



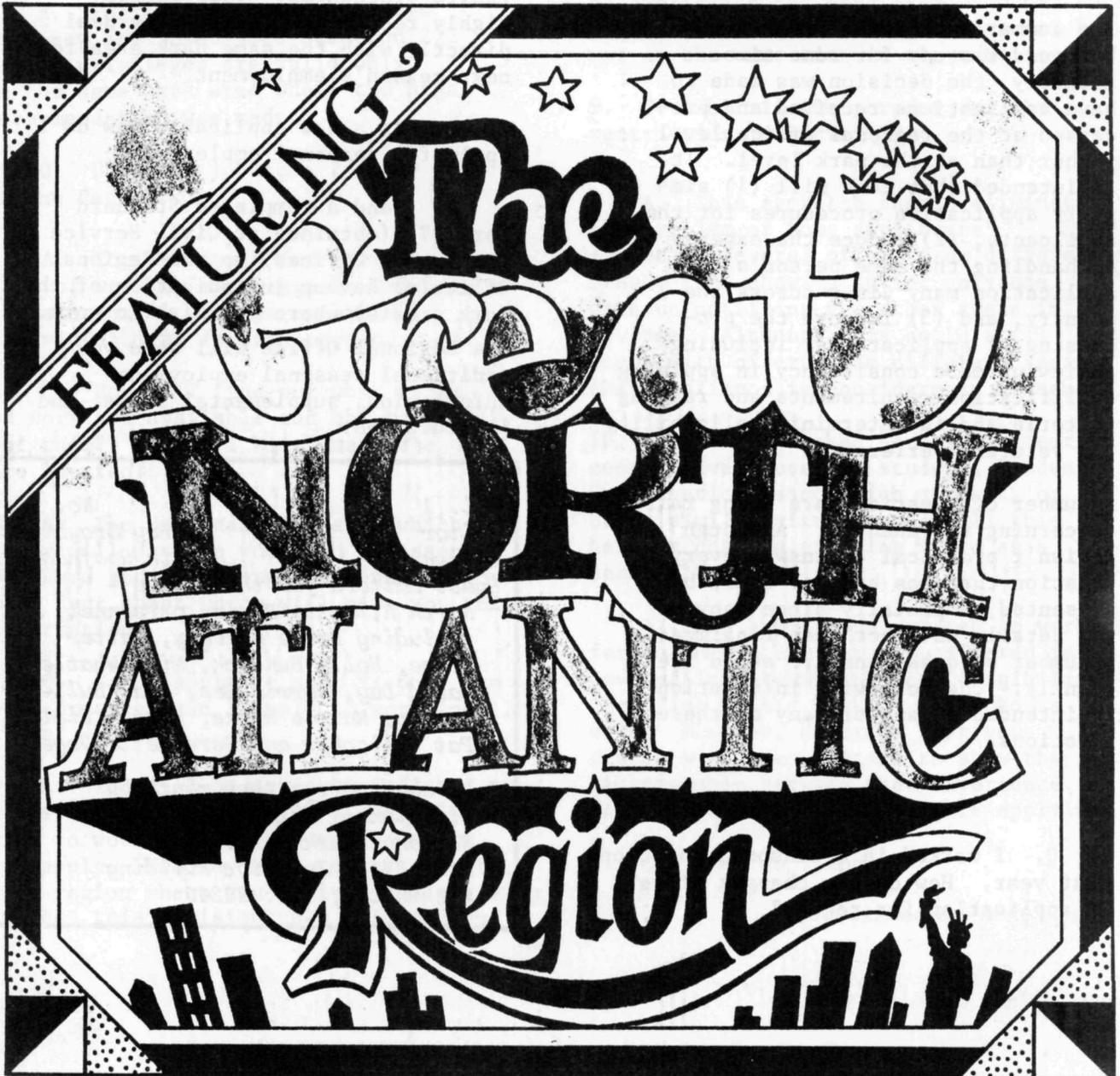
interpreters
information
exchange

IN TOUCH

produced
by and for
nps people
concerned with
interpretive
and visitor
services

Number 10

November 1975



This is the second issue of IN TOUCH to feature a particular region. This time the North Atlantic Region, under the coordination of Bruce McHenry, has prepared the whole issue. We want to thank Bruce and the many people in the North Atlantic Region who contributed both time and ideas for an extremely interesting and useful issue.

This first article, "The Seasonal Question", is in answer to a number of concerned inquiries received by this office regarding recent changes in the seasonal employee hiring process. We asked Gerald McDaniels, Assistant Personnel Officer here in WASO, to provide us with an insight into the operation of the new system. We hope these comments will provide satisfactory answers to your questions and concerns.

