures presented to saints in gratitude for heavenly favors — santos and photographs are displayed along with background material on the ancient origin of the tradition, its development in Spain and transfer to the New World. Presented by the Smithsonian Institution Traveling Exhibition Service. Pan American Union Building. Through February 18.

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

DIAL-A-PHENOMENON — 737-8855 for weekly announcements on stars, planets and worldwide occurrences of short-lived natural phenomena.

Smithsonian Institution

Puppet Theatre

The Nicolo Marionettes

Peter and the Wolf and the *Sorcerer's Apprentice* — two children's classics brought to life with music and dance. Wednesdays through Sundays. Weekday Performances: 10:30 a.m., and 1 p.m. Weekday Workshops (demonstration and discussion): 2:30 p.m. Weekends 11:30 a.m., 2 p.m. and 3:30 p.m. \$2 adults; \$1.50 children under 12. For reservations call 381-5395. Presented by the Division of Performing Arts. Through Jan. 9.

OPENING JAN. 19. *Beauty and the Beast*. Brilliant stage effects, settings of medieval splendor and a large cast of elaborately costumed marionettes.

18 HIRSHHORN FILM: *e. e. cummings: The Making of a Poet*. Poems, paintings, drawings and notebooks, with TUE narration by the poet, shown in conjunction with Cummings' works being exhibited through February 6. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

NMHT TUESDAY FILM: *Inaugural Souvenir*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

HIRSHHORN EVENING FILMS: Focus: Taylor Mead. *My Home Movies* — films by Mead, who epitomizes the role of the non-hero, non-personality, non-star actor that characterized many films of the early '60's. Films featuring Mead as actor will be shown January 20, 25, and 27. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

19 FREE FILM THEATRE: *Hey-Day Fever*. The pre-eminence of the economy and culture in Europe at the beginning of the 20th century, and the resentments and yearnings that existed beneath the glitter. First in a 13-part series by BBC on the *History of Europe from 1900 to the Present*, written by John Terraine and narrated by Peter Ustinov. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See also January 26. FREE.

20 HIRSHHORN FILM: *e. e. cummings: The Making of a Poet*. 12 noon. Hirshhorn Museum and Sculpture Garden. THU Repeat. See January 18 for details. FREE.

FREE FILM THEATRE: *Hey-Day Fever*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. See January 19 for program details. FREE.

HIRSHHORN EVENING FILM: *Babo 73*, film by Bob Downey, tells a tale about the tribulations of a newly elected president, played by Taylor Mead. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

21 EXHIBITION: *Recent American Etchings*. Etchings, mezzotints and aquatints created during the past five years by artists primarily established in painting and sculpture. Among the artists represented are Joel Bass, Philip Pearlstein and Lee Bontecou. National Collection of Fine Arts, through March 20.

NATURAL HISTORY FILM: *Inside the Shark*. Underwater footage provides insight into the scientific facts hidden by the myth and legend that surround this ancient creature. 12 noon. Baird Auditorium, Natural History Building. FREE.

22 HIRSHHORN FILMS FOR YOUNG PEOPLE: 12 noon. Hirshhorn Museum and Sculpture Garden. FREE. SAT

24 EXHIBITION: *Artists and Writers in America: Some Relationships*. From the legendary cultural partnership of Thomas Cole and William Cullen Bryant through the 19th and 20th century literary and art figures. Documents and photographs reveal the personalities involved in the traditional relationships and close friendships between American painters who write and writers who paint. Presented by the Archives of American Art. National Portrait Gallery, through October.

CHAMBER MUSIC: *Louis Bagger*, harpsichordist, performs the music of Cabezon, Byrd, Frescobaldi, J. S. Bach, John Gibbons and John Bull, using harpsichords from the Smithsonian collections. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, \$3.50 Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts and Musical Instruments.

25 CREATIVE SCREEN: *Concrete Poetry*; *Paul Laurence Dunbar*; *Gumbasis*; *Enter Hamlet*. 11 a.m., 12 noon and TUE 1 p.m. The Renwick Gallery. Repeat. See January 11 for program details. FREE.

HIRSHHORN FILMS: *New Arts* — the creations and thoughts of eight artists whose works combine art and technology, including Oldenberg, Lichtenstein and Warhol; *Opus* — impressions of British art and culture featuring the works of Francis Bacon and Henry Moore. 12 noon. Hirshhorn Museum and Sculpture Garden. FREE.

NMHT TUESDAY FILM: *Whaler Out of New Bedford*. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

SEMINAR: *Multivariate Analysis and Chemical Data from Archeological Artifacts*. Speakers: Dr. Edward Sayre, Department of Chemistry, Brookhaven National Laboratory; and Dr. James Filliben, Statistical Engineering Section, NBS. Co-sponsored by the Smithsonian Institution and the National Bureau of Standards. 3 p.m. Lecture Room D, Wing B, Administration Building, NBS. FREE.

HIRSHHORN EVENING FILM: *The Flower Thief*, by Ron Rice, shows the reality and allegory expressed through the strange and comical experiences of a poet, played by Taylor Mead. A tribute to Hollywood's men in the field of stunt. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: *Captain Brian Calvert: First Concorde Pilot*. The story behind the building, design, and completion of the Concorde is enhanced with a description of the pilot's own experience of flying the new plane and how it compares with flying other aircraft. 8 p.m. National Air and Space Museum. \$4.*

26 FREE FILM THEATRE: *The Day of Empires Has Arrived*. The ideas of Marx and Engels attract attention, colonies begin to stir, the Austro-Hungarian and Ottoman Empires begin to slide, Russian revolutionaries preach to the workers — and the forces of unrest threaten the empires. 12:30 p.m. Carmichael Auditorium, History and Tech- WED

Additional Associates Activities

The Smithsonian Resident Associates sponsor a variety of activities including classes, workshops and tours for both adults and children. For schedules, fees or other information, call 381-5157.

LECTURE/TOUR

The Society of the Cincinnati and the Anderson House. Lecture by John Kilbourn, Anderson House Director - Jan. 12. Tours - Jan. 14, 21, 27 or 28.

Gems for Adornment. Tour of the Gem Hall, Museum of Natural History and lecture by Pete Dunn, Department of Mineral Sciences. Jan. 22, 23.

