

# Ripley Describes FY '78 Budget Request

Secretary Ripley told Congress that, with the close of the Bicentennial, the Smithsonian Institution plans to turn its energies to a variety of new scientific and scholarly projects and to build urgently needed facilities for the storage and conservation of its collections.

In testimony before the Senate Appropriations Subcommittee on Interior and Related Agencies in support of the Smithsonian's FY 1978 appropriations request, Mr. Ripley said the request of \$106.5 million, a \$6.1 million increase over the 1977 estimate, is "truly limited, given the diversity and vitality of our programs."

Two important requests are for funds to:

- \* Begin architectural and engineering planning (\$325,000) for an authorized Museum Support Center to be located in suburban Maryland.

- \* Construct a sixth floor addition (\$7.1 million) to the National Museum of History and Technology that would house a library of rare books and a study center.

"In developing this (FY 1978) budget, we have struck two basic kinds of balances: 1) between program and support needs, and 2) between the urgent, present requirement to repair our valuable buildings and our responsibility to plan and build for the

future," Mr. Ripley said.

The Secretary said, "The fundamental purpose of the Support Center will be collections storage. A major strength of the Smithsonian Institution rests in its unrivaled collections which are now housed in ten museums."

"While the Institution continues to resist the growth of collections just for the sake of growth, we have accepted our responsibilities for the development and preservation of collections for research, education of the public, and for scientific, cultural, and technological record.

"An additional benefit of the proposed Museum Support Center will result from the fact that it will allow many thousand square feet of Mall exhibit space to be restored to public use," Mr. Ripley said.

Surveys conducted by staff and consultants over the past 18 months have concentrated on the critical needs of the National Museum of Natural History, which receives more than 4.5 million visitors annually. Based on these assessments, \$325,000 in FY 1978 is being requested to initiate architectural and engineering planning for a \$21.5 million Museum Support Center, the Secretary said.

The Center, to be built on Federal property adjacent to the Institution's Air and Space Museum preservation and restoration facility at Silver Hill, Md., will accommodate millions of objects and specimens and also provide conservation facilities, Mr. Ripley said.

Mr. Ripley said necessary growth of collections and lack of space to make use of them has, in large measure, also created the need for the sixth floor library and study center addition to the Museum of History and Technology.

Mr. Ripley said the new facility would consolidate the Museum's present library holdings, now widely scattered, and in some cases inaccessible, and provide study and conference facilities for visiting scholars, students, staff, and the public.

Mr. Ripley emphasized in his testimony that at the Smithsonian, research "continues to serve as the focal point for program results in many other areas."

For FY 1978, the Smithsonian is requesting an increase of \$515,000 for a variety of research purposes. Approximately half of this amount will be used to support programs in tropical biology, linguistics, ornithology, and areas such as solar research—where, 38 years ago, the late Charles Greeley Abbot, a former

Smithsonian Secretary, was doing his own research on obtaining energy from the sun.

"Research done at the Smithsonian, historically, has not been merely academic, but rather has presaged some of the most important potential practical studies for the future," Mr. Ripley said, such as the studies by Dr. Abbot.

"Today's research may have the same useful application for the future," he added, noting that Smithsonian experts in invertebrate zoology are using amphipods (tiny marine creatures such as beach fleas) in crucial monitoring programs to guard against marine pollution.

"By understanding the physiological tolerance of amphipods to oil pollution, scientists are able to determine the level at which pollution will disrupt the entire marine ecosystem," the Secretary said.

Mr. Ripley added that important work in this area was supported by "our very valuable Research Awards Program, for which we are requesting an increase in funds to restore it to its 1976 level."

Mr. Ripley also described research activities at the Smithsonian that extend into history, art, and anthropology, such as:

- \* Techniques of restoring damaged or faded photographic images using neutron

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## THE SMITHSONIAN TORCH

No. 77-5

Smithsonian Institution, Washington, D.C.

May 1977

### NASM Marks Lindbergh Flight With Public Lecture, Exhibit



Charles Lindbergh

The Smithsonian will observe the 50th anniversary of Lindbergh's historic solo flight across the Atlantic with a free, two-hour program beginning at 8 p.m., Friday, May 20, in the Air and Space Museum Theater.

John Grierson, British Lindbergh scholar and a close friend of the American hero, will give a 30-minute keynote address titled, "The Flight."

Other speakers scheduled for the evening will discuss different aspects of Lindbergh's career. Paul Ignatius, president of the Air Transport Association of America, will speak on "Charles Lindbergh and Air Transportation." Richard Hallion, a NASM curator, will examine Lindbergh's role in advancing aeronautical technology.

Lindbergh's impact on American foreign policy, his wartime service, and his post-war activities will be explored by Wayne Cole of the University of Maryland and Judith Schiff, archivist of the Lindbergh Papers at Yale University.

The seats in the Museum's Theater will be filled on a first-come-first-served basis.

By Lynne Murphy

Charles Lindbergh's nonstop transatlantic flight in 1927 provided an enduring heroic symbol for the machine age, and to commemorate the flight's 50th anniversary, the National Air and Space Museum is planning an exhibit and a symposium to begin on May 20.

In 1927 the act of flying nonstop from New York to Paris was novel enough that \$25,000 was offered to the first person who could succeed.

Lindbergh's accomplishment opened the door to air travel and communication between the United States and Europe which seems so commonplace today.

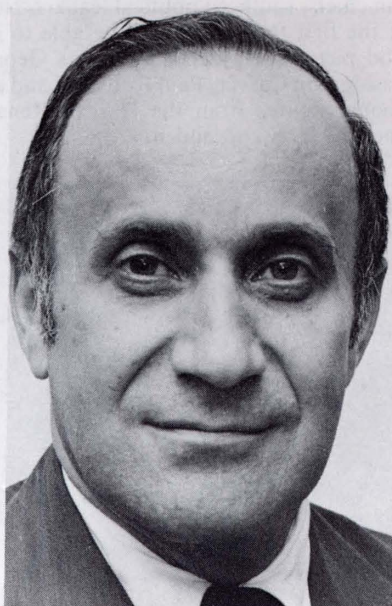
"In selecting artifacts for this exhibit," said Curator Claudia Oakes, "we concentrated on his historic nonstop flight, rather than other flights he made. We drew mostly on our own collection, but some items were obtained from other sources."

On the balcony, the exhibit will be arranged near the "Spirit of St. Louis" and "Tingmissartok," the Lockheed Sirius in which Lindbergh and his wife explored the polar regions.

Adding meaning to the photographs of Lindbergh's preparation, take-off, and landing will be a continuous film of the flyer's departure, and events through the New York ticker tape parade. A cutaway model of the "Spirit of St. Louis," some items of Lindbergh's flight clothing, and the \$25,000 check presented to Lindbergh after the flight will be there too.

The Lindbergh exhibit, which will be on display indefinitely, was designed by NASM Designer Robert Widder.

### Harold Stern (1923-1977)



Harold Philip Stern  
Director, Freer Gallery

See Stern obituary, page 3

### MNH Studies of Marine Life Aid Calif. Conservationists

By Thomas Harney

The Museum of Natural History is the only major science institution in the United States where full time taxonomic studies are being conducted on amphipods, tiny shrimplike marine creatures crucial to monitoring programs that guard against marine pollution off the coast of southern California.

Secretary Ripley cited this work at FY 1978 congressional budget hearings as an example of one of the many types of research at the Smithsonian that directly affected the quality of life in this country.

"By understanding the physiological tolerance of amphipods to oil and sewage, scientists are able to determine the level at which pollution will disrupt the entire marine ecosystem," Mr. Ripley told Congress.

J. Laurens Barnard of MNH's Department of Invertebrate Zoology, and one of the world's foremost authorities on amphipod taxonomy, has published most of the basic research that makes possible part of the California pollution safeguard technology.

Since joining the MNH staff in 1964, Dr. Barnard has carried on a distinguished tradition in amphipod taxonomy begun by his predecessor Clarence Shoemaker, and added considerably to an amphipod study collection that is now considered the best in the world outside Great Britain.

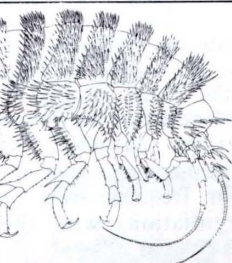
Dr. Barnard credits Mr. Ripley with improving the capability for research at MNH.

"Before Ripley came, there was no time for full-time research here," Dr. Barnard said. "A large share of the curator's day was taken up by service duties—identifying specimens sent here by others and taking care of the collections. But as soon as Ripley arrived he changed all that, permitting the staff to devote more time to original research."

Without such freedom Dr. Barnard said that it would never have been possible for him to turn out some 120 published papers on amphipod taxonomy.

"It is the most detailed kind of study, to identify and understand how organisms are related to one another. To accomplish it efficiently and accurately, one has to work long hours without interruption."

"We're trying to understand every evolutionary input into these organisms. They have to be thought of not just as single dead specimens in a dish under a microscope, but as members of large pop-



Clarence Shoemaker

*Uschakovella echinophora*, or amphipod populations can be crucial indicators of marine pollution. Environmentalists are using information about amphipod taxonomy as fast as Smithsonian researchers can uncover it. See story below.



J. Laurens Barnard

ulations of living animals, changing in very subtle ways according to seasons and other environmentally created conditions," he continued.

Several organisms are useful indicators of marine pollution, especially polychaete worms, but in California the scientists have based their monitoring programs on amphipods, not only because they occur in the water in such diversity and density but also because they are so well known as a result of Dr. Barnard's research.

In California, seven counties and two urban areas now monitor sewage outfalls into the ocean. Sudden variations in the density and kinds of amphipods usually indicate pollution in the marine environment. Amphipod populations are also used to warn of ecological deterioration caused by offshore oil well leaks and tanker spills.

Environmental impact surveys are now required of all proposed oil lease tracts in the United States. With some undersea environments more vulnerable to oil spills than others, scientists can establish from amphipod content, variations which give immediate warning that drilling is detrimental to a certain area.

Dr. Barnard believes that Congress must be aware of the heavy pressure that marine taxonomists are coming under because of the ecological crunch. In Alaska, for instance, many oil leases are now pending, and yet the taxonomy of that area's waters are largely uncharted.

Along with funding for impact survey and monitoring programs, Dr. Barnard remarked, money is needed for basic taxonomic research, without which the impact surveys and monitoring programs are useless.



# Two SI Museums Aim for Perfect Likenesses

## Lithographs Depict Early Indian Chiefs

By Kathryn Lindeman

How exact is a "perfect likeness?" You can judge for yourself in an exhibition of lithographs advertised in the early 19th century as perfect likenesses of notable Indian leaders, and now on display on the third floor of the Museum of History and Technology.

The exhibit, organized by Peter Marzio, curator of MHT's Division of Graphic Arts, and designed by Richard Virgo, chief of exhibits design and production at MHT, is based on two books by Herman Viola, director of the National Anthropological Archives at the Museum of Natural History: "The Indian Legacy of Charles Bird King" (1976) and "Thomas L. McKenney, Architect of America's Early Indian Policy: 1816-1830" (1974).