R. G.

THE SEASONAL QUESTION

The summer employment program has been under study for some time. Recently, the decision was made to have applications received and processed at the regional office level rather than at the park level. It is intended that this will (1) simplify application procedures for the applicants, (2) reduce the expense of handling the same person's application many times across the country, and (3) improve the processing of applications, including achieving more consistency in applying qualification requirements and ranking criteria and in determining eligibility for veterans preference.

A number of questions are being raised concerning the changes. Although it isn't practical to answer every question that has been or could be presented, especially since many of the details have not been finalized a number of questions are asked frequently. The following information is intended to answer many of these questions.

1. Q. I worked in a seasonal position last year. How do the changes affect my application for rehire?

A. The changes will not affect rehire procedures. Individuals highly recommended for rehire deal directly with the same park area for next season's employment.

2. Q. As a new applicant, how do I apply for seasonal employment?

A. Send a completed Standard Form 171 (obtained at Civil Service Commission Offices) to the Regional Office(s) having jurisdiction of the park area(s) where you wish to work. The Regional Office will send you additional seasonal employment information, supplemental forms, and instructions.

Vol. 1
Editor
Design

No. 10
Roy Graybill
Keith Hoofnagle

Guest Editors for this issue -

North Atlantic Region personnel, including Bruce McHenry, Walter Bruce, Holly Bundock, Mike Whatley, David Day, Norris Lee, Neal Bullington, Margie Hicks, Martha Field, Pat Gallagher and Bernadette Vogel.

*Published every other month by
Division of Interpretation
National Park Service
Room 3410, Interior Building
Washington, D.C. 20240*

3. Q. I worked last season and was recommended for rehire in competition with others. How do I apply for work at the same area or at other areas?

A. Follow the same procedure as a new applicant (see question 2).

4. Q. I was highly recommended for rehire at Park A, but would prefer to work this season at Park B. How do I get considered there?

A. Follow the same procedures as a new applicant (see question 2). Rehire privileges are valid only at the same park area where the high recommendation was made.

5. Q. How many jobs can I apply for in one Region?

A. You can apply for only one type of work in each region; however, there normally will be a number of individual jobs in each type of work.

6. Q. How do I find out what types of work are available and how to qualify for them? How do I know where the jobs are located?

A. The Regional Office to which you apply will provide you with a seasonal brochure and a Regional seasonal employment fact sheet which will give you this information.

7. Q. Can I apply to work in only one park area, or can I apply to work in all areas?

A. You will be asked to indicate a preference order of the areas which you wish to work within each region where you apply. You may wish to work within each region where you apply. You may wish to base this decision upon information

in the Regional seasonal employment fact sheet which will be sent you.

8. Q. Will I be considered for employment in several areas in the same region at the same time?

A. Normally you will be under consideration at only one park area in each region at any particular time. This will be based primarily on the preference order of areas you indicate (see question 7). Depending on the number of applicants for each area, you may receive consideration by more than one area, but not at the same time in the same region.

9. Q. What is the purpose for the restriction in answer 8?

A. This approach should eliminate the problem of some applicants accepting several offers from different areas, then showing up for only one without notifying the other areas in advance. Although this could still occur with offers from different regions the likelihood is considerably lessened.

10. Q. I have worked as a (volunteer, cooperative education student, Student Conservation Association student, or other similar situation). Will this help my chances of being hired as a seasonal?

A. All experience related to work for which you are being considered is counted in determining your eligibility including unpaid work or after hours work. However, describe what you did in sufficient detail to show the relationship between that experience and the work for which you are applying.

11. Q. When do I apply?

(continued on next page)

A. The filing dates for all summer seasonal employment in the Service are January 1 through February 15, 1976. Initial applications received after February 15 will not be considered.

12. Q. Will the Regional Office be making the selections for seasonal employment?

A. No. Selections will be made at the park level, as will offers for employment and the related follow-up.

13. Q. What are the specific mechanics of evaluating applications, referring lists of names to park areas, etc.?

A. These details are being written, reviewed, and refined at this time. Final mechanics have not been worked out in detail at the time of this writing.

GERALD B. MC DANIELS
ASST. PERSONNEL OFFICER
NPS, WASO

INTERPRETING A WORLD OF NATIONAL PARKS

How many of us, in attempting to interpret the role of national parks, limit the viewpoint of our discussion solely to the United States and the activities of the NPS?