TOURS

Metro Underground. Jan. 26.
Behind the Scenes in Paleobiology. Jan. 13, 14, 21, 27 or 28.
Navy Yard and Navy Memorial Museum. Jan. 16, 23, 30.
Alexandria Archeological Discovery. Jan. 22, 29.
Silver Hill. Jan. 16, 23, 30.
19th Century Baltimore. Jan. 21, 28.
Historical Lower Shenandoah Valley. Jan. 15.
New York Metropolitan Opera. March 25-26 (two days).

CHILDREN'S WORKSHOP

On Beyond Seuss. A study of birds with slides, recordings and tours of the Great Hall of Birds. Ages 4-6; 7-9. Jan. 30.
The World of the Great Blue Whale. Recordings, discussion and drawing. Ages 4-6; 7-9. Jan. 15 or 16.

BROWN BAG LUNCHEON/DEMONSTRATIONS

Jan. 5 - Trapunto; 12 - Applique in Wearable Art; 19 - Ikata; 26 - Needleweaving. 12:15 p.m. \$6 per session.

*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.

AIR AND SPACE FORUM: *Man's Place in the Universe*. Speaker: Dr. George Piper, Goddard Space Flight Center. Man's place in the universe is examined from both a physical and intellectual point of view, from the Copernican and Darwinian revolutions of the past to the revolutions in the ability to explore and communicate beyond Earth. 12:30 p.m. National Air and Space Museum. FREE.

CONCERT: Haitian pianist *Liliane Questel* performs music by Bartok, Brahms, and Villa-Lobos. Miss Questel has studied at the Conservatory of Music in Brussels and the Peabody Conservatory of Music in Baltimore, beginning her studies in Haiti at the age of five. 8 p.m. The Renwick Gallery. FREE.

FILM: *Egypt: In the Beginning*. This new film by Lord Kenneth Clark traces the customs, beliefs, and art work of the Old, Middle and New Kingdoms against an historic outline. William James Williams, National Gallery of Art, introduces the film with a discussion on the rise of Egyptian civilization. 8 p.m. Baird Auditorium, Natural History Building. \$3.*

27 HIRSHHORN FILM: *New Arts*; and *Opus*. Repeat. See January 25 for program details. 12 noon. Hirshhorn THU Museum and Sculpture Garden. FREE.

FREE FILM THEATRE: *The Day of Empires Has Arrived*. 12:30 p.m. Carmichael Auditorium, History and Technology Building. Repeat. See January 26 for program details. FREE.

HIRSHHORN EVENING FILMS: Selected Works in Film by Paul Morrissey and Vernon Zimmerman. *Taylor Mead Dances*; and *Lemon Hearts* — satire of disillusionment. 7 p.m. Hirshhorn Museum and Sculpture Garden. FREE.

ILLUSTRATED LECTURE: *Arctic Archeology: The Labrador Frontier*. The evolution and transformation of the peoples of the Arctic Islands, where Eskimo and Indian cultures have co-existed for several thousand years. Influences on human adaptation to the severe arctic environment are examined, as well as the effects on the Eskimo culture. Speaker: Dr. William Fitzhugh, Chairman, Department of Anthropology. 8 p.m. Baird Auditorium, Natural History Building. \$3.*

29 HIRSHHORN FILMS FOR YOUNG PEOPLE: 12 noon. Hirshhorn Museum and Sculpture Garden. FREE. SAT

ALL-DAY SEMINAR: *Homage to Max Ernst and Man Ray*. Two art historians and Max Ernst's son discuss two of the most imaginative and innovative talents of our century. 10 a.m. — *Max Ernst and his Alter-ego, Loplop*. Mary Ann Tighe, Hirshhorn Museum and Sculpture Garden. *Personal reflections of my father, Max Ernst*. Jimmy Ernst, artist and son. 3 p.m. — *Man Ray and American Dada*. Sam Hunter, Princeton University. 3:30 p.m. *Reminiscences of Man Ray*. William Copley. Moderator: Walter Hopps, NCA curator of 20th Century Painting and Sculpture. Hirshhorn Museum. \$25.*

EXHIBITION: *Locks from Iran: Pre-Islamic to the Twentieth Century*. Over 400 examples of Persian metalwork illustrate the creative combination of art and technology. Locks of all sizes, shapes, materials and mechanisms, including examples from the early Christian era, are displayed along with photographs and text. Presented by the Smithsonian Traveling Exhibition Service. Museum of Natural History, through March 6.

30 BLUEGRASS AND BRUNCH: *None of the Above*, a group featuring Les McIntyre, guitar; Joe Tanner, banjo; Bob White, bass; Dan Shipp, mandolin, and Dave Williams on dobro, combine favorite bluegrass classics with the most popular hits of the day. Pastries and beverages are served before or after the concert. Concert: 11 a.m.; Brunch 10 a.m. or 12 noon. History and Technology Building. \$7 adults, \$5 children.* SUN

NATURAL HISTORY ILLUSTRATED LECTURE: *Kjell Sandved*, of the Museum of Natural History Botany Department, discusses his expeditions around the world observing insect behavior. 12 noon. Baird Auditorium, Natural History Building. FREE.

THEATRE CHAMBER PLAYERS. Open rehearsal. 3:30 p.m. Baird Auditorium, Natural History Building. See January 31 for program details. FREE.

31 THEATRE CHAMBER PLAYERS: Jaime Laredo performs works by Debussy and Schubert; Jeannette Walters, soprano, sings *Adieu*, one of the last works by Milhaud set to the poetry of Arthur Rimbaud. 8:30 p.m. Baird Auditorium, Natural History Building. \$5.50 and \$4.50, with discounts for Resident Associates. For reservations, call 381-5395. FREE open rehearsal is scheduled for January 30. Sponsored by the Division of Performing Arts. MON

Exhibition Marks Centenary For Twain's 'Tom Sawyer'

By Frederick Voss

Rarely does a book merit an exhibit commemorating its publication, but Mark Twain's "Adventures of Tom Sawyer" is an exception. Last month the National Portrait Gallery opened its show "Not the Model Boy" celebrating the 100th anniversary of the appearance of Twain's tale of boyhood on the Mississippi.

By the time Twain sat down to write "Tom Sawyer," in 1874, he was already a celebrated figure. "Innocents Abroad," his mocking account of European travel, had amused readers by the thousands. On the lecture circuit, his name was almost certain guarantee of a packed house.

Worldly success notwithstanding, it was in creating the social tapestry of "Tom Sawyer" that Twain found the materials most compatible with his robust narrative style. Drawn from his own boyhood memories in Hannibal, Mo., the book signalled the beginning of his most productive years. Together with its sequels "The Adventures of Huckleberry Finn" and "Life on the Mississippi," it represents one of the most remarkable accomplishments in American literature.