A three-volume classic titled "History of the Indian Tribes of North America (1836-44)" by Thomas L. McKenney and James Hall is the focus of the exhibit in which Dr. Marzio and Dr. Viola analyze how much the early lithographs actually resembled their Indian subjects.

Author and administrator McKenney, as head of the Bureau of Indian Affairs, wanted to capture the visual images of prominent Indian leaders before they were absorbed by American cultures. So paintings were made to document their appearance during their frequent trips to Washington for negotiations with the American President.

Charles Bird King painted at least 143 of these portraits between 1821 and 1842. As well as painting the subjects from life, he copied 26 paintings for the Government collection from paintings done by James Otto Lewis. King's paintings were a bargain—most of them only \$20 to \$27.

The McKenney-Hall project used the King portraits for the basis of their lithographic venture. The resulting lithographs represented Indians from at least 18 tribes accompanied by biographical sketches and a brief general history.

The price? For \$6 a subscriber received one packet of six portraits with appropriate biographies. There were a total of 20 packets to be collected and then bound at the customer's expense.

A notice mailed to the subscribers with the final order stated: "Subscribers who wish to have their Numbers bound, would do well to send them to the publishers, who will bind them at lower rates and in better style than they can be done elsewhere."

Published over a period of eight years, the McKenney-Hall lithographs were actually made from copies of King's portraits. Since the original portraits could not be borrowed from King for a long enough period of time to use as masters for the lithographs, another artist, Henry Inman, painted copies of King's work.

In the process of copying these paintings, Inman simplified the lines, backgrounds, and costumes to make it easier for the lithographers to copy major lines. The black and white lithographs were printed in groups of 400 and painted by hand with water colors.

On view until September 5, the exhibition includes 30 paintings, 160 lithographs, and 10 original artifacts, including newspaper reviews, letters, ads, and Indian necklaces, sashes, and medals which are in the McKenney-Hall lithographs.

Perhaps the medium which most closely captures the Indians' true appearance is charcoal, as in the preliminary drawings King made before each painting. You can see these along with paintings by King and Inman compared with the final lithograph. Photos are in the exhibit although they were

not in existence until 20 years after completion of the project. In the cases where a photo exists, there is little resemblance to the subject's early portrait.

Most of the King portraits now used for comparison are actually copies which were made by King for himself or others. Most of the original portraits were destroyed when a fire raged through the SI castle in January 1865. The copies, however, indicate that there was much liberty taken in the colors, costumes, and even the pose in production of the lithograph.

Dr. Marzio feels that line and color of facial features, however, was the lithographer's primary concern when preparing "perfect likenesses." The lithographer could do as he chose with the background: keep it as it was or use his imagination and simplify or change the colors.

In the exhibition catalog, William Sturtevant, anthropologist at MNH, points out that the paintings seem to show few physical features characteristic of North American Indians. Dr. Marzio explained that the artist seems to have followed closely the portrait style of the early 19th century.

"The purpose of this exhibition," Dr. Marzio said, "is to provide present-day viewers with useful questions, to help them



Shamonekuse (Prairie Wolf)  
Painting by Charles Bird King

develop critical visual skills so that we may better understand the claims and the products of printmakers from the past.

"If nothing is evident except the fact that lithographs are not ordinary pieces of historical evidence, but that they are fascinating products of a particular brand of picture-making technology, then this show will have accomplished its purpose."

## Photographs Add True Likeness To Portrait Gallery Collection

By Susan Bliss

It was his first auction as curator of the National Portrait Gallery's new Department of Photographs, and William Stapp was accompanied by a little beginner's luck, because he returned to Washington with a rare photograph of the youthful Ernest Hemingway, taken by Man Ray in 1923.

"Most people know the older Hemingway by Otto Karsh's familiar photo study," Mr. Stapp explained. "This one was taken when Hemingway was young and poor, living in Paris just before he began to get recognition for his writing."

"To me, it's a beautiful photograph, and much more characteristic of the man than the later one," he said.

The Hemingway photograph is just one enrichment of NPG's collection that has been made possible by the recent liberalization of the law which established the Gallery in 1962.

Last October, Congress agreed that an NPG portrait could expand its definition from "a painted or sculpted likeness," to include a photographic image. The new department was established, and Mr. Stapp was hired from a joint position at the Philadelphia Museum of Art and the Princeton University Art Museum, where he had compiled a catalog of the University's photographic collection.

"The enabling act does have large potential for the future," Mr. Stapp explained, "but for right now, my most important task is to build a high quality collection of photographs taken of people who were barred from the collection because their portraits were never painted or sculpted."

"Because of those limitations, we lack portraits of many important groups and individuals—women, blacks, American Indian chiefs, southern political leaders. Now for the first time we should be able to get good pictures of such notables as George Washington Carver, Paul Robeson, and additional figures from the Harlem Renaissance," Mr. Stapp added.



Ernest Hemingway by Man Ray



Martin Van Buren by Mathew Brady

The photographic collection will encompass a vast range of American history, according to Mr. Stapp, who added that he is looking for original material, a term he admitted was difficult to define in relation to photography.

"One guideline we are trying to maintain is that the prints we collect be contemporary with their negatives, so that the material reflects the photographer's vision as closely as possible," he said.

"I'm also interested in the esthetic quality of the photographs," he continued, pointing to new acquisitions such as the portrait of James Agee by Walker Evans, of Huddie Ledbetter (Leadbelly) by Berenice Abbott, and of Walt Whitman by Mathew Brady.

Until the 1856 daguerreotype of President Martin Van Buren by Mathew Brady was added to NPG's collection recently, Van Buren was not represented in the Hall of Presidents. NPG's painting of our eighth President was done from secondary sources, and the Brady portrait is the Gallery's first likeness done from life.

It is doubly interesting because, as a daguerreotype, it is one-of-a-kind, differing in this respect from other forms of photography.

Mr. Stapp's interest in photography began with cameras. "For a while I collected unusual equipment," he said, "but soon I found the hobby was beyond my means, so I started buying photographs. I did quite a bit of volunteer work with the photography collection at the Philadelphia Museum, and later studied the history of photography at Goddard College." Eventually, this led to more study at Princeton, and his work at the Museum there and in Philadelphia.

Acquisitions by the Department of Photography are currently on view in NPG's first-floor exhibition area.

## SAO Involvement Aids Discovery of Uranus Rings

By James Cornell

Astronomers have called it "the most significant discovery of a major structure in the solar system since the finding of Pluto 47 years ago."

On March 10, five separate groups of observers, one airborne over the Southern Indian Ocean, the others at telescopes in Western Australia, South Africa, and southern India, detected the strange dimming of a star immediately preceding and again immediately following the predicted occultation of the same object by the planet Uranus.

The rapid series of stellar eclipses led to the conclusion that Uranus, third largest planetary body in our solar system and the third most distant from Earth, is encircled by at least five rings of satellites analogous to those around Saturn.

The first word of this major, and totally, unexpected, discovery was received by the Central Bureau of the International Astronomical Union, the world's clearinghouse for news of all astronomical discoveries located at the Harvard-Smithsonian Center for Astrophysics in Cambridge.

Moreover, Brian Marsden, the Smithsonian scientist who directs the Telegram Bureau, quickly produced calculations that showed the rings were at distances ranging from 42,000 kilometers to perhaps 54,000 kilometers from the center of Uranus.

One of the rings, the one located at 51-52,000 kilometer range, was determined to be substantially wider and denser than the others. The rings are circular and lie in the plane of Uranus' orbit.

Unlike the rings of Saturn, which are separated by relatively narrow gaps, the Uranus rings are extremely narrow in relation to the distances between them. In each

case, however, it is likely the rings consist of many small particles.

The rings were discovered as the by-product of a major international program to observe Uranus during its predicted passage between Earth and a bright star. By precisely timing such an occultation, astronomers may make accurate determinations of the planet's size and shape.

In addition, a Cornell University research team conducting experiments aboard a NASA flying observatory, hoped to detect the presence of an atmosphere on Uranus.

Although Uranus was known to have five moons, the possible presence of a ring system had been only conjecture.

Until the occultation observations, the faint rings—which are only some 20,000 kilometers from the cloud-covered surface of the planet—had remained hidden in the glare of the reflected light from the planet.

Indeed, they have still not been "seen." Rather, their presence has been inferred by the fact that starlight was dimmed several times during a 10- to 15-minute period before the star passed behind Uranus and again after the star reappeared from behind the planet.

The bright star eclipsed by the planet and its rings is generally called "SAO 158687," a designation referring to its number in the Smithsonian Astrophysical Observatory *Star Atlas*, a standard reference for modern astronomers.

### SMITHSONIAN TORCH

May 1977

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## SI Newsmakers

## Bedini Advises Filmmakers

By Johnnie Douthis

**Silvio Bedini**, director of MHT and author of a definitive biography on Benjamin Banneker, is technical advisor for a film about the self-taught mathematician and astronomer who helped survey the land that became the District of Columbia. A *Washington Star* article noted that Mr. Bedini's book, involving 17 years of research, corrects many myths about Banneker.

**Harold Snider**, coordinator for NASM's handicapped programs, chaired a seminar conducted by the American Association for State and Local History, on "Interpretation of Museum Programs for the Handicapped," in Chico, Calif. **Joseph Buckley**, MHT special education specialist, also attended this seminar.

"America As Art," by NCFCA Director **Joshua Taylor**, has been selected as a National Book Award nominee by the American Academy and Institute of Arts and Letters.

"The Golden Door," by **Cynthia McCabe**, HMSG curator, and "The Edge of the Forest," by **E. Richard Sorenson**, director of the National Anthropological Film Center, have been selected for the 1977 Association of American University Presses book show, which will tour member presses and graphic arts schools.

Results of lunar research conducted at NASM's Center for Earth and Planetary Studies were explained by Center staffers **Farouk El-Baz**, **Ted Maxwell**, **Priscilla Strain**, and **Robert Wolfe** at the Eighth Lunar Science Conference held at Houston, Tex., in March.

**Janet Solinger**, director of the Resident Associate Program, is a consultant for the largest single grant ever undertaken by the National Endowment for the Humanities. The grant will fund a pilot project at the Brooklyn Educational and Cultural Alliance's seven member libraries, schools, and museums to promote awareness of Brooklyn's history and culture through courses, lectures, walking tours, performances, films, and exhibitions.

**Bernard Finn**, MHT curator, spent three weeks in India as part of a U.S.-India Exchange of Scientists Program, sponsored by the Council of Scientific and Industrial Research. Dr. Finn visited science and technology museums in Bombay, Bangalore, Calcutta, and Delhi where he

discussed service and exchange programs with museum officials.

**Ted Maxwell**, lunar geologist, recently earned his Ph.D. from the Department of Geology and Geophysics, University of Utah, becoming the first person to hold a degree for work done at NASM's Center for Earth and Planetary Studies.