But isn't this interpreting only part of the park story? We, as interpreters, should be concerned with communicating the whole. Each of the sites in which we work is

only part of the earth's surface and therefore only part of the story of man's attempt to preserve the diversity of life and landforms of this planet. In reality the national park story goes beyond the U.S. National Park system. It is a world-wide movement involving organizations and personnel in more than 1,100 areas in 99 countries. It is the story of man's preservation of 1.6% of the earth's land surface. It is a story that the public deserves to know. It can be related to your park.

Since the inception of Yellowstone in 1872, the United States has been in the forefront of the national park movement and remains there today despite the increasing sophistication of national park systems abroad. Consider the progress made in Kenya, Tanzania, Ethiopia, Jordan, Turkey, Costa Rica or Venezuela and note well that the involvement of the United States contributed to the degree of success achieved. Currently the NPS is lending assistance with UNESCO's Man in the Biosphere program which is coordinating the expansion of the international network of biosphere reserves.

Next time you speak to a group, take the opportunity to interpret your park in the context of the world-wide network of parks and reserves. Using this approach can give you and your visitors a refreshing change of pace and perspective. Above all, let the facts speak for themselves in your interpretation programs. And to bring you up to date on the latest facts on this subject, here are some questions based on data from the United Nations List of National Parks and Equivalent Reserves:

(continued on next page)

... Interpreting a World of National Parks

1. Q: Do you know the ten largest parks and reserves?

Answer:

	<u>Square Miles</u>
Northeast Greenland National Park (Denmark)	270,200
Central Kalahari Game Reserve (Botswana)	20,381
Quadi Rime Faunal Reserve (Chad)	18,883
Wood Buffalo National Park (Canada)	17,293
Salonga National Park (Zaire)	14,112
Gemsbok National Park (Botswana)	9,573
Polar Bear Provincial Park (Ontario)	9,191
Kafue National Park (Zambia)	8,646
Etosha National Park (Southwest Africa)	8,596
Kluane National Park (Canada)	8,500

2. Q: Do you know the largest parks by continent?

Answer:

Africa	Central Kalahari Game Reserve (Botswana)
Asia	Gunung Leuser Reserve (Indonesia)
Australia	Unnamed Conservation Park
Europe	Northeast Svalbard Nature Reserve (Norway)
North America	Greenland National Park (Greenland)
South America	Bernardo O'Higgins National Park (Chile)

3. Q: Do you know the oldest parks by continent?

Answer:

Africa	Umfolozi Game Reserve (South Africa)	1897
	St. Lucia Game Reserve (South Africa)	1897
	Hluhluwe Game Reserve (South Africa)	1897
Asia	Kaziranga National Park (India)	1908
Australia	Royal National Park (New South Wales)	1886
Europe	Sarek National Park (Sweden)	1909
	Abisko National Park (Sweden)	1909
	Sonfjallet National Park (Sweden)	1909
North America	Yellowstone National Park (USA)	1872
South America	Iguazu National Park (Argentina)	1909

BRUCE E. WEBER
NATURALIST
GATEWAY NRA

Editor's Note:

Bruce was formerly Assistant Executive Officer of the International Commission on National Parks (IUCN, Morges, Switzerland) and a compiler of the UN List.

ON THE OUTSIDE



EDITORS NOTE- This letter, reproduced below, is excerpted from the PATRIOT LEDGER, a daily newspaper in Quincy, Mass. Plimoth Plantation, 25 miles from Quincy is run by a private organization. The Plantation is a replica of the Pilgrims Bay Colony Village. Visitors to the Plantation, as in some National Parks, are greeted by period costumed interpreters at each building in the "Living History" area. Cmdr. Martin's comments are well taken.

Dear Editor,

I read Dorothy Kelso's "Plimoth Plantation - the Bare Necessities" in your July 30th issue with great interest. The key to the correspondent's critical evaluation of the Plantation rests with the image she carried with her to the Village, and this is a problem to be wrestled with by anyone involved in a living history project.

All of us, over the years, develop images of what historic events and places must have been like. These images are the products of our educational experiences - the textbooks with their glossy illustrations, the patriotic films, etc. Once maturity is reached, few take a second hand look at these places and times to see what they really were like.

Ms. Kelso does not appear to have been concerned about historical accuracy. She wanted a show.

"Living history" is intended to allow the visitor to participate, in some small measure, in a recreation of the period presented. That is the show. If the visitor chooses to remain merely an unquestioning observer, he or she will not always understand the "how" and "why" of what is happening. Perhaps the Plantation people need to proclaim this more vigorously.