Twain's intimate familiarity with his subject matter had much to do with "Tom Sawyer's" success. In fact, many of the characters found their inspiration in Twain's own circle of boyhood acquaintances. Included in the NPG show are photographs of the author's first sweetheart, Laura Hawkins, who in the book became Tom's Becky Thatcher. Next to it there is a 19th-century medical almanac of the sort that Twain's mother and Tom's Aunt Polly so frequently perused in seeking out "remedies" for the ills of their loved ones.

"Not the Model Boy" also points up the parts Twain's wife Olivia and his friend William Dean Howells had in the creation of "Tom Sawyer." Never secure with a manuscript until others had passed on it, Twain asked Livy and Howells for suggestions.

In the exhibit is one exchange of letters between Howells and Twain regarding the use of the word "hell," which today seems comically absurd. But, by Victorian standards of literary decorum, this and other words and phrases had to go. So under the guidance of wife and friend, the word "guts" was changed to the more delicate sounding "bowels" and "Aw — go blow your nose" became "Aw — take a walk."

Interestingly enough, as far as some late 19th-century readers were concerned, the prepublication censorship did not go far enough. Despite the preface claim that the book was meant primarily for the "entertainment of boys and girls," some Victorian parents deemed the mischievous Tom an unfit model for youth and, after reading it themselves, tucked it safely away out of their children's sight. Frequently, Tom fared no better with librarians who in some cases actually banished the book from their shelves.

Whatever the immediate response, by the last decade of Twain's life, "Tom Sawyer" had gained respectability. With sales exceeding a staggering two million, his boyhood idyll had become a staple in the American literary diet.

"Not the Model Boy" will continue through March 6 on the first floor of the Gallery.

Frederick Voss is a research historian at NPG.

The Connecticut River Valley by Alfred Leslie (1975) . . .

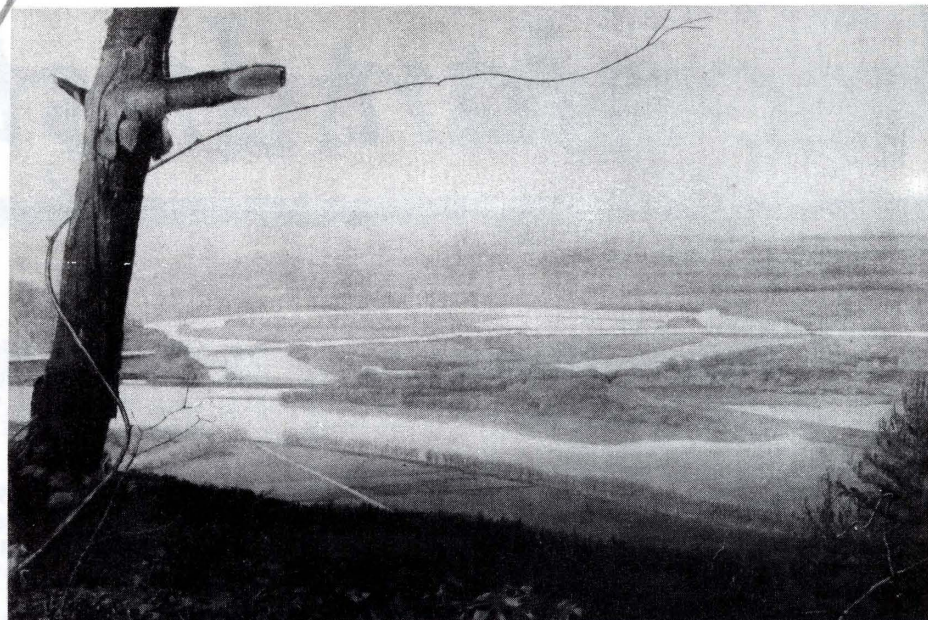


Photo by Geoffrey Clements

. . . and Thomas Cole (1836)

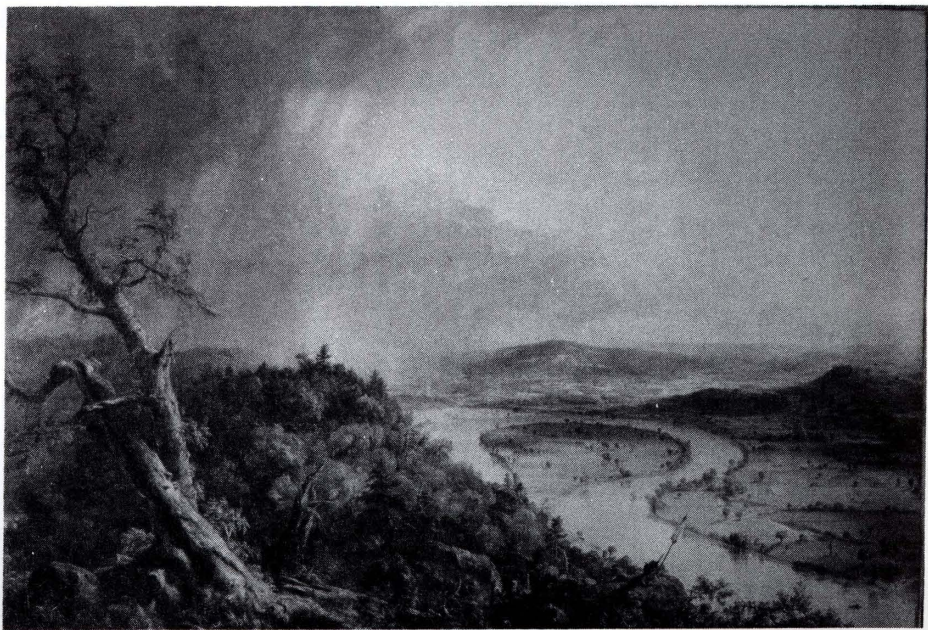


Photo courtesy of the Metropolitan Museum of Art, Gift of Mrs. Russell Sage, 1908

For his giant landscape painting in the current Hirshhorn exhibition, realist Alfred Leslie chose the site Thomas Cole painted in *The Ox Bow* (above), now in the collection of the Metropolitan Museum of Art. Leslie has traveled extensively throughout New England in search of the sites made famous by the great 19th-century Hudson River painters such as Cole, Asher B. Durand, and Frederic Church. The Leslie exhibition, which also includes a selection of the artist's figurative paintings, continues through January 9.