**Robert Friedel**, MHT archivist, and **John Servos**, predoctoral research fellow in the MHT division of physical sciences, coauthored an article which appeared in the *Washington Post* about saccharin, history of saccharin, and the controversy it has provoked during its 70-year history.

**Ann Bay**, OESE education specialist, introduced OESE's publication "Art to Zoo" at the Conference for Social Studies Teachers in Boston.

The Fall and Winter 1976 issues of *Aviation Quarterly* carried articles on "Americans and the Airplane," by **Tom Crouch**, associate curator of astronautics at NASM.

**Margo Bishop**, intern in NCFCA's Department of 20th Century Painting and Sculpture, won the David Lloyd Kreeger Award for her paper, "Koetsu and Sotatsu: Gold and Silver." The prestigious award is given to a George Washington University graduate student in art.

**Paul Hanle**, an associate curator in NASM's Department of Science and Technology, delivered a paper on Albert Einstein's correspondence with Erwin Schrodinger at the Fourth Annual Joint Atlantic Seminar in the History of Physical Sciences held in Raleigh, N.C. His related study appears in the April issue of *Archives for History of Exact Sciences*.

Two NCFCA staffers, **David Keeler**, chief, exhibition and design, and **Val Lewton**, assistant chief, recently had one-man shows at local galleries. Mr. Keeler's collages were exhibited at the Wolfe Street Gallery in Alexandria, and Mr. Lewton's "Dale City and Beyond," was shown at Washington's Studio Gallery.

Cash awards were presented by MNH Director **Porter Kier** to **Laura McKie**, education specialist, and **Catherine Kerby**, staff assistant to the director, for their role in the successful, on-schedule opening of the Naturalist Center; and to **Judith Cash**, Office of the Director, for her management of space assignments and special committee

(See "Newsmakers," Page 6)

## William Warner Gets Pulitzer Prize

Smithsonian research associate William Warner has been awarded the 1977 Pulitzer Prize for general nonfiction. "Beautiful Swimmers: Watermen, Crabs and the Chesapeake Bay," published by Atlantic Monthly—Little, Brown & Co. in 1976, was Mr. Warner's first book.

Mr. Warner, formerly Assistant Secretary for Public Service, is currently on leave as research associate while he explores a second book which will take him from the Chesapeake Bay to the Atlantic Ocean.

His interest in the Bay began more than 10 years ago when he used to go boating there. He eventually wrote about the Atlantic Blue Crabs and the local crabbers in "Beautiful Swimmers."

Mr. Warner joined the watermen in their seasonal outings: crabbing with pots in autumn, dredging in early winter, and trotlining in spring. Between crabbing trips, Mr. Warner talked to local Eastern Shore residents about their customs, history, and businesses. His book is both a natural history study of the blue crabs and a social analysis of the Bay crabbers.

A graduate of Princeton University, Mr. Warner has had a career in foreign service and served as executive secretary of the Peace Corps Washington staff. He came to the Smithsonian in 1964 to work on international activities and in 1967, he was named Assistant Secretary for Public Service. He took a leave of absence in 1973 to begin work on his book.

Mr. Ripley said, "I am pleased that another member of the Smithsonian community has received a distinguished national award for an impressive contribution to knowledge and literature."

**Joshua Taylor**, director of the National Collection of Fine Arts, was recently nominated for a National Book Award from the American Academy and Institute of Arts and Letters for his new book, "America As Art." In 1973 Daniel Boorstin, then senior historian at the Museum of History and Technology, won the Pulitzer for "The Democratic Experience."

## Harold P. Stern (1923-1977)

Dr. Harold P. Stern, 54, director of the Freer Gallery of Art, died April 3 after a long illness. A noted scholar, specializing in Japanese art, Dr. Stern was born in Detroit, Mich. and received his bachelor's degree from the University of Michigan. During World War II, he studied the Japanese language while serving with Army intelligence. After the War, he returned to Michigan, where he received his doctorate in Far Eastern art history. Dr. Stern came to the Freer in 1949 on a research fellowship and became a fulltime staff member in 1950. He was appointed assistant director in 1962, and became director in 1971.

During his tenure as director of the Freer Gallery of Art, Dr. Stern was responsible for increasing the Gallery's endowment funds and for acquiring a number of particularly important objects for the collection.

Dr. Stern was an internationally known scholar in the field of Japanese antiquities. His research in the area of Ukiyoe painting is widely recognized. His publications in-

clude "Ukiyoe Painting;" "Birds, Beasts, Blossoms, and Bugs;" "Rimpa: Masterpieces of the Japanese Decorative School;" and "The Magnificent Three: Lacquer, Netsuke and Tsuba."

Throughout his career, Dr. Stern worked to improve cultural exchanges between the United States and the Far East. He served as consultant on the Japanese Government Loan Exhibition in 1953, helping to revise and edit the catalog of that exhibition. He was advisor for the Korean Government Loan Exhibition that toured the United States in 1957-58. His experience with those exhibitions made him a natural choice for consultant when another Japanese Loan Exhibition was assembled to travel through the United States in 1965-66. Dr. Stern was a member of the United States-Japan Conference on Cultural and Educational Exchange Museum Interchange Subcommittee. He served on the Expert Committee of UNESCO for the preparation of an exhibition and an album on "Mutual Influence of Japanese and Western Arts."

## SI Colleagues Praise Stern

During his tenure at the Freer, Dr. Stern made many friends. The following is a tribute from the Smithsonian Council of Bureau Directors.

The tragic death of Harold Philip Stern has deprived us of a highly regarded and beloved colleague whose presence in our midst was distinguished by his erudition, dedication, and personal charm.

Beginning as a Freer fellow in 1949, he advanced to the position of assistant curator of Japanese art in 1951, assistant director in 1962, and director in 1971. This August 15 would have marked his sixth year as the Freer's director.

Phil's professional career was dedicated to advancing the excellence and high standards set by his predecessors. Under his leadership, the Freer Gallery of Art expanded its scholarly programs, presented a variety of stunning exhibitions of Near and Far Eastern art, offered lectures by scholars

in these, and produced brilliant publications, which made the Freer one of the most eminent institutions under the Smithsonian's aegis.

All of this was done discreetly, in harmony with the Freer's atmosphere of quiet and allowing its visitors a sanctuary of visual and contemplative pleasure.

Phil's tireless insistence on retaining the scholarly dignity of the Freer and presenting its treasures without undue fanfare were his hallmarks. As a scholar and a leader, he was the ideal museum director—conscientious and creative, a guardian of his museum and his staff, and a gentleman in all his dealings.

Having lost this esteemed colleague and friend, we will sorely miss his wisdom, kindness, and integrity. But our memory of him will be rekindled each time we encounter those beautiful and noble objects to which he devoted his life.

## German Clock Expert Visits MHT

By Herman Stein

Klaus A.C. Maurice, who is spending six months as visiting curator at the Museum of History and Technology, is the author of an authoritative, newly-published history of the mechanical clock in Germany.

But if you're thinking of picking up a copy at your local bookstore, forget it! It runs to 900 pages and costs \$200 a copy!

It took Dr. Maurice, who is curator of metal crafts at the Bavarian National Museum in Munich, six years to research and write the two-volume history, which is available only in German and is titled "Die deutsche Raederuhr" (The German Mechanical Clock). Some 1,300 copies have already been sold, mostly to museums and wealthy collectors.

Otto Mayr, curator of mechanical engineering at MHT, who was primarily responsible for Dr. Maurice coming to the Smithsonian, believes that this kind of interchange contributes to international cooperation among museums.

He said that Dr. Maurice was chosen for the visiting curator "fellowship" because the Munich institution is one of Europe's leading cultural history museums, and because Dr. Maurice is one of the world's top clock experts, or in Dr. Mayr's words, "historian of horology."

During Dr. Maurice's stint at MHT he is developing a proposal for an exhibit of the world's most significant and precious Renaissance clocks and automata planned for display at the Bavarian Museum and MHT.

The program, which brought Dr. Maurice to the Smithsonian for his six-month working visit, was originated by Museum Director Brooke Hindle. It calls for visiting scholars from the United States and abroad to come to Washington to ex-



Klaus Maurice

Richard Hofmeister

change views with MHT curators and officials, to the mutual benefit of the Smithsonian and the institution where the visiting scholar is employed.

Dr. Maurice is the second of such visiting scholars. The first, who came to MHT last year, was Brown University Professor Hunter Dupree, who specializes in the history of American science and technology.

Commenting on the differences between the Smithsonian and his own museum, Dr. Maurice said, "The curators at the Smithsonian have so much more independence. Back in Munich, I spend more time on administrative chores than I do on curatorial duties. Here I have observed that curators

are generally free to carry out their scientific and intellectual duties and are not burdened with administrative work."

Dr. Maurice is also favorably impressed by the direction and supervision of the Smithsonian museums. "The people who determine policy and guide operations here," he noted, "are generally scientists, scholars, and historians who have a professional understanding of museums. In Germany, the supervision of the state museums through the various federal ministries of the culture, who are also responsible for the schools, universities, theaters, and symphony orchestras, has always been a prerogative of men with legal training."

Dr. Maurice has been fascinated by the history of clocks for many years. In addition to his monumental work on German clocks, he is also the author of a 140-page book on French timepieces titled "Die französische Pendulue" published in 1967 and another book published in 1968 titled "Auf Uhren und Automaten" (Of Clocks and Automata).

Dr. Maurice spoke last month on "Management of Collections at the Bavarian National Museum" at a roundtable discussion for MHT personnel involved in collection management arranged by Director Hindle and is scheduled to take part in several similar discussions on other museum themes between now and June.

In April he will tour museums in Baltimore, Philadelphia, New York, Boston, and Chicago to observe and study clock and metal works collections.

One highlight of his stay here, Dr. Maurice said, was the Tut exhibit at the National Gallery of Art. "I went twice, and didn't even wait in line. On Sunday evenings there were very few people waiting." You can rely on a clock expert to time his visits perfectly!



# May at the Smith

**2** JAPANESE ANIMATION FESTIVAL: Thirteen rare Japanese animated films that draw upon Japan's rich folklore heritage and feature three leading exponents of the art of animation in Japan—Yasuji Murata, Noburo Ofuji, and Wagoro Arai. A two-evening program. Each evening of films in introduced by Ann Yonemura, Freer Gallery of Art. 8 p.m. See also May 9. \$6 complete program, \$4 each evening.\*

CONCERT: *Duo Geminiani*. Stanley Ritchie, who is first violinist of the Philadelphia String Quartet, and Elizabeth Wright, University of British Columbia, perform works by Bach, Biber, Schmelzer, Senaille, and d'Anglebert. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, with discounts for students, senior citizens and Resident Associates. Sponsored by the Division of Musical Instruments. For reservations call 381-5395.