On my last visit to Plimoth Plantation, there were things I regretted, such as fiberglass cannon in the fort and "Pilgrims" who weren't giving their best effort. But at the same time, I had most interesting chats with a thatcher, a broom maker, and a Pilgrim mistress busily preparing a meal. I'm glad the dummies are gone.

Given the ever-present limitation on funds and the constant problem of securing dedicated and knowledgeable people, I think most of Plimoth's Pilgrims are trying hard to give us an understanding that early life here was, indeed, a case of determined people succeeding magnificiently with the "bare necessities."

TYRONE MARTIN
CMDR., U.S.NAVY
C.O., U.S.S.CONSTITUTION

ACADIA GARDENS

The National Council of State Garden Clubs recently presented the Bar Harbor, Maine Garden Club with the Kellogg Award for Civic Achievement. The award was bestowed on the group for its success in developing "The Wild Gardens of Acadia" over a 13 year period.

As a joint venture between the Bar Harbor Club and Acadia NP, it provides, according to Club Members, "appreciation of the immediate environment and ways to preserve it; to serve, propagate, and identify within a limited area, the plants native to Mt. Desert Island, for public education and enjoyment; and to make an unusual and welcome contribution to a National Park and the vast public it serves."

The conservation effort by club members to try propagating the Island's wild flowers rather than picking them led former Superintendent Harold Hubler to donate 3/4 of an acre of park land to the project. He later helped the group develop the different types of botanical conditions needed for deciduous and coniferous, meadow, roadside, dry heath, beach, bog and mountain plants on the 3/4 acre tract. The tract of land, according to club members, was at first botanically unpromising. However, through perseverance the site, located within the park adjacent to Sieur de Monts Spring, the Park's Nature Center and the Abbe Museum of Stone Age Antiquities, has become a botanical wonder. 300 species of the 400 once recorded by the early settlers are now growing and club members are anxiously pursuing the remaining 100 plants.

Garden Club members collected the plants from around the Island, but required some manual help in the garden. Each summer a student from the work/study program at the University of Maine and provided by the park, was available for upkeep and interpretation to the public.

Park Superintendents since Mr. Hubler, including Thomas Hyde, John Good and Keith Miller, have reviewed the Garden and provided encouragement and other services.

These services include laying in an ample water supply from nearby Sieur de Monts Spring, building a "mountain," digging a bog, providing student help, tree surgery, supplying a bulletin board, dispersing boxes for Club folders, post cards, and visitor registration, wooden area signs, labels for plants, building a bridge over the brook and furnishing peat and gravel.

Just recently, the Garden bog was enlarged since the plants had been overstepping their boundaries. Park employees worked side by side with Club members in reshaping and placing the stepping stones.

In the Summer of 1974, park staff noticed the rare purple fringed orchids that grow around a big tourist attraction- Thunder Hole- were being picked. The park staff decided the orchids would be safer in the Garden. Rangers stood by while members extracted the orchids and surrounding soil for transplanting in the "Wild Gardens of Acadia."

The Garden, which is open to the public day and night and left unattended much of the time, has become a major attraction for park visitors. Keith Miller, (continued on next page)

...Acadia Gardens

Superintendent of Acadia says, "The Gardens have become such an integral part of the Acadia Scene that it has become one of the most visited features in the park. The Gardens are situated adjacent to the Nature Center and will be included within our environmental education complex since it will form a significant portion of our environmental education programs."

Mr. Miller adds most parks have a cooperative association but few have a local organization taking an active part in providing a service to the Visitors of Acadia.

HOLLY BUNDOCK
PUBLIC AFFAIRS ASSISTANT
NARO

SPEEDY RESTORATION

Structural repairs to the JFK NHS in Brookline, Mass., the Birthplace of the 35th President, along with repairs and cleaning of numerous other contents and furnishings at the home are now well underway after the fire and smoke caused an estimated \$30,000 in damage there September 8, 1975.

Russ Berry, site Superintendent, says the house is now closed to the public and a tentative reopening date is anticipated in late March or early April.

Despite the temporary closing of the house to visitors between 30 to 90 people come to the site on weekdays. An interpreter is stationed at the home to assist visitors and discuss house refurnishings plans. Weekends see over 100 people still arriving.

A variety of specialists, including 15 private firms from the Boston area & NPS employees are now repairing items. The hall and kitchen require total redecorating. The remainder of the nine room house is heavily smoke damaged. All the furnishings have been removed and stored.