SI In The Media

Press Praises Rauschenberg

By Johnnie Douthis

Washington Star art critic Benjamin Forgey, writing about the Leslie show at HMSG, stated, "There is a comic side to Leslie's don't-mess-with-me braggadocio, but not for nothing does he mimic the out-front macho posture of the big drinkers and the big painters among the postwar 10th Street heavyweights."

Baltimore Sun art critic Lincoln Johnson saw the Rauschenberg show as one of the most important one-artist retrospectives of the year, and a Sun article by Barbara Gold noted that the Rauschenberg show "is a striking reminder of how much art history has sped by in a relatively short time."

Newsweek's Douglas Davis saw the Hofmann show at HMSG as a means of returning Hofmann to life.

New York magazine reported that despite criticism of the Cooper-Hewitt show by some "eminent professionals," the public and a number of architects and designers are pleased with the Museum's opening exhibition.

The Washington Post's Judith Martin described the "Treasures of Cyprus" exhibition at MNH as "tantalizing" and recounted some of the problems encountered by SITES in negotiating for the show.

The Post's Jo Ann Lewis reported that art world friends and colleagues of Jacob Kainen were surprised at the formidable and wide-ranging body of graphic work produced by the artist since 1935 and included in the show at NCA.

The Baltimore Sun cited the "American Presidency in Political Cartoons," show at NPG as "excellently mounted and an entertaining history which presents a broad range of sharp, almost manic looks at our presidents."

Jo Ann Lewis of the Post wrote that the chac-mool, one of Mexico's great national treasures on display at HMSG, was the theme that inspired the works of sculptor Henry Moore, including the monumental piece at HMSG's entrance.

Paul Richard wrote that "A Connoisseur's Vision," the exhibition of American paintings at the Freer, "cast an atmosphere, a mood." He said that when viewing the "genteel, slightly out-of-fashion pictures" one senses the "yearning, the love of refined decoration that led Freer to the subtleties of Oriental art."

"There can be no doubt that this is one of the most remarkable collections of American photographica," wrote the National Observer about "The Spirit of Fact," at NPG.

About the Kainen show at NCA, Benjamin Forgey wrote, "Going through the show is like taking a tour with an extremely sensitive, intelligent guide, one who is familiar with every inch of the terrain and who takes pains to avoid traps, blocks, dead ends, unscalable peaks and extremes of all sorts."

The Boston Globe noted NPG's recognition that cartoonists have castigated and exasperated American politicians, because the Gallery "set aside 'higher' forms of art in favor of cartoon," for the "The American Presidency in Political Cartoons, 1776-1976."

Barbara Gold of the Baltimore Sun wrote about the HMSG Leslie show, that the artist is not an outstanding painter and that his success has to do with packaging more than with anything else. She said that in addition to being well-painted, his works appeal to the relatively knowledgeable, reasonably sophisticated audience that goes to exhibitions and, hopefully, buys paintings.

The Washington Star called Tony Bennett's SI concert "a remarkably pleasant evening . . . Bennett delivered a musical lecture on just how good pop could be . . ."

The Post agreed, reporting that "there are times when a popular performance crosses that thin line which separates serious personal art from superior entertainment. Tony Bennett's concert . . . was such an occasion."

Another Post review of the Gamba Trio concert called the presentation "of a very high order."

The Washington Post described "Around the World in Eighty Days" by the Nicolo Marionettes as "amusingly literary, yet never beyond the grasp of a young audience."

In a review of the "Small Group Ellington" concert, Post music writer Larry Rohter agreed with the comments of one audience member who said, "It's the next best thing to the real thing."

A New York Times article that compared cultural life in New York and Washington described NASM as one unqualified success.

A wire service story in the Richmond (Va.) Times-Dispatch reported that Slender Susie, the hippo given to the Singapore zoo by NZP, has been introduced to a "rambunctious fellow she is to tame with female charms."

Industry Week described the publication "Two Centuries of American Banking," as "one of the best single-volume descriptions of the U.S. banking system that has appeared." The catalog was written by MHT curators of numismatic Elvira and Vladimir Clain-Stefanelli for MHT's Bicentennial banking exhibition.

SMITHSONIAN TORCH

January 1977

Published for Smithsonian Institution personnel by the Smithsonian Office of Public Affairs, Susan Bliss, Editor; Kathryn Lindeman, Assistant.

Team Defeats NIH, Ends Season in 4th

The Smithsonian football team closed out 1976 with a post-season "revenge" victory over the team that humiliated them in the opening game of the D.C. Department of Recreation's touch football league.

The squad edged NIH 7-6 in a closely fought Thanksgiving Day Turkey Bowl contest at Haines Point. SI scoring in the first quarter on a short touchdown pass that climaxed an eight-play drive the length of the field following an NIH punt.

NIH immediately came back with a touchdown drive of its own, but missed the extra point. That proved decisive as the Smithsonians withstood a late-game threat that saw NIH with a first-and-goal situation on the four-yard line until two successive quarterback sacks by defensive rush man Joe Bradley of computer services pushed NIH back to the 40-yard line.

Unfortunately, the opening loss to NIH 25-6 set the tone for a season the SI gridders had previously expected would carry them into the playoffs after three straight years of finishing in second place. This year's record of four wins and three losses was good for only fourth place.

Following the loss to NIH, Smithsonian tipped the D.C. Mean Machine from HUD, 6-0, lost to another HUD team 12-6, then defeated the AU Cardinals 2-0 and CERA 18-6.

Their slim playoff hopes went up in smoke as they lost to Labor 20-12 before closing the regular schedule with a 25-12 victory over the NISC Raiders.

The Anacostia Neighborhood Museum will be closed during January for the installation of "The Anacostia Story," which opens to the public in February.

SI Employees Can Make Color Copies

In 30 seconds you can have a 35-mm color slide produced on standard-size paper, a color page of a magazine perfectly copied, or a color transparency made for a viewgraph machine.

The Smithsonian's Xerox 6500 color machine is located in room 2269, Arts and Industries Building, next to the Credit Union. For 50 cents per copy and a 30-second wait, you can have color reproductions of graphs, photos, slides, three-dimensional objects, and even things that started out as black and white.

The copies may be produced on a variety of materials including 8½- by 11-inch or 8- by 10½-inch bond, color paper, card stock, parchment, and transparencies.

The color lab also can provide a Xerox Color Creation Kit with tapes for charts and graphs and sheets for pie charts and text highlights, all in colors that will give high-quality reproduction.