**3** NMHT TUESDAY FILM: *Everything's Better in America*. German immigrants to America are featured in this film that centers around Friestadt, Wisconsin as a typical town that cherished the native culture in a new land. Part of DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**4** TELEVISION NEWS SEMINAR: Erik Barnouw, Gloria Steinem and Sander Vanocur discuss television news as it is today and as it may be tomorrow. Co-sponsored by the Woodrow Wilson International Center for Scholars. Moderator, George Packard, Deputy Director. 8 p.m. Hirshhorn Museum and Sculpture Garden. \$5.\*

FREE FILM THEATRE: *The Congo*, narrated by Julian Bond. A physical and psychological journal into the African heartland—the grassy plains, rainforests, animals, exotic flora, lion dancers, pygmies and Bakuba weavers—that traces the region back 1500 years through its art and culture. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**5** FREE FILM THEATRE: *The Congo*. Repeat. See May 4 for program details. FREE.

**6** NATURAL HISTORY LECTURE: *The Moon: Our Mysterious Neighbor*. Speaker: Dan Appleman, Department of Mineral Sciences. Film and slide illustrated. 12 noon. Baird Auditorium, Natural History Building. FREE.

POET/CRAFTSMAN DIALOGUE: Poet/Balladeer Helen Adam and assemblage artist Maureen McCabe use slides and a poetry reading to recapture their collaboration on two works currently exhibited in *The Object as Poet*. 8 p.m. The Renwick Gallery. FREE.

PERFORMANCE/WORKSHOP: *Eugenia Rawls: Three Portraits*. Eugenia Rawls draws from her three one-woman shows—*Fanny Kemble: Tallulah*, *A Memory*; and *Women of the West*—and shares with the audience her creation of the portraits that were inspired by letters, diaries and personal recollections. 8 p.m. Baird Auditorium Natural History Building. \$4.\*

**7** MIME: *Street 70 Theatre Co.: Moving Pictures*. Mime vignettes blur the distinction between what is real and what is not. 2 p.m. Carmichael Auditorium, History and Technology Building. \$3.\*

EXHIBITION: *X-Ray Photos*. Approximately 45 radiographs of 380 million year old plants and marine animal fossils, taken by West German paleontologist Dr. Wilhelm Sturmer. The fossils were found beautifully preserved in black shale deposits with even the soft parts of the animals visible. Museum of Natural History, through July 17. FREE.

**8** OPEN REHEARSAL: Theatre Chamber Players. See May 9 for program details. 2:30 p.m. Baird Auditorium, Natural History Building. FREE.

JAZZ CONCERT: *Art Blakey and the Jazz Messengers*. A significant drummer since 1944, Blakey has also been a molder of jazz musicians and jazz styles. 8 p.m. Baird Auditorium, Natural History Building. \$5 general, with discounts for students, senior citizens and Resident Associates. A FREE workshop is also scheduled for 4:30 p.m. Sponsored by the Division of Performing Arts. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

\*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.

**9** THEATRE CHAMBER PLAYERS: Pina Carmirelli, Rose Taylor, Phyllis Bryn-Julson and Robert Parris perform the music of Kolb, Maxwell Davies, Bach, Boccherini and Manuel de Falla. Concluding program of the season for the Chamber Players. 8:30 p.m. Baird Auditorium, Natural History Building. \$5.50 and \$4.50 general, with discounts for students, senior citizens and Resident Associates. A FREE open rehearsal is scheduled for May 8 at 2:30 p.m. For reservations call 381-5395. A FREE open rehearsal is scheduled May 8 at 2:30 p.m. Sponsored by the Division of Performing Arts.

**10** NMHT TUESDAY FILM: *A Place in the Sun*. Italian immigrants and their lives as fishermen, professors and businessmen, including the success story of the Bank of America. DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

CREATIVE SCREEN: *Braverman's Condensed Cream of Beatles*—the phenomenon of the Beatles; *Take-Off*—classic sports documentary on skiing; *Omega*—Donald Fox film on the end of mankind on earth; and *Mountain Music*—hard rock music competes with the natural music of birds and frogs in a peaceful mountain setting. Concluding program in a four-month series of experimental films. Complete showings at 11 a.m., 12 noon, 1 p.m. The Renwick Gallery. FREE.

**11** FREE FILM THEATRE: *The Bend of the Niger*, narrated by Ossie Davis. Africa as seen along the river Niger, as it flows northward in West Africa to Timbuktu, then eastward to the Atlantic. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**12** FREE FILM THEATRE: *The Bend of the Niger*. Repeat. See May 11 for details. FREE.

**13** OUTDOOR CONCERT: Union Pines High School, Cameron, North Carolina. South Terrace, History and Technology Building. FREE.

NATURAL HISTORY FILMS: *Venomous Animals of the Sea*—stonefish, sea snakes, jelly fish, cone shells and anemones; *Plankton: Life of the Sea*—knowledge of ocean environment gained from the study of plankton. Both films produced by the Office of the Oceanographer of the Navy. 12 noon. Baird Auditorium, Natural History Building. FREE.

**14** DANCE: *Free Association*, a Washington-based dance company directed by Margaret Ramsay. The improvisational performances of the group's six dancers and actors are based on works in *The Object As Poet* exhibition. 2 p.m. The Renwick Gallery. FREE.

## radio smithsonian

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

1st—*Perfect Likenesses*. Peter Marzio, Museum of History and Technology, discusses Indian portraits of the 19th century and their influence on the public image of native Americans; *The Puppets' Magic Flute*. A visit to the new production of the Smithsonian Puppet Theatre.

8th—*The Chopin of the North*. Exploring the music of Edvard Grieg, with Sigmund Torsteinson, Curator of Grieg's home and museum in Norway; *A Balloon That Didn't Burst*. The first balloon-frame house—now at the Smithsonian—which revolutionized the home-building industry.

15th—*The Artist's Photographer*. Hans Namuth discusses some of the 75 artists he photographed between 1950 and 1977; *Gallant Harry of the West*. A celebration of the 200th birthday of Henry Clay, the great compromiser.

22nd—*All the Presidents' Pictures*. National Portrait Gallery historian Marc Pachter gives a verbal tour of the Gallery's newly redesigned Hall of Presidents; *Profile of Berlin*. German architects Werner Duettmann and Georg Heinrichs survey the architecture of pre- and post-war Berlin.

29th—*TV News: What's Right, What's Wrong?* A discussion featuring TV critic Sander Vanocur, author Gloria Steinem, and broadcasting historian Erik Barnouw.

**15** EVENING OF AMERICAN MUSICAL COMEDY: Russell Nype, Tony Award winner, and Lynne Stuart, Broadway comedienne, in a panorama of the history of this uniquely American art, from its origins in 1866 through the Age of Rock. 8 p.m. Baird Auditorium, Natural History Building. \$6 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

**16** LECTURE: *The Enduring Splendor of Mies van der Rohe*. Speaker Ludwig Glaeser, the Curator of the Mies van der Rohe Archives, traces the influence of van der Rohe's designs on 20th century furniture and describes the furniture designed expressly for his most important buildings in the late 1920's. 8 p.m. Hirshhorn Museum and Sculpture Garden. \$4.\*

LECTURE: *From Garden Eels to Sleeping Sharks*. Dr. Eugenia Clark, famed marine biologist often called the *Shark Lady*, describes her research from the Red Sea Garden Eels, to shark-repellent sole, to her recent shark expeditions. A film will be shown on the behavior of sleeping sharks as seen by her team of divers as they search for clues to explain their unusual dormant state. 8 p.m. Baird Auditorium, Natural History Building. \$4.\*

CHAMBER MUSIC: Smithsonian Chamber Players using instruments from the Museum collections perform music by J.C.F. Bach, J.S. Bach, G.F. Handel. 8:30 p.m. Hall of Musical Instruments, History and Technology Building. \$4 general, with discounts for students, senior citizens and Resident Associates. Sponsored by the Division of Musical Instruments. For reservations call 381-5395.

**17** NMHT TUESDAY FILM: *The Biggest Jewish City in the World*. The Jewish people who settled in New York City and the trades they entered. A portion of the film is narrated by Sam Levinson. DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**18** FREE FILM THEATRE: *The Slave Coast*, narrated by Maya Angelou. The southern coast of West Africa with the Yoruba tribe, the Ashanti of Ghana, the Nok sculptures, Kente cloth, Fon appliques and Miango dancers. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**19** FREE FILM THEATRE: *The Slave Coast*. Repeat. See May 18 for details. FREE.

LECTURE: *The Romance of Wedgwood*. David Buten, Director, Buten Museum of Wedgwood, Marion, Pa. focuses on Wedgwood Jasperware and Bas-Relief or Jasperdip Ware, and highlights the famous pieces and the contributions of artists commissioned by Wedgwood. 8 p.m. Carmichael Auditorium, History and Technology Building. \$4.\*

**20** EXHIBITION: *Painting and Sculpture in California: The Modern Era*. The variety, scope and stature of art created in California from 1900 to 1976 shown through 270 works by 199 artists. All the artists have spent a major part of their developed careers in California and include Stanton Macdonald-Wright, Oskar Fischinger, Peter Voulkos, and Edward Kienholz, and Wayne Thibaud. National Collection of Fine Arts, through September 11. FREE.

EXHIBITION: *Aaron Burr Acquitted*. Through portraits, documents and memorabilia, the exhibit examines the man and the events leading to the treason trial of the former Vice-President that opened on May 22, 1807. National Portrait Gallery, through October 28. FREE.

## recently opened

*The Cinderella Car* and *The Silent Screamer*. Two racing cars driven in the Indianapolis 500 by Mario Andretti and Parnelli Jones. Museum of History and Technology.

*Biblical Manuscripts* from the third to 17th centuries. Included is a 3rd century set of gospels on papyrus with wooden covers embellished with portraits of the four evangelists and representing very early examples of oil-based painting. Related artifacts are also displayed. The Freer Gallery of Art.

*Jimmy Carter* portraits by Jamie Wyeth. Nine life drawings of the then President-Elect done in Plains, Ga., December 1976. National Portrait Gallery.

The Smithsonian monthly CALENDAR OF EVENTS is prepared by the Office of Public Affairs. Editor: Lilas Wiltshire. Deadline for June calendar entries: May 1.



# sonian Institution

**NATURAL HISTORY LECTURE:** *Building an Image: Construction of the Museum of Natural History.* John F. Kern, intern at the Museum, discusses the building materials, styles, costs, politics and personalities involved in the museum's construction in 1903-1911. Slide illustrated. 12 noon. Baird Auditorium, Natural History Building. FREE.

**SYMPOSIUM:** *The Life and Accomplishments of Charles A. Lindbergh.* In observance of the 50th anniversary of Lindbergh's solo flight across the Atlantic. John Grierson, close friend of the American hero, will give a keynote address, followed by The Hon. Paul R. Ignatius, President of the ATAA, Dr. Richard Hallion, Museum curator; Dr. Wayne Cole, University of Maryland, and Judith Schiff, archivist of the Lindbergh Papers at Yale, all speaking on various aspects of Lindbergh's life and career. 8 p.m. National Air and Space Museum. FREE.