Twelve broken windows and three doors, the fire and burglar alarms were replaced immediately by a local company. Remarkably, professional house cleaners finished scrubbing down interior painted walls in less than 10 days. However, Berry noted, walls that were papered represent special problems.

Park employees are cleaning Kennedy artifacts removed from the house after the fire. Berry has determined that none of the Kennedy memorabilia in the house was destroyed although JFK's christening gown is being specially cleaned.

NPS restoration carpenters, on temporary detail from Longfellow NHS in nearby Cambridge, have scrapped the charred doors and replaced three square yards of exterior shingles.

Cleaning and redecorating at the house is progressing steadily. The private companies, working with the NPS workers are rapidly restoring the damaged areas at the house in an attempt to open the house by late March or April. However, there is some hope that when the house is structurally sound and treatment of the walls is complete, visitors could take the taped tour by Mrs Rose Kennedy and refer to photographic enlargements of each room taken prior to the fire.

TOM MERCER
PUBLIC INFORMATION SPECIALIST
NARO

FORUM

TRYING TIMES

There's no doubt that Tom Paine would feel right at home these days. Depending on the degree to which your Bicentennial plans require special funding, you may have a real urge to indulge the "sunshine patriot" role. I hope these few comments will speak to your concerns.

Our present situation in Bicentennial programs and Servicewide, is uncomfortable but not hopeless. Some regions are still proceeding on reserve funds. Initial installments of the film festival, posters, and slide kits are now on their way; others are on schedule. Training films have been available for months. Closure is impossible on Bicentennial, to the frustration of some viewers.

The budget picture is equally frustrating. While bigger issues have delayed Senate action on our request to restore the full \$5 million Special Bicentennial Activities amount for FY'76, many congressional inquiries attest to the strength of grassroots support. We are reasonably hopeful that the cuts will be reduced, but an appropriation before December is unlikely. In the meantime, we really appreciate your keeping us current on your plans since we often must give specific answers to Departmental and congressional questions.

In years to come we may have a different perspective of this period. But for the time being, we can only "tough it through". Recall, however, Freeman Tilden's question in the film: "Is it good not to struggle?"

Steve Lewis



LET'S PUT SOME EGGS IN THE INTERPRETIVE BASKET

The Washington Office is bargaining with Congress and the Administration for additional Bicentennial money. And several years ago the service centers consolidated the majority of their construction and development funds into less than 10% of the N.P.S. facilities. Yet, the first-line interpreter struggles for enough funds to produce good local interpretive programs

It is hopeless at this point to expect funds to trickle down from Congress, the Administration, WASO, and the Service Center. But perhaps another alternative can be taken at the Regional and Park level to insure occasional good interpretation. The solution is this: shift park-wide priorities for one year to the interpretive program.

Quite often Interpretive Divisions receive lower priorities than the Protection, Maintenance, or Administrative Divisions. What we need is a Regional and Park-level decision to concentrate funding into local interpretive programs.

Could not for once the park skip that new vehicle for maintenance or protection next year? Can not Administration wait an extra year for a new xerox or typewriter? While Interpretive Divisions service-wide have been functioning for years with reduced budgets, maintenance and protection receive top consideration for Regional Reserve funds.(continued on next page)

...Let's Put Some Eggs in
the Interpretive basket

Let's ask the other divisions to step back every once in a while, so interpretation can have its day in the sun too. Perhaps it can get the limelight more than once every 200 years. It certainly wouldn't hurt to try.

MICHAEL WHATLEY
MORRISTOWN N.H.P.

A NEW KIND OF INTERPRETATION IN
NATIONAL RECREATION AREAS?

The recent policy establishing national recreational areas brings us this question: Should we consider an entirely new approach to interpretation in recreational areas?

Traditionally we have implemented the same kinds of interpretive programs in recreation areas that we utilize in other N.P.S. units. We readily adapt nature walks and history talks to the recreation area program. In reality, isn't the recreation area meant to be a human-action oriented form of land use and therefore a separate entity? Whether we choose to recognize it or not, recreation areas present us with the challenge of interpreting recreation. Not nature. Not history. Recreation!

Interpreting recreation need not be a duplication of natural and historic interpretation. Recreational interpretation should challenge the visitor to understand the action and experience of the present. This form of interpretation is personal in that it emphasizes man, not the environment.

In simplest terms recreation refers to any creative experience engaged in during leisure time. Recreation is serious and

purposeful, yet enjoyable. It may be a boat ride on Lake Mead, a tennis match at Gateway, or a hike at Delaware Water Gap. It may involve being a spectator or a participant, being alone or in a crowd, being relaxed or stimulated. Understanding recreation is a prerequisite to interpreting it and therefore a prime concern of every interpreter stationed at a recreational area.