Smithsonian color lab staffers Lorie Aceto, Andy Fuhrman, and Joe Goulait have short forms which can be filled out for business or personal requisitions. They operate the machine while you wait, or can prepare materials for later pickup.

If the lab receives orders for 1,000 or more color Xerox copies per month, the price will drop from 50 cents each to about 27 cents.

TV Spots Win Award

"What's New at the Smithsonian," the Office of Telecommunications' 60-second Bicentennial public service television spot announcement has been awarded a Silver Medal by the Virgin Islands International Film Festival. The award-winning spot was part of a series of 60- and 30-second spots produced to highlight the Smithsonian's Bicentennial activities. Distributed to commercial and public television stations throughout the Nation, the film spots were produced in the studio of Eli Productions, Inc., through funds made available by the Smithsonian Office of the Bicentennial Coordinator.

SI Staff Leads 3-Day Seminar

By Herman Stein

Eighteen publicists representing museums located in 12 States, the District of Columbia, and Canada took part in a public affairs workshop held December 6-8 at the Arts and Industries Building on the theme "Public Information and Publications."

The workshop was one of a series of seminars sponsored by the Smithsonian's Office of Museum Programs under the direction of Jane Glaser, aimed at improving professional skills for employees of museums and related institutions. Supervising the workshop was Assistant Program Manager Margaret Parsons.

Richard Friedman, special assistant in the Smithsonian's Office of Public Affairs (OPA), served as moderator at the three-day workshop, which included discussions of the news media, telecommunications, press relations, museum publications, fund raising, community and educational relations, and institutional relationships.

Opening speaker was Carl Larsen, OPA's director, who outlined the theory and practice of public affairs as it applies to the world of museums. Useful techniques for working effectively with the news media were discussed by OPA's news chief, Gerald Lipson. An actual case history of effective media coverage for one event was described by Susanne Roschwalb, public information officer for the Division of Performing Arts, who told how a well-organized multimedia publicity campaign helped to assure the success of the summer-long Festival of American Folklife held on the Mall to mark the Bicentennial.

The Smithsonian's extensive program of brochures, newsletters, reports and other publications was discussed by Susan Bliss, OPA's publications officer, and Paula Degan, a publications consultant. Edward Thompson, editor and publisher of *Smithsonian* magazine, talked about the techniques of publishing a nationally-circulated periodical, while the acting director of the Smithsonian Institution Press, Edward Rivinus, discussed his activity.

The group also heard talks by Nazaret Cherkezian, director of the Office of Telecommunications; James Lyons, deputy director, Office of Development; Robert Angle, general manager of the National Associates; Mary Grace Potter, director of the Associate Reception Center; Janet Solinger, director of the Resident Associate Program; and David Estabrook, coordinator for the Office of Elementary and Secondary Education.

The final session of the workshop was conducted by Ms. Bliss and Stephen Kraft, designer for the Smithsonian Institution Press, and featured a two-hour critique of various publications submitted by the seminar participants.

Other workshops in the series sponsored by the Office of Museum Programs have dealt with such themes as museum lighting, modelmaking, traveling exhibitions, training docents, and museum photography.

RIIES Conference Examines Aspects of 'New' Immigration

By Delores Mortimer

Bicentennial activities have reminded Americans that many streams of humanity contributed to the cultural, ethnic, and racial diversity of contemporary U. S. society. History has recorded the dreams and aspirations of our forebears who came to these shores in hopes of finding a better life. But is the United States still a "mecca" in the minds of present-day immigrants? Who are these "new" immigrants, what are their expectations, and how will new U. S. immigration policies affect our relations with other nations?

These and similar questions were topics for a recent three-day conference on "The New Immigration: Implications for the United States and the International Community," sponsored by the Smithsonian Research Institute on Immigration and Ethnic Studies (RIIES).

Two hundred representatives from academia, government and diplomatic circles, foundations, and special interest groups included participants from France, the Dominican Republic, Canada, Mexico, England, and Germany. Eight sessions of panel discussions and lectures were held in the Museum of Natural History and the Museum of History and Technology.

NCFA Opens Gellatly Gallery, Displays Rare Decorative Art



Photo by Michael Fischer

By Linda St. Thomas

Of the 1,640 paintings and objects in the John Gellatly collection, only 100 of the finest examples of decorative art were chosen for the present exhibition in the National Collection of Fine Art's Gellatly Gallery.

Spanning many centuries, the collection has been installed in NCFA's last permanent gallery space, located on the first floor of the Museum.

Artifacts range from a bronze ritual vessel of the Shang dynasty (11th century B.C.) to a Hellenistic gold victory wreath (third century B.C.).

Probably the most esthetically pleasing piece on display is a Renaissance pendant in the shape of the sea god, Triton. Pictured above, it contains a priceless natural set with outstanding precision.

Among the medieval objects is an intricately carved lindenwood miniature crib from the 15th century. At one time, the crib, probably containing a figure of the infant Jesus, may have been given to a young woman entering a convent.

The Gellatly collection has one of the world's largest groups of dress ornaments with 114 clasps of enameled gold and precious stones which were intended to adorn the clothing of both men and women.

Using the National Archives

Smithsonian curators may want to enroll in a one-week lecture and laboratory course on using the National Archives to be presented at the Archives Jan. 10-14 for graduate students, historians, social scientists, and curators. Archives and Library of Congress staff members will serve as teachers in this introduction to archival resources.

Sessions will be held in the National Archives Building, 8th Street and Pennsylvania Avenue, NW. The cost, including all materials, is \$35. For more information, call Elsie Freivogel at 523-3298.

Gallery design and installation of the artifacts took almost a year. Val Lewton, chief of NCFA's Office of Exhibition and Design, arranged the objects according to period and geography. As visitors walk through the room, they move from ancient Greek objects to Chinese, early Christian, medieval, 15th- and 16th-century European, and finally to 17th- and 18th-century European pieces.

But even before the installation began, conservator-consultant Cleo Mullins had the major job of preparing objects for display. The crumpled leaves of a gold victory wreath had to be gently opened by hand, and broken leaves were delicately repaired with tissue patches.

The most time-consuming conservation project, according to Ms. Mullins, was the repair of a 15th-century German statue representing a female saint. Insect holes had to be filled with resin to reinforce the weakened wood, and because the neck had been badly repaired in earlier years, the head had to be removed, the joint cleaned, and the statue reassembled. A layer of paint, added to the statue in the 19th century, had to be removed mechanically using a cornea scalpel and a binocular microscope.