**21 SAT.** **SKY LECTURE SERIES:** *The Dramatic Sky.* Third in a year of monthly lectures by National Air and Space Museum staff, designed to give a basic knowledge of astronomy and the changing sky. Each lecture is followed by a discussion of celestial events due to occur in the coming month. 9 a.m. Einstein Spacearium, NASM. Tickets required. Call 381-4193 weekdays 9 a.m. to 5 p.m. FREE.

## 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.

### YOUNG PEOPLE'S ACTIVITIES

Tales of the Tlingits and Eskimos. Stories of the Alaskan Indian beliefs, customs, and daily life, followed by reenacting each story to authentic Indian music and a tour of the exhibits of the Hall of North American Indians. May 22. Ages 4-6 or 7-9.

A Day at a South American Market. May 15 (ages 10-13). Workshop.

**BROWN BAG LUNCHEONS:** Craft Lecture Demonstrations.

Series of lunch hour demonstrations scheduled at 12:15 p.m., created to provide exposure to an art for possible further study. May 4—Pewter Spinning; May 11—Drying and Arranging Flowers.

### WORKSHOPS

Landscape Saturday. Students experienced in watercolor practice at the C&O Park Canal Park, with instruction by Brockie Stevenson, of the Corcoran School of Art. 10 a.m. May 14.

The Art of Japanese Kite-Making. Illustrated lecture on Japanese kites and instruction in the creation of Shirone-style kites. Materials are provided. May 22. 10 a.m. and 1 p.m.

### CLASS LECTURE

Special classes in the following subjects are open on an individual lecture basis during May. For specific titles, dates and guest lecturers, call 381-5157. That Man in the White House—FDR; Lost Gods and Heroes of the Ancient Mediterranean; Giants in the New Frontier of Graphic Design; America's Furniture Artists—Craftsmen 1660-1820; Interior Design: Learning the Masters' Techniques; The Arts of Japan; The Golden Age of Radio; City Planning on the Move; Movie Musicals of the Thirties.

### TOURS

Ornithology: Intensive Weekend, June 17-19. Shenandoah Wildflowers. May 22. Country Homes Near Sugarloaf Mountain. May 14. Baltimore Harbor: Waterway Cruise. June 12. Cleveland Park Walking Tour. May 14, 15, 21, 22. Historic St. Mary's County. May 25, June 4. Epitaphs and Cenotaphs. May 20, 28, June 4, 5. New Jersey's Wilderness. May 14-15. Unusual Museums of Philadelphia. June 2, 16. Loudoun County. May 28, June 11. Moravian Culture—from Bethlehem to Nazareth. June 25-26. Geology of the Blue Ridge. May 22, June 18. Excursion About the Mall. June 5. Thunderbird Archeology Weekend. June 17.

**LECTURE:** *The Golden Anniversary of Charles A. Lindbergh's Flight Across the Atlantic.* Paul Garber, Historian Emeritus, National Air and Space Museum, talks about the pioneering pilot and shares memories of conversations, anecdotes and their shared beliefs on the future of aviation, and recounts Lindbergh's important place in the history of flight. Slide illustrated. 9:20 p.m. National Air and Space Museum. \$5.\*

**22 FRI.** **DUO RECITAL:** Pianist Alice Takemoto and flutist Sara Stern perform music by composers who were influenced by poetry. The program includes *Sonata #2 in E flat Major*, by J.S. Bach; *Ballade* by Frank Martin, and *Sonata in D Major, Opus 94* by Sergei Prokofiev. Scheduled in conjunction with *The Object as Poet*. 4 p.m. The Renwick Gallery. FREE.

**24 TUE.** **THOMAS EAKINS: A SYMPOSIUM.** Four lectures by leading Eakins scholars, held in conjunction with the exhibition opening today. 10:30 a.m.—Thomas Eakins, by Lloyd Goodrich, Director Emeritus, Whitney Museum of American Art; 11:30 a.m.—Eakins and the Philadelphia Community, by Evan Turner, Director, Philadelphia Museum of Art; 2 p.m.—Thomas Eakins and Photography, by Gordon Hendricks, art historian; 3 p.m.—Thomas Eakins: His Teaching and His Students, by Maria Chamberlin-Hellman, art historian. Hirshhorn Museum and Sculpture Garden. Tickets required. Call 381-6713. FREE.

**CREATIVE SCREEN:** *Braverman's Condensed Cream of Beatles; Take-Off; Omega; and Mountain Music.* 11 a.m., 12 noon, 1 p.m. Repeat. See May 10 for program details. FREE.

**NBS/SMITHSONIAN SEMINAR:** *Preliminary Results of the Analysis of Near Eastern Obsidian Sources and Artifacts from Tel-i Malyan, Iran.* 3 p.m. Lecture Room B, Administration Building, National Bureau of Standards. FREE.

**EXHIBITION:** *The Thomas Eakins Collection of the Hirshhorn Museum and Sculpture Garden.* The artist's personal and working life is documented with letters, scrapbooks, studio memorabilia, portraits of relatives and friends, and studies for major works. The Museum's entire collection of 52 paintings, including the artist's last work of ca. 1913, will be shown, several for the first time. Hirshhorn Museum and Sculpture Garden, through September 5. FREE.

**NMHT TUESDAY FILM:** *City of the Big Shoulders.* The lives of the Polish immigrants in Chicago. DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**A COURTYARD FULL OF BLUEGRASS:** *None of the Above* with Les McIntyre on guitar, Joe Tanner, banjo; Bob White, bass; Dan Shipp, mandolin, and Dave Williams on dobro. Cold box supper and beverage included. 7 p.m. Courtyard, National Collection of Fine Arts and Portrait Gallery. \$11.\*

## museum tours

### WALK-IN TOURS

**Arts and Industries Building.** 1876: A Centennial Exhibition. Tuesday, Wednesday and Thursday: 1 p.m.

**Hirshhorn Museum and Sculpture Garden** Monday through Saturday, 10:30 a.m., 12 and 1:30 p.m.

**Museum of Natural History** Highlights—Monday through Friday, 10:30 a.m., 12 noon and 1:30 p.m.

*Self-guided audio tours, and Special audio tours for children, third grade and up, are available in the Native American and Mammals Halls. Pay what you wish.*

**Museum of History and Technology** Highlights—Monday-Friday 10:30, 11:30 a.m. and 1:30 p.m. Saturday-Sunday 10:30 a.m., 12 noon, 1:30 and 3 p.m. (No tours May 30.)

*First Ladies Gowns:* Monday through Friday 10:15, 11:15 a.m. and 1:15 p.m. (No tours May 30.)

*A Touch of Glass and Ceramics:* Tuesday 10 a.m.-2 p.m. Docents stationed in the Hall.

*200 Years of Needlework.* Tuesdays 10:15 a.m.

**National Collection of Fine Arts** Monday through Friday: 12 noon. Sunday: 2 p.m. Printed self-tours provided free.

**25 WED.** **ANNUAL SMITHSONIAN-ARCHAEOLOGICAL INSTITUTE OF AMERICA LECTURE:** Twenty Years Digging in Iran. Speaker: Dr. Robert H. Dyson, Jr., President of the Archaeological Institute of America. Dr. Dyson will discuss his work in Iran that has focused primarily at Hasanlu, an iron age site in the northwest, and that has also included digs in northeastern Iran and the coast of Shiraz. 8 p.m. The Freer Gallery of Art. FREE.

**FREE FILM THEATRE:** *Africa's Gift*, narrated by Gordon Parks. Africa's influence on America and on Western culture in general—music, dancing and art. 12:30 p.m. Carmichael Auditorium, History and Technology Building. FREE.

**26 THU.** **FREE FILM THEATRE:** *Africa's Gift.* Repeat. See May 25 for details. FREE.

**27 FRI.** **EXHIBITION:** *25th National Exhibition of Prints.* Seventy-two prints selected from 1800 entries and judged by Alan Shestack, Yale University Art Gallery, and Leonard Lehrer, University of Texas at San Antonio. The works are a mixture of realistic and abstract prints by artists that include Werner Drewes, Red Grooms, Peter Milton, Robert Motherwell, Catherine Murphy and Philip Pearlstein. One print of each of the jurors is also exhibited. National Collection of Fine Arts, through September 18. FREE.

**NATURAL HISTORY FILM:** *The Life of the Beaver.* The life cycle of the beaver is shown beginning at 4 days, and includes underwater scenes of the beaver at work and play. 12 noon. Baird Auditorium, Natural History Building. FREE.

**30 MON.** **AMERICAN POPULAR SONG:** Joe Williams, gifted interpreter of contemporary blues, ballads and popular standards. 8 p.m. Baird Auditorium, Natural History Building. \$6 general, with discounts for students, senior citizens and Resident Associates. For reservations call 381-5395. Sponsored by the Division of Performing Arts.

**31 TUES.** **NMHT TUESDAY FILM:** *Go West, Unge Mann.* Norwegian narrator traces the journey of her grandparents from lower Wisconsin to upper Minnesota—an eight week wagon trip. DESTINATION AMERICA series. 1 p.m. Carmichael Auditorium, History and Technology Building. FREE.

## Puppet Theatre

THE MAGIC FLUTE NICOLÒ MARIONETTES

A musical fantasy, set in Egypt in the time of King Tut—the land of the Nile with its mysterious sphinxes, palm trees and stately pyramids. Based on the libretto of the comic opera by Mozart. Wednesdays through Fridays—10:30 a.m. and 12:30 p.m. Weekends—11:30 a.m., 2 and 3:30 p.m. Arts and Industries Building. For information or reservations call 381-5395. Sponsored by the Division of Performing Arts. \$2 adults; \$1.50 children. Through May 30.

**Freer Gallery of Art** Monday through Friday 2 p.m.

**National Portrait Gallery** Daily 10 a.m. and 3 p.m.

### APPOINTMENT TOURS

*Quilts Collection.* By advance appointment only. 11:15 a.m. Tuesdays. Call 381-5121, or write Division of Textiles, Smithsonian Institution.

*Silver Hill Museum.* Storage and restoration facility of the National Air and Space Museum. Wednesdays and Saturdays. 10 a.m. and 2 p.m. Call 381-4056.

*Group Tours and Tours for the Handicapped* can be arranged in several museums. For details and availability call Hirshhorn Museum, 381-6713; Museum of Natural History, 381-6135; Museum of History and Technology, 381-4141, National Air and Space Museum, National Portrait Gallery, 381-6347, National Collection of Fine Arts or The Renwick Gallery, 381-6541, Freer Gallery, 381-5344.