Since the number of recreation areas operated by the National Park System is steadily increasing, the possibility is great that most park service employees will be stationed at one sometime during their career. This fact should be incentive enough for all interpreters to do some reading about recreation.

Recreation areas account for some of the greatest increases in visitation in the park service records. More than 58 million visits were recorded at recreational areas last year, surpassing the number of visits made to natural as well as historic area of the NPS.

Since recreation is becoming big business in the National Park Service it is fitting for us as interpreters to consider new ways to deal with it.

Our messages should be altered to enable us to meet the needs of a new type of visitor. We can reveal many things through an interpretation program besides wildlife names and historic dates:

1. Americans have mastered the art of saving time through technology and the role of the recreation area is to offer the art of using time.
 2. Recreation activity is not just sports and physical action, but a continuum of physical and intellectual experiences.
- (continued on next page)

A New Kind of Interpretation in National Recreation Areas

3. Recreation activity is an important part of life that provides a change of pace that refreshes the mind and body.
4. New kinds of recreational activities should be attempted periodically at different ages to accommodate changes of life style and increasing amounts of leisure time.
5. Education is an important aspect of recreation that sharpens interest, skills, and stretches the mind to new horizons.

An example of communicating concepts is in visitor centers displaying relevant recreational equipment where we can utilize demonstrations and exhibits to teach visitors how to make optimum use of leisure time.

The potential for interpretation in recreation is as great as in natural history and human history, and one which interpreters should take advantage of.

BRUCE E. WEBER
NATURALIST
GATEWAY NRA

PLEASE DON'T TRAMPLE THE PURPLE LOOSESTRIFE

Every August the Concord River Valley has blossomed with the purple loosestrife a flower used as a "Liberty Tea" by American colonists boycotting English teas. This year the loosestrife hillside felt more feet than usual.

For the town of Concord, Massachusetts, April 19th has been their holiday; a town celebration every year with a few "outsiders" looking on. For years the townspeople had been talking about "our celebration in '75". Committees, church groups, and school children were all

geared to a local celebration "bigger and better" than ever. However this year Concord was a focal point in the eyes of the country, because here the "shot heard 'round the world" was fired two hundred years ago. At the last moment, just as the local committees were finalizing plans, a shadow fell over the little village of Concord, and worse, the "wrong" type of people were heading towards Concord for a rally. The People's Bicentennial Commission made known their plans to demonstrate for "Economic Democracy" and against "Wall Street/Big Business" at the North Bridge in the midst of Concord's Patriot Day Celebration!

For the National Park Service, April 19, 1975 was a major bicentennial celebration.

For the staff at Minute Man the day meant high tension and excitement, and a desire for the day to be over.

The People's Bicentennial Commission obtained a permit for a peaceful political demonstration, and felt their rights of dissent and assembly far outweighed any inconvenience to the locality (interestingly enough, these same rights were denied the Massachusetts people by the British officials in 1775).

Conservative Concordians saw April 19, 1975 as a solemn ceremony honoring their brave townspeople of 1775.

Several rally participants saw April 19, 1975 as a "Woodstock" spirited time of celebration.

Some few optimists saw April 19, 1975 as a chance to remember what really happened 200 years ago and to challenge visitors to think about what we can learn from the past.

But the excitement in holidays lies in
(continued on next page)

the anticipation. As April 20 dawned, various emotions prevailed. The staff at Minute Man was relieved that no one was seriously hurt and that no permanent damage was done to the area. The PBC leaders, although they would not publicly admit it, must have been disappointed that no one listened. Many of the rally participants were disappointed that Bob Dylan did not show as rumored and were feeling the effect of the previous night's drinking bout. Some Concordians were both frustrated because their plans were "ruined", and surprised that their town was still there.

This August there was no trace of that long April day. The purple loosestrife came up as usual.

MARGIE HICKS
MINUTE MAN NHP

EDISON THE FILM-MAKER

Currently, the staff at Edison NHS is working on a project to reproduce some early Edison films. Between 1910 and 1914 the Edison Company was very deeply involved in the film business. Although many of the films were not earth-shaking in content at the time the mere fact that some survive is historically interesting. One special series released by the Edison Company was the "American History Series", a series of nine short films dealing with the American Revolution. Although the films are dramas and have been called "not quite history, not quite Hollywood," they have one very important aspect. The films were made and released just after the turn of the century and represent views of the American Revolution at that time.