The entire Gellatly collection was donated to NCFA, then the National Gallery of Art, in 1929 by John Gellatly, a wealthy New York lawyer and businessman.

Gellatly and his wife, Edith, had begun to collect paintings and artifacts in the late 19th-century, but Gellatly acquired the bulk of the collection after his wife died in 1913.

The Smithsonian received the collection in 1929, two years before his death. It includes late 19th- and early 20th-century American works, 14th- through 19th-century European paintings and decorative items, and several rare frescos from the Turkistan area of China.

Gellatly acquired these objects in the belief that paintings should be seen in their historic context. For the purpose of this exhibition, however, the objects and paintings have been separated.

Many of the paintings, including those by Albert Pinkham Ryder, John Singer Sargent, Childe Hassam, Abbott Thayer, and James A. M. Whistler, hang in other NCFA galleries.

Music Program Will Honor Ward Hamilton

By Lilas Wiltshire

The second in a series of four Ward Hamilton memorial concerts will be held January 14 at 8 p.m. in the Museum of History and Technology Hall of Musical Instruments, sponsored by the Friends of Music at the Smithsonian.

After the concert, which will feature North Carolina country musicians Peter Gott, Cass Wallin, Dellie Norton, and Ernest Franklin, chairs will be pushed aside and the audience will be invited to dance to the group's arrangements of vocals, banjo and fiddle music, and dance calls.

The musicians come from an isolated region of North Carolina where traditional folklore and songs have been preserved through a strong oral tradition.

The four evenings of country music and dance grew out of a memorial concert arranged in 1975 by the friends of SI Assistant General Counsel Ward Hamilton after his untimely death in 1974. Mr. Hamilton had many friends who were musicians, and after his death they came to the Smithsonian to perform the traditional music he loved.

Contributions to the Smithsonian made in Mr. Hamilton's memory went to the Friends of Music at the Smithsonian, a support group which Mr. Hamilton helped to establish in 1971 for the Division of Musical Instruments acquisition, restoration, and performance programs.

Nearly 200 people attended the series' first concert in October which featured Vermont musicians Burt Porter, Bill Clark, and Wilfred Guilette, whose singing, calling, fiddling, and banjo playing is typical of northern New England.

Porter, along with Louis Beaudoin, one of the best French-Canadian fiddle players in New England, is now tentatively scheduled to return to the Smithsonian for an added concert during the inaugural week festivities.

The remaining programs in this series will be held in February and March, with Tommy Jarrell, and Roscoe, Ray, and Bonnie Russell scheduled to appear.

HMSG Exhibits Mayan Figure

By Sidney Lawrence

Following formal dedication ceremonies November 18 at the Hirshhorn Museum and Sculpture Garden, Secretary Ripley and Mexican Ambassador Jose Juan de Olloqui posed with the celebrated Chac-Mool from Chichen-Itza, a classic example of Maya-Toltec sculpture on loan to the Smithsonian from the people of Mexico in commemoration of the United States' Bicentennial.

The limestone figure, which dates from the 10th to 12th centuries A.D., is drawn from the collections of the National Museum of Anthropology and History in Mexico City, and has never before been exhibited outside Mexico.

"Chac-mool is the term used to designate this kind of reclining stone figure which, according to archeological experts, was placed at temple entrances to receive offerings. The work at HMSG was discovered in 1875 at Chichen-Itza, a famous site on the Yucatan peninsula.

The chac-mool, like other examples of pre-Hispanic art, has had a considerable influence on contemporary sculptors. Henry Moore, for example, saw a cast of this very same work at the British Museum and was impressed by its unusual pose.

Because of the Hirshhorn's extensive collection of Moore sculptures, the loan of this Mexican national treasure is particularly appropriate.

"Chac-Mool: A Bicentennial Loan from Mexico" will continue through March 5. In connection with the exhibition, which also includes 17 Mesoamerican works from the HMSG collection, "Sentinels of Silence," a 20-minute film exploring the origins of pre-hispanic art and narrated by Orson Welles, will be shown Wednesdays and Fridays at noon through January 28 in the Museum auditorium. Admission is free.



Photo by Richard Hofmeister

Mexican Ambassador Jose Juan de Olloqui and Secretary Ripley with the chac-mool.

Chinese Astronomers Visit CFA Facility

A delegation of nine astronomers from the People's Republic of China recently visited the Smithsonian Center for Astrophysics in Cambridge, Mass., for one day during a month-long scientific exchange with American astronomers.

The exchange was sponsored by the Committee on Scholarly Communication with the People's Republic of China, a cooperative effort of the National Academy of Sciences, the Social Science Research Council, and the American Council of Learned Societies.

Wang Shou-kuan, deputy leader of the Radio Astronomical Department of the Peking Observatory headed the group, which visited CFA laboratories and held discussions with individual scientists concerning research of mutual interest.

One member of the Chinese delegation provided a summary of astronomical developments in his country.

While much of the exchange was translated by CFA staff member Jerome Shao, many of the visitors spoke English, having been educated in the U.S. or England during the 1940's. The younger delegation members, educated in China, spoke English as a second language.

Following the day in Cambridge, some group members visited the Smithsonian's Mt. Hopkins Observatory at Amado, Ariz.

CFA host for the day was Director George Field, and arrangements for the visit were coordinated by Paul Blanchard.

Rare Species Studied at SI Breeding Farm

By Elizabeth McIntosh

The familiar blue and gold Smithsonian logo gives an official stamp to the sign on a mountain road: Conservation and Research Center, National Zoological Park.

It also explains, in part, the herds of zebra, camels, and other rare beasts which incredulous motorists sight grazing just south of Front Royal in Virginia's Blue Ridge Mountains, a two-hour drive from Washington.

CRC is located on a large government tract which has, for the past century, been devoted mainly to the care and training of animals, beginning when the Army Canine Corps shared their home briefly during World War II with German prisoners of war, and later with State Department officials who set up an emergency relocation site at this redoubt. Originally, horses were bred and trained at Front Royal for the U. S. Cavalry. More recently, the Department of Agriculture took the tract over as a beef cattle research station, and after 1974, the National Zoological Park moved in.

CRC's ten miles of new fencing enclose some of its 3,150 acres and mark the home of various species of rare or endangered mammals, birds, and terrestrial vertebrates. Nine large fenced pastures, from 4 to 45 acres, house the shy muntjac, or barking deer; the Pere David's deer, which were rescued from extinction in China a century ago; the tawny scimitar-horned oryx from the edge of the Sahara; and other exotic ungulates and equids, such as Bactrian camels from Central Asia, the onager, or Persian wild ass, and Grant's zebra, a fat, sleek African import.