### FOREIGN LANGUAGE TOURS

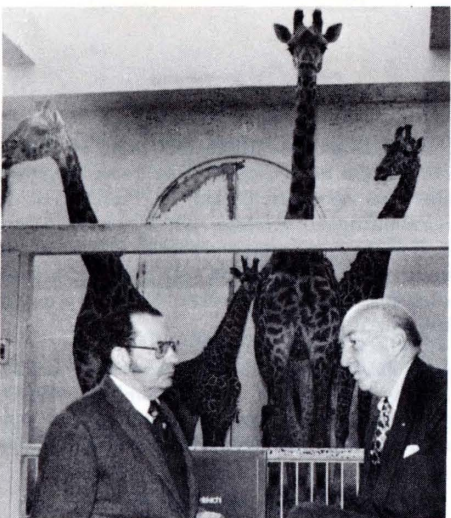
**Museum of Natural History:** Scheduled in advance for groups in Spanish and German (call 381-6135). Cassette tapes and players in Japanese, German and French are available for rent. \$3. Audio Tour desk.

**National Collection of Fine Arts:** Spanish and French (call 381-6541).



## It's All Happening at the Zoo. . .

April was a big month at the National Zoo, with a visit from Rosalynn and Amy Carter, a giraffe-naming ceremony, welcoming a baby elephant, and a frog presentation to end all pomp and circumstance. Here, in pictures, are some highlights.



Even the giraffes stopped and took notice when Mr. Ripley arrived at the Zoo March 25 with Dr. Reed to officially name the youngest giraffe "Slava" in honor of Mstislav Rostropovich, music director of the National Symphony. Dr. Reed and Mr. Ripley await Rostropovich's arrival while Myrt, Slava, Marg, and Allene look on.

## Eames Gives Lecture On Found Objects

By Susanne Roschwab

Charles Eames, introduced by Secretary Ripley as "a fanciful dreamer, artisan, craftsman, and creator" was the fourth Frank Nelson Doubleday lecturer of the current series. Eames talked about "Education as a Found Object" Wednesday, March 16, in front of the Foucault Pendulum in the Museum of History and Technology.

To an audience of about 400 persons sitting on Eames designed chairs, the architect, model-builder, filmmaker, and educator presented a dual theme of the need for broader public education and the interconnection of seemingly unrelated things. His lecture was enlivened by excerpts from four of his films.

Eames claimed that institutions whose stock is cogent information have reason to build internal strength with a system for easy access to data among divisions. For example, at the Smithsonian we should hope that each branch could get the benefits or standards of any other.

Charles Eames opened his architectural practice in 1935 in St. Louis and by 1936 he set up a department of experimental design at the Cranbrook Academy of Art. There, Eames and Eero Saarinen developed furniture designs which won two first prizes in the Museum of Modern Art's 1940 Organic Furniture Competition. Eames then moved to California in 1941 with his wife, Ray, where they devised the plywood molding techniques which led to the manufacture of the first Eames furniture designs. Their house in Pacific Palisades, completed in 1949, quickly became a point of reference for the domestic use of ready-made industrial building components.

During the next decade, the Eames duo devised some of the very first multi-media presentations. "Glimpses of the U.S.A." was shown at the U.S. National Exhibition in Moscow in 1959.

Several large-scale installations followed, including the U.S. Science Exhibit at the Seattle World's Fair (1962) and the IBM Pavilion at the New York World's Fair (1964). Over the years, Charles and Ray Eames have designed numerous exhibitions. "The World of Franklin and Jefferson," completed for the American Bicentennial in 1975 was shown in Paris, London, Warsaw, New York, Chicago, and Los Angeles and will open soon in Mexico City.

From 1970-1976 Eames served on the National Council for the Arts; in 1970 he held the Charles Eliot Norton Chair of Poetry at Harvard.



Amy Carter helps feed Shanthi, a gift to the U.S. from Sri Lanka.



White House Press Secretary Jody Powell (right) with Mike Davenport, curator of reptiles, NZP, and a male bullfrog, Lester. The frog was presented to Mr. Powell following a campaign remark from Lester Maddox. At the daily press briefing on March 31, the White House handed over it's newest pet to NZP Director Theodore Reed for safe-keeping.

## 'Newsmakers'

(Continued from Page 3)

duties. More cash awards went to Mary Lee, a janitor with the Office of the Building Manager, for her outstanding performance and abilities; to Carollyn James, secretary in the anthropological archives, for service beyond the call of duty; and to Dolores Larkie, secretary in the vertebrate paleontology division for efficiency, excellence, and hard work.

Janet Flint, NCFA curator of prints and drawings, has been chosen to serve as treasurer of the Print Council of America.

Harry Lowe, NCFA assistant director, and Martina Norelli, assistant curator of prints and drawings at NCFA, were selected to serve on the Council on Environmental Quality's 22-member Fuertes Loan Advisory Group which is supervising the documentation, utilization, and preservation of 200 Interior Department wildlife illustrations. The works, primarily by Louis Fuertes, will be placed on long-term loan to NCFA.

Alice Reno Malone, MHT education coordinator; Helen Snyder, docent coordinator; and Joseph Buckley, special education specialist, conducted a credit workshop for Prince George's County teachers on MHT as "A Learning Experience."

Carole Abert and Deeks Shryock, MHT docents for 10 consecutive years were given special recognition for their service. On May 1, 186 other MHT docents will get thank you's at "Docent Appreciation Day" ceremonies. MHT's Division of Education and Visitor Information coordinates the docent program.

## 'Budget' (Continued from Page 1)

activation that are being studied at the Museum of History and Technology.

- \* Continuing research and presentations in the field of folklife.

- \* Film studies of non-Western cultures by the Anthropological Film Center that are revealing patterns of behavior that have implications for the understanding of basic human potential.

- \* Multi-disciplinary approaches being used by the Research Institute on Immigration and Ethnic Studies to gain a more complete understanding of the immigrants who have come to the United States since 1965.

Mr. Ripley said that, an increase of \$415,000 is being sought for exhibit funding in FY 1978, of which \$60,000 would go to the Anacostia Neighborhood Museum for a major new exhibit depicting the history of Africa's ancient kingdoms.

Charles Millard, chief curator in HMSG's Department of Painting and Sculpture, recently lectured on Edgar Degas at the Metropolitan Museum of Art, in conjunction with the major Degas show there.

Owen Gingerich, CFA astrophysicist and Harvard professor of astronomy and the history of science, has been appointed a trustee of the Boston Museum of Science.

A. G. W. Cameron, CFA, was appointed chairman of the Space Science Board of the National Academy of Sciences-National Research Council. The Board advises NASA on programs in the space sciences.

Joan Burroughs, NASM program coordinator, was interviewed on WNYC Radio's weekly program, "Changing Role of Women," regarding NASM's commemorative cover, "Milestones of Flight" series.

WTOP-TV's "Harambee," featured RIIES staff members on the newly released volume in the RIIES Occasional Papers Series. Titled "Caribbean Immigrants to the United States," the volume is coedited by the Institute's Director Roy Bryce-Laporte and Social Science Analyst, Delores Mortimer. Dr. Bryce-Laporte's comments will be quoted in a documentary on Washington's Caribbean community tentatively scheduled to air on WTOP in early summer.

## Books by SI People

"Evolution of Instinct: Comparative Ethology of Hymenoptera," by Kunio Iwata; technical editor for English translation, Karl Krombein, MNH; Amerind Publishing Co., India, 1976. Available from the U.S. Dept. of Commerce, National Technical Information Service, Springfield, Va.

"The Sculpture of Edgar Degas," by Charles Millard, HMSG; Princeton University Press, 1976.

"Portrait Painting in America: The Nineteenth Century," edited by Ellen Miles, NPG; Antiques Magazine Library, Main Street/Universe Books, 1977.

"Humanistic Botany," by Oswald Tippo and William Louis Stern; line drawings by Alice Tangerini, MNH; W. W. Norton & Co., 1977.

"The First Three Minutes: A Modern View of the Origin of the Universe," by Steven Weinberg, CFA; Basic Books, 1977.

"Black People and Their Culture," by the African Diaspora Program of DPA; Corporate Press, 1976. Available from African Diaspora Program.

## Windy Day Draws 155 Contestants To Kite Festival

By Helen Marvel

If you looked carefully, you could have found peacock feathers, King Tut in his tomb, and parachuting rabbits in the unusual group of homemade kites assembled on the west side of the Washington Monument for the Eleventh Annual Kite Festival on Saturday, March 26.

A sparkling, windy, cold day drew 155 entries, "more than we've ever had before," according to Irene Garber, wife of Paul Garber, historian emeritus of the National Air and Space Museum, who conceived the idea for the kite festival and has coordinated it since its beginning.

"Because of the large number of individuals who wanted to fly their kites, people were still standing in line to register at 1:30 p.m. when Secretary Ripley arrived to watch the festival," Mrs. Garber said.

The wind whipped so strongly the day of the festival that many of the kites were carried to the designated 500-foot altitude limit.

"The limit was stipulated by the Federal Aviation Administration to avoid the hazard of a high flying kite breaking away and floating to the other side of the Potomac where it might endanger a low flying plane," Mr. Garber explained. The airport, as well as helicopter pilots, are notified each year so proper precautions can be taken during kite festival time.

The colorful kites included some small, beautifully decorated Indian fighter kites that jockeyed to cut each other away. Kite-fighting an Indian-Pakistani custom, had not been seen in the festival before. Fighter kite strings are coated with ground glass and with skillful maneuvering, they cut the strings of other kites.

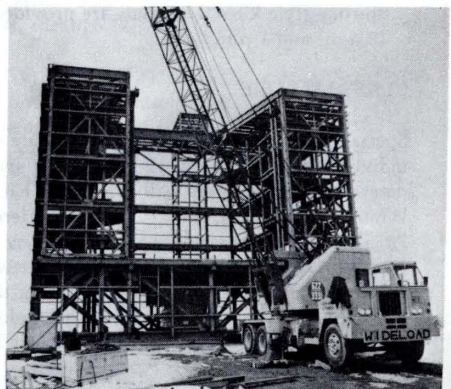
The children's eleven-and-under category was well represented with most of the entrants producing two-stick kites with bright, colorful designs. The winner in the senior citizen's group was decorated with symbols and stylized bird patterns.

Several trophies are traditionally given each year in 25 different categories. The categories include the funniest kite, the most beautiful kite, the most ingenious, the best deltoid kite, and the best example of a box kite. All kites are judged on both appearance and performance.

This year, as in previous years, the kite festival was jointly sponsored by the Resident Associate Program, the D.C. Department of Recreation, and the National Capitol Park Service.

## No Mural for Zoo

The April *Torch* reported that the Zoo administration building lobby would be decorated with an unusual wooden animal mural, which was to have been installed this month. But all did not go as planned. The carver originally talked of a \$40,000 price tag for his wood creation, but the cost has jumped to \$120,000. According to *Tiger Talk*, the NZP employee newsletter, "We are quite sure that a \$120,000 wood carving will never grace the walls of the lobby."



**OPEN HOUSE**—Construction continues on the Mt. Hopkins home for the new Multiple Mirror Telescope, at Aamado, Ariz., 38 miles south of Tucson, a joint project of the Smithsonian-Harvard Center for Astrophysics and the University of Arizona. The telescope, the third largest optical instrument in the world, is scheduled to be installed this fall. Testing, evaluation, and provisional operation of the telescope should begin by spring 1978. The Mt. Hopkins facility will be open for visitors between 9 a.m. and noon, Saturday, May 7. Tours of the astronomical instrumental and research facilities will be conducted at the 7,600-foot level of the mountaintop observatory. For further information call 602-792-6741.