In December of 1914 a disastrous fire ravaged the Edison manufacturing plants in West Orange, New Jersey. After the fire, the Edison Company did very little work in the film industry.

A quirk of history has saved some films for us. After the original release to film houses, the masters were cut to about 14 minutes and released to the public in a home movie business. When someone had viewed a particular film they could return it to the Edison Company along with a certain "trade-in fee" and be sent another film for their viewing. At the time of the fire there were perhaps hundreds of films in the mail.

In 1974 the park staff proposed to reproduce the American History Series and make them available for viewing as a part of the Bicentennial celebration. As the technical aspects were probed we learned that a special optical printer would have to be constructed to reproduce these films onto a 16mm stock for general viewing.

The films are not viewing at this time because of the fact that the surviving home-projecting Kinetoscopes are not in good condition and an arc light is required as a light source. It would take a brave historian to put an arc light that close to a "one-of-a-kind" film. We expect the optical printer will soon be available and 6 of the American Revolution films will be produced for distribution within the NPS and schools.

Our research has located about 45 films of this era. While some of these films are purely dramatic episodes, they all provide an interesting view of the times. For example, the film entitled, "South African Whaling Industry" should give an excellent view of whaling. Another film, "One Thousand Miles through the Rockies" was taken from a train.

DENNY BEACH
EDISON NHS

Editors note: See Swap Shop

Mailbag

DEAR EDITOR:

While visiting Acadia, I had the good fortune to accompany one of the naturalist hikes. That day I met a young interpreter who experienced his first exposure to questions posed by interested park visitors. In my view he made a most favorable first showing. He became involved in a question and answer session regarding beaver. His answers came as from a knowledgeable field naturalist, or a student of beaver natural history, behavior, physiology, anatomy, etc. In my view, this is the type of individual needed to give continued and renewed life to park resource and environmental education, on a down-to-earth, grass-roots level.

I have not been that favorably impressed by some of the artfully prepared slide programs, in combination with either reading of poetry, a not too well memorized speech, taped music, or other automated and mechanically synchronized presentations. And with these I should like to include some of the movies being shown in visitor centers. I personally favor the eyeball to eyeball confrontation by slough-slogs, snorkeling, bird walks etc., where interpretation is informative and education, but not necessarily entertaining. Preparation for these "experiences" requires a working knowledge of the resources, i.e., the plant-life, wildlife, geology, history of the area, etc., that can be discussed with participants rather than presentation of a carefully

planned and rehearsed speech, which if varied to any extent, may blow the entire program.

L. LEE PURKERSON
ASSOCIATE CHIEF SCIENTIST
WASO

UNIFORMS, UNIFORMS, UNIFORMS

The uniform controversy provides the Service with its in house recreation. I note with interest that the last two issues of IN TOUCH contained letters on this thorny topic. To keep up the tradition here is another offering.

Let me return to yesteryear, when out of the past rides the "Lone Ranger" wearing his breeches, boots and stetson. I recall seeing my Dad dressed in this fashion every day of his working life. He was a real curiosity on the streets of Washington, D.C. as the first naturalist in NCP. He never once flinched as he became the brunt of many newspaper cartoons and jokes. In fact he used them to make many valuable contacts. One young reporter of the old Washington Star became a regular reporter of NCP programs. He is now a managing editor of the STAR.

I somehow feel that seeing the broad-brimmed stetson around town would do much to advertise our programs. It is part of our identity as is the Arrowhead. Sure the "urban" ranger feels self-conscious in the city. Nevertheless every day I see many people in uniform in the city.

Their identity is taken for granted by the public. Do they feel self-conscious being in uniform? I rather like seeing our Director in uniform. (NPS Newsletter August 13, 1975). I would bet we

(continued on next page)

...Uniforms

might even fare better on Capitol Hill if we were uniformed. How about the regional office staff in uniform?

The real question is what effect does the uniform have on the quality of interpretation in parks. If we can do a better job without uniforms we should abandon them. I doubt that this is the case. A person in a "Flat Hat" gets asked more questions, I believe. By placing the women in the "Flat Hat" we were able to test this. Now women have the grey and green, we are becoming more recognizable as a group. The uniformed maintenance force added materially to our effectiveness. Sure you get asked questions if you are in uniform. Isn't that the reason for the outfit?

One final word: I feel that uniforms should be comfortable but sharp. I guess this is a throwback to my military fatigue days. I abhor wearing a tie, especially on hikes and beaches. In other words, what I'm advocating, the Service should have the same basic uniform, but with variations depending on the occasion where it is worn...i.e., jeans for swamp tromps, coat and tie at dinner meetings.