These rare inhabitants of CRC are being studied and bred for eventual exchange with collaborating zoos throughout the country in what Secretary Ripley has described as a

"20th-century Noah's Ark."

"In principle," Mr. Ripley said, "a zoo should be capable of acting as a gene bank, a place where rare stock animals in captivity can be used for breeding purposes and for eventual release into the wild state, should wild conditions prove suitable in the future."

In spite of the rugged mountain winters, CRC offers a near-ideal situation for future development of wild stock. Christen Wemmer, curator-in-charge at Front Royal explained, "There are plenty of buildings for protection of the stock, plenty of water from a gravity fed spring, and enough hay and alfalfa for National Zoo animals in both Washington and Front Royal."

The need for the Center is obvious. During the mass extinction of the dinosaurs, Dr. Wemmer pointed out, about one species became extinct every 1,000 years.

"Now," he said, "we lose one species of subspecies a year, and there are more than 1,000 such species and subspecies on the endangered list."

Dr. Wemmer also said that in the past, zoos have not adequately sustained captive stocks of wild animals, because of ready availability from the wild. Because of increasingly stringent Federal regulations, importation of wild stock has been reduced.

Space is important in the successful propagation and study of captive wild animals, Dr. Wemmer added.

"It is desirable to maintain animals under conditions that permit the expression of the natural social organization. For example, Pere David's deer need adequate acreage to support a dominant male, a group of females, their immature offspring, and a bachelor herd."

"The establishment of each species at CRC is preceded by an exhaustive literature sur-

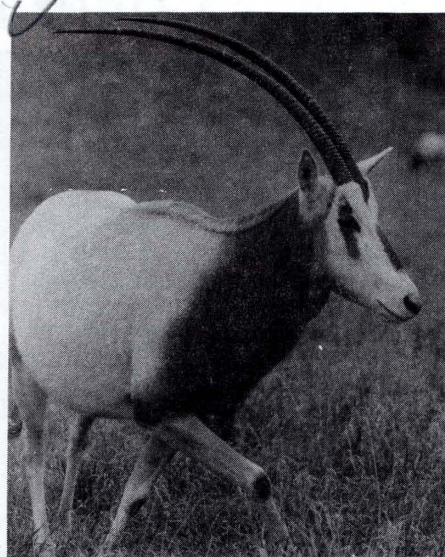


Photo by Fred McIntosh

Scimitar-horned oryx

vey and the preparation of a plan for cage design and management. Husbandry of most wild animals is in a rudimentary stage and requires refinement through research."

An alert CRC staff must constantly guard against hazards to the valuable stock. Front Royal no longer echoes the bugle charge of Stonewall Jackson's cavalry, but CRC residents can hear the scuff of black bears, the caterwauling of bobcats, and see the tragic results of marauding wild dogs which dig under fences and kill.

One such pack ate two adult red kangaroos and a "pouch joey" (baby). Sparks from a welder's torch started a fire that came perilously near the camel barn. A male bongo died from what veterinarians believed to be ingestion of one of the 32 toxic plants native to Virginia.

Despite the problems of maintenance and marauders, there have been a total of 26 births at CRC in the past two years. The latest addition was a bush dog pup whelped on November 3.

Nearly all species have reproduced, but their survival rates have varied. One onager colt, born last December, died because of the cold and lack of maternal feeding. There has been greater success with zebras, oryx, and Pere David's deer.

Introduction of the common grey rheas native to Argentina was successful. The birds have been able to withstand the Blue Ridge winters, and have set a breeding pattern for more exotic rhea species to be added next year.

CRC stock has also been increased

Council Committees Plan 1977 Activities

New members of the Smithsonian Women's Council completed a three-day orientation conducted by the offices of equal opportunity and personnel administration, and standing committees have met to begin planning for the coming year.

The following people will chair standing committees: Penny Packard, Programs (extension 5992); Edith Martin and Kathleen Brooks, Publicity (extensions 5811 and 5791); Barbara Newfield, Child Care (extension 5316); Barbara Coffee, Upward Mobility (extension 5689); Cathi Harris, Recruitment and Promotion (extension 5071); and Mary Quinn, Career Development (extension 5171).

The Programs Committee, in cooperation with the Museum of Natural History, sponsored discussion about rape led by a representative from the Rape Crisis Center of D. C. With an enthusiastic response to the program from the 85 employees who attended, the council plans to sponsor another presentation on a topic of concern to women.

Early this year, the Publicity Committee will distribute a survey to employees, to determine the extent to which the council is known by Smithsonian employees.

The Recruitment and Promotion and the Career Development committees, which will meet jointly on the fourth Thursday of each month, plans to review the Institution's orientation program for new employees.

Appointments

Margaret Anderson has been named the Center for Astrophysics Women's Program Coordinator. She succeeds Martha Liller of Harvard and Ursula Marvin of the Smithsonian who jointly initiated the action to coordinate their dual functions in one post.

through loans or additions from other zoos. New Pere David stock came from the New York Zoological Society. A group of Darwin rheas have been acquired from the San Diego Zoo, and Chicago's Lincoln Park Zoo supplied Reeve's muntjacs.

As it enters its second year of operation, CRC has mounted major programs in animal husbandry and research, farming, and maintenance. Its operating budget for FY 1977 is \$164,000.

In addition to the curator, there are two conservation project officers, an office manager, and 18 full-time employees, nine of whom live on the compound.

CRC's ongoing research projects allow students and doctoral candidates to study animal behavior and husbandry.

Discussing the future of CRC, Dr. Wemmer said, "At the present rate of growth, within the next several years, we may anticipate an increased population of an additional dozen hoof stock, small mammals, cranes, hardy birds such as tragotans and other pheasants, water birds, and probably several species of delicate birds."

Ten Staffers Publish Books

Published authors on the Smithsonian staff are requested to notify SI Press Assistant Director Felix Lowe about their books. Most of the following such publications can be purchased through Smithsonian museum shops and the McGraw-Hill Bookstore in the Museum of History and Technology.

Eugene H. Avrett, "Frontiers of Astrophysics," Harvard University Press, July 1976.

Michael Klein, "John Covert, 1882-1960," Smithsonian Institution Press, September 1976. Available from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Abram Lerner, "Auguste Rodin: The Burghers of Calais," Museum Press, Inc., September 1976.