## Three Hirshhorn Acquisitions Reveal Unusual Histories



"Geometric Mouse" by Claes Oldenburg

By Sidney Lawrence

"Acquisitions: 1974-1977," is the Hirshhorn Museum's first show of newly acquired works, giving the public a chance to see an enriched Smithsonian collection of important modern painting and sculpture.

Supplementing Joseph Hirshhorn's original gift of 6,000 works of art in 1966, the 135 acquisitions have come to the Museum through the generosity of 35 donors, including Mr. Hirshhorn, and through 34 Museum purchases.

Some of these new works come with surprising stories, such as Claes Oldenburg's "Geometric Mouse" of 1971, one of the few monumental versions of the Mickey Mouse image, a theme that Oldenburg has ceaselessly explored and developed.

Not readily apparent as a mouse to many, the huge steel sculpture has surprised some visitors into recognition since it was installed on the Museum plaza in 1975.

Oldenburg originally conceived the mouse as a playful architectural design for a museum of "pop" objects, and transformed it into a letterhead logo, banner, and a series of tabletop sculptures.

Later, the mouse appeared in the artist's sketches or writings as a kite, sail, triumphal arch, invisible object, footscaper, and soft sculpture.

An acquisition with a particularly distinguished history once decorated the Paris residence of Victor Hugo, the 19th-century poet and dramatist.

A panel of 17 portrait medallions in bronze by Pierre-Jean David D'Angers, the work depicts Hugo's illustrious peers—writers, artists, scientists, politicians, and philosophers—including the poet Lord Byron and the painter Antoine-Jean Gros.

D'Angers met and observed many of his subjects at the fashionable salons given by Hugo. The portraits are delicate and expressive, quite different from the bold caricatures by Honore Daumier, a younger artist beginning his career around the same time.

Completed in 1832, these outstanding examples of French romantic sculpture were owned by Hugo until he was forced into political exile some 20 years later during the regime of Louis-Napoleon.

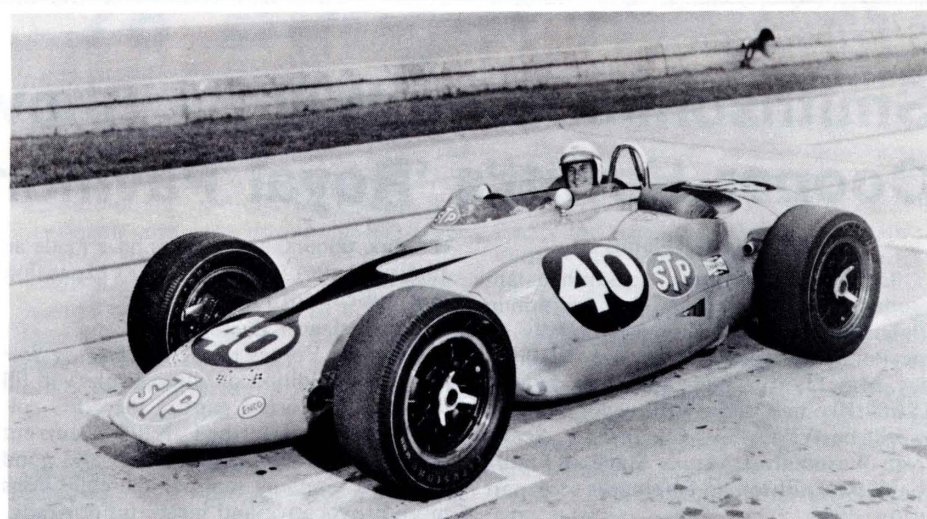
Other acquisitions, the three 1926 marionettes by Russian artist Alexandra Exter, were made to be "players" in an unrealized film by Peter Gad in Paris.

Owing to Exter's affiliation with the constructivists, the film was to have been a study in movement and light, with a story based on Punch and Judy and the Commedia dell'Arte.

Exter had earlier developed stage sets with platforms, ladders, and ramps, as well as innovative lighting schemes and costume designs, for avant-garde theatre productions in Moscow.

Using materials such as copper, wood, oilcloth, silk, and paper, the marionettes show constructivism in an unusual medium. Other examples of the movement at HMSG are the sculptures by Naum Gabo and Antoine Pevsner.

"Acquisitions: 1974-1977" continues at HMSG through July 24.



"SILENT SCREAMER," the STP-Turbocar driven by Parnelli Jones in the 1967 Indianapolis 500 race, is now on exhibit on the first floor of MHT, along with the Hawk or "Cinderella Car" driven by Mario Andretti in his 1969 Indianapolis 500 victory. The two cars were donated to the Museum by the STP Corporation and will remain on view through Labor Day.

## Jurors Select Prints for NCFA Annual Exhibit Opening May 27

By Margery Byers

Alan Shestack, Director of the Yale University Art Gallery, and Leonard Lehrer, painter, printmaker, and teacher at the University of Texas at San Antonio, first met a decade ago when they both lived in Philadelphia. Mr. Shestack was then curator of the Rosenwald Collection and Mr. Lehrer, who was teaching at the Philadelphia College of Art, occasionally invited his neighbor and colleague to lecture to his students.

Meeting once again at the National Collection of Fine Arts as jurors for the "25th National Exhibition of Prints"—printmaker Wayne Thibaud, the third juror, was ill and unable to attend—they had sole responsibility for the selection of works for the exhibition which opens May 27. Despite a gargantuan task of screening 1,800 entries from 47 States, they found themselves in agreement 95 percent of the time.

"When we disagreed, it was gingerly," Mr. Lehrer said. "I prefer working with someone with minor differences, not someone with a whole other viewpoint."

Mr. Shestack, who agreed that each made modest compromises in favor of the other, believes that most people who look at a great deal of art tend to have the same criteria of quality.

"People with different tastes might compromise to the point of putting in only what the other didn't hate," he said, "but we realized early on that we both were primarily interested in the power of the image, rather than the intricacy of the technique. If a print had very little to say, we omitted it."

The exhibition has a good cross-section of etchings, lithographs, and intaglio works, but Mr. Lehrer was surprised to find so few photoengravings submitted.

"I found the prints using photographs fascinating," he conceded, "but rarely found an esthetic I could deal with."

"Too often, I felt a dependency on the discovery that this was a photograph incor-

porated into a print and simply wondered how that was accomplished. I hope that changes. In the last 20 years, the best thing that has happened to printmakers is the influx of painters—with the idea becoming more important than the method."

## Stamp Salutes Lindbergh Flight

By Linda St. Thomas

The ever-popular "Spirit of St. Louis" will probably be the subject of even more photographs than usual this month as the Air and Space Museum marks the 50th anniversary of Lindbergh's flight on May 20.

The U.S. Postal Service was one of the first celebrants, unveiling the Lindbergh commemorative stamp on March 28, the date in 1927 when Lindbergh received permission from the National Aeronautic Association (NAA) to attempt the flight.

As reporters snapped pictures and took notes, Secretary Ripley introduced John Alison, NAA president, and Assistant Postmaster General Robert McCutcheon.

Mr. McCutcheon displayed a large replica of the stamp depicting the "Spirit of St. Louis" flying low over the water between Nova Scotia and Newfoundland in the ninth hour of flight. The stamp reads "50th Anniversary Solo Transatlantic Flight."

Designed by aviation artist Robert Cunningham, the stamp will be available nationally in post offices beginning May 21, the anniversary of Lindbergh's landing in Paris.

Assistant Secretary for Science David Challinor and Mr. Cunningham were also present at the ceremony.

## Senior SI Staff Interviewed For Archives History Program

By Thomas Harney

The 15-member staff of the Smithsonian Institution Archives, intrepid collectors of data relating to the Smithsonian past, are conducting oral history interviews with the Institution's senior staff members.

First to be interviewed in the program four years ago was the late Charles Greely Abbot, fifth Secretary of the Smithsonian. Since then 28 others, including such retired or semi-retired administrators as Alexander Wetmore, James Bradley, Frank Taylor, Fred Whipple, Richard Cowan, John Ewers, Richard Multhauf, and Dale Stewart, have recorded their recollections.

"It's an effort to fill some of the gaps that exist in our manuscripts and official records and add to our knowledge of the careers of many of the most prominent members of our professional staff," said William Deiss, deputy archivist.

Interviews have covered a number of SI bureaus, but most of the work has taken place at the Museum of Natural History, simply because that is where most of the senior staff in the Institution are now found. Horton Hobbes, Harald Rehder, and Leonard Schultz are among the MNH curators covered to date.

Pamela Henson, a part-time historian, is currently conducting the interviews. Researching her subject's career

beforehand, she usually begins the interview with questions about the person's education, career influences, and early jobs.

"When we get to their years at the Smithsonian, I usually query them about their scientific research, major expeditions, and their administrative work, as well as their impressions of people they know."

Occasionally, we focus on a topic of historical importance. For example, we interviewed 10 MNH scientists about how the Senate of Scientists came into existence," Ms. Henson said.

When the interviews are transcribed, the subjects are invited to edit their words and place restrictions on their use before the transcript is placed on the Archives shelves.

The Oral History Program is only one of a number of projects that the Archives has in progress under the direction of Archivist Richard Lytle.

The Archives staff spends many hours working with curators to survey and gather material from SI bureaus. Mr. Deiss said that items added to the Archives have included personal correspondence, research records, and field notes of Leonard Steiniger, Robert Ridgeway, Leonard Schultz, Austin Clark, Paul Bartsch, Doris Corcoran, and James Peters.

An increasing number of scholars are making use of the Smithsonian Archives, with the staff handling 1,093 reference requests during 1975-1976. Several publications are produced annually based on work done in the Archives.

In August 1976, the Archives moved from the Castle to new quarters in the Arts and Industries Building, room 2135, where there is more room for researchers, and 4,448 cubic feet of space for Institution records and manuscript collections.

### CBCES Offers Tours

If you're planning a drive one Saturday this month, try a visit to the Chesapeake Bay Center in Edgewater, Md. From 10 a.m. to noon every Saturday in May, CBCES docents will lead walks around the facilities and explain the Center's educational and scientific programs. After the tour, you can explore the grounds on your own. To sign up for a tour, call the Center at 798-4424.



Pamela Henson listens to interview.

### Mrs. Abbot Dies

Virginia Andes Abbot, wife of Charles Greeley Abbot, fifth Secretary of the Smithsonian, died March 28 at the Prince Georges County General Hospital. She lived on Beechwood Road in University Park, Md.

Mrs. Abbot was born in Honey Brook, Pa., and graduated from West Chester Teachers College in Pennsylvania. She taught in the Chester County schools before coming to this area more than 50 years ago.

Before her marriage to Dr. Abbot in 1953, she was an assistant registrar at American University. Dr. Abbot, a world-renowned astrophysicist and inventor, served as Secretary of the Smithsonian from 1928 to 1944. He died in December 1973.

Mrs. Abbot was a member of the Twentieth Century Club, the Abracadabra Club, the Eistophos Science Club, and the Georgetown Presbyterian Church.

She is survived by a brother, Clemens Andes, of Havertown, Pa., and by several nieces and nephews.

### Archives Offers Course

The National Archives has set May 31 through June 3 as the dates for its second offering this year of "Going to the Source: An Introduction to Research in Archives." The four-day lecture and laboratory course is designed to aid teachers, graduate students, historians, social scientists, and curators to use the resources of the National Archives and other archival and manuscript institutions more efficiently.

Sessions, to be held in the National Archives Building, will cost \$50, including all materials, with enrollment limited to 25 persons. For more information, write to Elsie Freivogel, Education Division, National Archives and Records Service, Washington, D.C. 20408.

THE SI WOMEN'S COUNCIL needs your help in finding news and feature items about Smithsonian women which can be submitted to the *Torch* for publication. If you know of a program or person in your office or bureau that would make an interesting subject for an article, please let the Women's Council know. Contact Kathleen Brooks, SIWC publicity co-chairperson, NASM 3304, ext. 5791.



## SI in the Media

# Smithsonian Film Will Be Shown May 11; Cooper-Hewitt's 'Royal Pavilion' Praised

By Johnnie Douthis

"Celebrating a Century," a Smithsonian-produced film about the 1876 Exposition in Philadelphia, will be shown nationally on the Public Broadcasting Service, Wednesday, May 11, at 10 p.m., and again on May 15 at 4:30 p.m. Carrying the program locally will be WETA-TV, Channel 26. Actors from Washington's Arena Stage and more than 250 Smithsonian employees took part in the film.

## "The Royal Pavilion at Brighton"

*Newsday* described the Cooper-Hewitt show as "one of those aberrations of taste and foolhardy fantasy that somehow manages to be breathtakingly beautiful in its excesses."

*Newsweek* art critic Douglas Davis found the show "decidedly sensuous." Davis noted that its real strength is the architectural drawings commissioned by George IV, which indicate a "view" of what this or that step in design might accomplish.

A wire service story described the show as the major United States art event marking the Silver Jubilee of Queen Elizabeth II's reign.

## "Acquisitions" Show at Hirshhorn

Barbara Gold, *Baltimore Sun* art critic, felt that the "show demonstrates how well the Museum, now simply another in the chain of Smithsonian Institution museums, has done." According to Gold, the pleasures of the exhibition generally come more from small pieces than from the large.

In his assessment of the show, *Washington Post* art critic Paul Richard noted that the Hirshhorn's director,

curators, donors, and trustees have made an admirable start toward HMSG's expansion as a museum of modern art.

## NPG Division of Photography

Benjamin Forgey of the *Washington Star* noted that addition of photographs will fill important historical gaps in the NPG collection. He described NPG's current photographic sampling as small and good in that it contains some of the collections more provocative and insightful portraits.

Paul Richard was enthusiastic, claiming that, "A door has been thrown open. . . photographs lead to film, film clips lead to video, and video suggests new electronic art forms that have not yet been invented."

## Everything about the Zoo

Of the 220 zoos in the United States, the National Zoo is one of just two that employs a full-time pathologist. This and a lot of other interesting facts are included in six articles by Thomas Crosby of the *Washington Star*. Other articles covered Zoo renovations, which Crosby described as an ugly larva bursting into a beautiful butterfly; a new visitor information system; and a lion keeper who takes his charge home with him.

## Smithsonian Kite Festival

A *Washington Star* article called the Festival "a culmination of it all for kite enthusiasts, their Super Bowl, their World Series, their Masters, their Wimbledon."

## National Associate Tour Programs

The Portland *Oregonian* music critic, noted that the Smithsonian Chamber Players is "an ensemble of splendid quality that performs with persuasive spirit and

proficiency both of technique and informed musicianship. The community was fortunate to have heard them."

The Chamber Players were also praised for their performance in Peoria, Ill. The *Journal Star* described the concert as "a subtle, unalloyed, and somehow authentic delight."

The *Eccentric*, (Birmingham-Bloomfield, Mich.) noted that "Art in Nature," Kjell Sandved's photographic exhibit, "focuses on the minutiae and the grand schemes of nature." The article mentioned that Sandved's films on insect behavior "have been praised by scientists and have made him one of America's leading specialists in this field."

## Other SI Mentions

*Washington Star* music writer Irving Lowens, called the SI Puppet Theater's offering, "The Magic Flute," a piece which "works better with puppets than with real people. . ."

A *Christian Science Monitor* article reported that the recent discovery of satellites circling Uranus, confirms a theory suggested three years ago by A.G.W. Cameron, associate director of planetary sciences at CFA.

NASM Director Michael Collins authored an article, "Showing Lindbergh the Air and Space Museum," in the April 16 issue of *Saturday Review*. "I think Lindbergh would like this museum, Mr. Collins wrote. "Lindbergh was an optimist, and this Museum is an optimistic place, perhaps too much so. It shows a few warts along the way, but by and large it says we can do what we set out to do."

# Reeds, Piano Star In Final Concert

By Susan Bliss

An enthusiastic audience filled the Hirshhorn auditorium on Easter Sunday to hear Anthony Braxton in the last concert of this season's Jazz Connoisseur Series, presented by the Division of Performing Arts.

On stage were Braxton, a 31-year old reed player; pianist Muhai Richard Abrams; and an impressive collection of instruments, from alto sax and clarinet to soprano sax and contra-alto and contra-bass clarinets, all played by Braxton.

The musicians followed some notation for the concert's two lengthy compositions, but they relied on improvisation as well. In the best moments, the two were completely in tune with each other as they built on a perfect sense of timing.

From each new instrument, Braxton pulled a surprising array of sounds—thick, protesting vibrations from the contra-bass to birdlike chirps from the alto sax. In his best moments, Abrams hit the keyboard as a drum, producing his half of an exciting dialog between percussion and reed.

DPA's Jazz Heritage Concerts have a final session on Sunday, May 8, when Art Blakey and the Jazz Messengers will perform at 8 p.m. in Baird Auditorium. In the American Popular Song Series, two more concerts are scheduled: "A Tribute to Hoagy Carmichael" on May 22, and Joe Williams on May 30. Call ext. 5395 for reservations and ticket information.

## A Gift for All Seasons

The special \$6 rate for National Associate membership, including a subscription to *Smithsonian* magazine, is available to Smithsonian employees throughout the year. Foreign postage is \$3.50 extra. Call ext. 6264 for applications.

# SI Greet Spring with Music on the Mall



Two members of the Ronnie Wells group

By Susanne Roschwalb

Helium balloons emblazoned with "Spring Celebration" passed in and out of the Museum of History and Technology April 3-17 as crowds moved between the Mall and the Foucault Pendulum area to hear a variety of musical events in celebration of the season.

Produced by the Division of Performing Arts in cooperation with MHT, the Spring Celebration was a response to public acclaim for Inaugural Music at the Museum series. It reminded some music fans of the Rite of Spring celebrations held at the Smithsonian about a decade ago.

More than 80 musical events included sounds as diverse as the big band of the Charlie Cliff Orchestra, traditional British ballads of the Ancient Orphic Mystery Band, and contemporary black songs by Motherdust.

Events were scheduled to coincide with school spring breaks and the Easter and Passover holidays. Many of the visitors were from out of town.

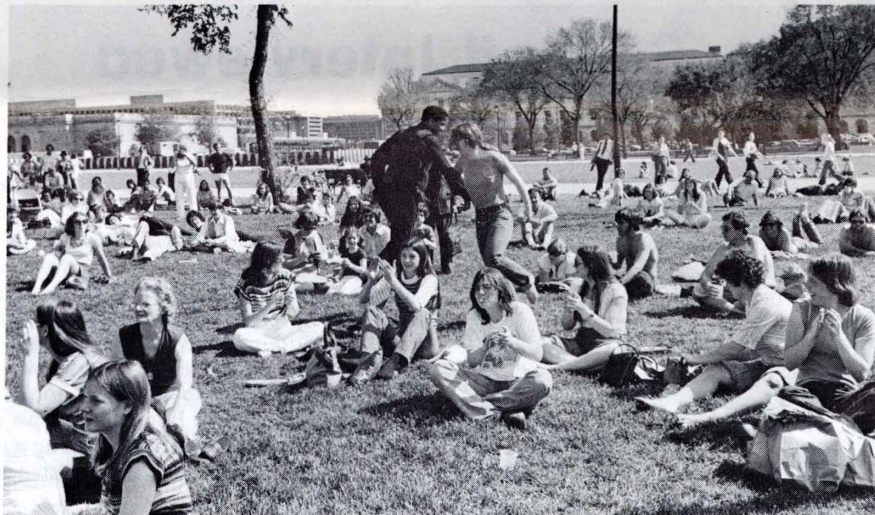
Frank Hinton, singing lyrical American popular songs, was cheered by an audience that included high school seniors from Susquehanna, Pa.; St. Louis, Mo.; Botkins, Ohio; Minnetonka, Minn.; and foreign visitors attending the International Police Academy.

A peak crowd assembled to hear the Army Blues jazz ensemble on Wednesday, April 6. Clad in a white dress uniform with gold braid, Master Sgt. Walt Shees circled the pendulum area crooning "I Write the Songs" as young girls swooned and squealed.

On Friday, April 8, the colorful U.S. Mounted Police Drill Team, in formation on the Mall, moved in procession to the music of the "Colonel Bogie March." They delighted the crowd so much that they promised to return for two performances Friday, April 15.

On Easter Sunday the Spring Celebration moved to the Mall. It was a balmy day, and some DPA staff members even got suntans at their duty stations. The performances began with a bluegrass group called None of the Above, followed by Motherdust, performing inside, while Hazel Dickens and her backup musicians performed traditional gospel ballads outdoors. The Mount Union College Brass Choir concluded the Easter program.

Eighty-degree temperatures during the second week kept the concerts outdoors and promised an upbeat summer on the Mall.



An exuberant audience dances to lunchtime music on the Mall.

# Bagpipes Herald Summer Hours

By Lilas Wiltshire

The start of museum summer hours was greeted by bagpipe music and highland dancing at the Museum of History and Technology, Friday evening, April 1.

John MacFadyen, of Busby, Scotland, gave a spirited history lesson on pipes and their music and performed several numbers, including a soulful "Lament for Mary MacLeod."

He began playing at the age of 10 and has since won every major piping award in the world. When he plays, his walk, turns, and air seem as much a part of playing as the music itself. He and Sandy Jones of Annapolis, Md., a former pipe major of the USAF band, demonstrated "vocalics," while Cathi Jones danced the highland fling.

John MacFadyen



Richard Hofmeister



Beautiful weather made a perfect setting for an outdoor Latin music concert by the Miguel Vega Orchestra on Tuesday, April 12.