Cynthia McCabe, "The Golden Door: Artist-Immigrants of America, 1876-1976," Smithsonian Institution Press, October 1976.

Martin H. Moynihan, "The New World Primates," Princeton University Press, 1976.

E. Richard Sorenson, "The Edge of the Forest: Land, Childhood and Change in a New Guinea Protoagricultural Society," Smithsonian Institution Press, 1976.

Barbara T. Spann, "Carlbby," Fairfax, Virginia; Fairfax County Office of Comprehensive Planning, 1976.

Joshua C. Taylor, "America As Art," Smithsonian Institution Press, 1976.

Foreword by Joshua C. Taylor, introduction by Janet A. Flint, "... and there was light: Studies by Abraham Ratner for the Stained Glass Window, Chicago Loop Synagogue," Smithsonian Institution Press, September 1976. Available from Superintendent of Documents.

Herman J. Viola, "The Indian Legacy of Charles Bird King," Smithsonian Institution Press, 1976.

Donald M. Windsor, "Environmental Monitoring and Baseline Data: Tropical Studies," Smithsonian Institution, 1976.

National Portrait Gallery, "Wedgwood Portraits and the American Revolution," National Portrait Gallery, July 1976.

Smithsonian Institution Traveling Exhibition Service, "The Sculpture of Jacob Epstein," SITES, August 1976.

MHT Awards

Brooke Hindle, MHT director, presented special MHT Bicentennial awards to staff members for their contribution to the Museum's seven Bicentennial exhibitions.

Award certificates were specially designed for this ceremony which took place December 14th in the Hall of Musical Instruments. The awards were presented to both SI and MHT staff members who contributed to the Bicentennial exhibitions.

Those singled out for special distinction were: William Miner and Robert Vogel for their work on the "1876: A Centennial Exhibition" and Carl Scheele for "A Nation of Nations." Also especially noted were Margaret Klapthor for "We The People" and Claudia Kidwell for "Suiting Everyone." All MHT personnel were awarded specially designed pins because the entire Museum participated with various degrees of application to the great achievements of the Bicentennial.

MNH Researcher Films Frog, Reptile Leaps and Gallops

By Thomas Harney

Dr. George Zug reaches into the aquarium and removes a small frog. He dips the frog's hindquarters into a dish of ink, and places it on brown wrapping paper that is spread out on the floor. Abruptly, the frog leaps away, leaving a blotch of ink on the paper each time it lands. When the frog completes a series of five jumps, Dr. Zug returns it to the aquarium, and then measures the distance between each ink blotch.

Dr. Zug is a herpetologist in the Museum of Natural History's Division of Reptiles and Amphibians, and he is conducting research on how far frogs leap relative to their body proportions.

"The good jumpers, like all bull frogs, have long hind legs, and can leap ten or twelve times their body length, whereas the poor jumpers, like toads, have short hind limbs and can only leap two or three times their body length," Dr. Zug said.

He has tested over a hundred different kinds of frogs, and at the same time documented the leaping with high speed cinema photography, a technique that makes it possible to observe in slow motion how the frogs use their muscles when they spring.

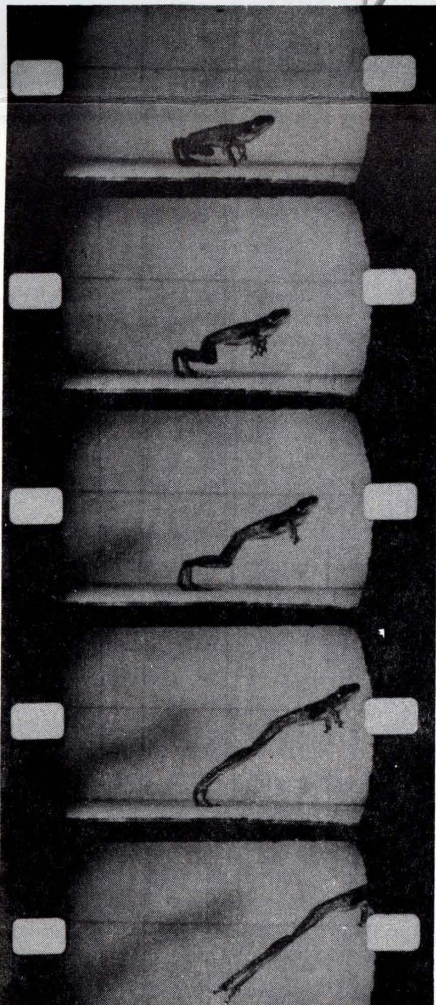
Crocodile locomotion also interests Dr. Zug, and he recently took motion pictures in Papua, New Guinea, of a crocodile crossing an open space. Shown in slow motion in his laboratory, these pictures reveal that the back of the crocodile was bending up and down like that of a mammal, rather than side-to-side as has always been associated with reptiles.

"Thus in a sense we can say that these crocodiles truly gallop, just like some mammals," Dr. Zug said. "Not only do they gallop but they appear to be able to gallop just as fast as many mammals. We timed this crocodile at roughly 30 m.p.h., faster than any reptile speed heretofore reported."

Both crocodiles and frogs are part of MNH's permanent collection of 300,000 specimens including salamanders, turtles, snakes, lizards, and other less familiar reptiles and amphibians. The frogs are preserved in their skeletal form but the majority of these specimens are preserved whole. Dr. Zug and one other Smithsonian scientist, Ronald Heyer, manage this collection.

Today, the division's holdings, especially its American material, make it one of the two top-ranking study collections in the United States, along with Harvard University's collection.

"We're still growing," Dr. Zug said, "but we're being much more selective about what we take in." Rather than accept material from amateur naturalists who collect with no



Slow-motion film strip shows leaping frog.

other reason in mind except enjoyment, we're trying to act as a voucher depository where scientists can leave the materials of their research. This can be anything from a single frog in which someone has found a new parasite up to a massive collection of 100,000 salamanders.

"Once in our collections, the salamander material becomes a voucher that can be used to check the accuracy of the scientist's work. It's also useful because if someone wants to do an ecological study of salamanders they won't have to go out and spend half their life collecting vast numbers of salamanders because we'll already have them here. Don't forget too, that 100 years from now if someone wants to study that collection they'll have a record of what salamanders looked like in the 20th century—they can use it to see if any changes have taken place over the years in salamander size, sex ratio, food habits, or geographical distribution."