BRUCE MCHENRY
REGIONAL NATURALIST
NARO

... And in considering this uniform debate, the editorial staff interviewed Horace Albright about his thoughts on the subject. He says:

- "The urban uniforms are terrible... The field uniform (grey and green) is based on a 60 year old tradition. They're distinctive."

- "Interpretation hasn't had enough attention... The interpreters should wear the uniform always. The Service should be Public Conscious... the uniforms help people recognize rangers. They should be worn where they can be seen and do good. They're enjoyed by people."

- "The women's uniform should be adapted to the field uniform. This is the way the Army/Navy Women's uniform has been developed."
- "I don't like the women's uniform at all. It would be more utilitarian to wear the field uniform at all times."

- "In talking with other women rangers, I've found that women want to look like rangers...they're proud of being rangers."

- "I wore a uniform in Yellowstone when I was a Superintendent...and when I was in Washington I would wear it when I would go out into the field. As did Mr. Mather."

- "The directorate needs to travel so much, binding them to a uniform might encomber them too much."

DEAR EDITOR:

As a Ranger Naturalist at Everglades and Shenandoah I was happy to receive a newsletter with articles about interpretation written by interpreters. IN TOUCH included ideas that have been tried, then written so others could learn. When I returned to teaching I was pleased to receive two copies of IN TOUCH by mail. I haven't received any copies this year.

I would like to keep in touch with the latest methods of interpretation. Is there any way that a former Seasonal can receive IN TOUCH?

TIM MANKA
PITTSBURGH, PA.

COOPERATING ASSOCIATIONS



THOUGHTS ON ESTABLISHING NEW COOPERATING ASSOCIATIONS

Many parks in the National Park Service have established cooperating associations, e.g., Natural History Association, Historical Association etc. Many of these are in large areas, although some small parks have such associations.

If your park does not have a cooperating association and you as an interpreter feel it would be beneficial, why not consider establishing one?

The two largest associations representing many parks in their groups are Eastern National Park & Monument Association with agencies primarily in the South and East, and the Southwestern Monuments Association with agencies primarily in parks in the Southwestern states.

Small parks which do not feel they can handle the complexities of an independent association may want to consider joining one of the two large agencies if the park is located in their area of operation. Why not discuss this with your Park Superintendent and other fellow interpreters and by all means study the Cooperating Association Activity Standards. The organization must have articles of incorporation and bylaws which comply with specifications of the state or civil authority in which the association is incorporated. Tax exempt status must be maintained and a board of directors must be established in accordance with articles of incorporation and bylaws. If you are interested in establishing an association, your park probably

has a copy of the Activity Standards to study. If you are seeking help or advice on this question, contact the Cooperating Association Coordinator in your Region, who will be happy to assist you. Remember, part of the funds from sales of suitable publications and other interpretive items are used to help the member parks to purchase needed materials to assist their interpretive staff efforts for the benefit of the park.

WALTER BRUCE
COOPERATING ASSOCIATION COORDINATOR
NARO

FOR YOUR INFORMATION

Visitors, shopping for souvenir items in a park, can count on high quality merchandise. The Cooperating Associations have defined in their Management Guidelines and Procedures what qualifies as a good souvenir. Basically, since the Association sales do not conflict with the contractual rights of the concessioner, the cooperating group deals with interpretive items such as publications, maps, visual aids, handicrafts and other objects that are directly related to the interpretive themes of the park.

Non interpretive items, available from the concessioner or private enterprise, are not sold. In addition, original artifacts are not sold. The Cooperating Association activities, generally located in a visitor center, are available to assist the park people with interpretive demonstrations.

RAP UP



SUMMER IN THE CITY

Excited children standing knee deep in water, clay and sand pulled the seine net to the shore.

"Look at the fish!"

"We've got fish!"

"Those are silver-sides, " said their guide, slipping in a name at the moment of discovery.

This was an often repeated scene this summer as Gateway National Recreation Area's "Explore the Beach" program got into full swing. Highway-side beaches with the kid appealing names of Dead Horse Bay and Plumb Beach were used as the sites for the walks.

Tuesday through Friday mornings in July and August city children from as far away as the Bronx arrived in Brooklyn, ran over the dunes and down onto the beaches.

Jamaica Bay Unit employees and student volunteers from nearby John Dewey High School, spent their summer trying to change the attitudes of these children taught to think of these open areas of salt marsh and beach as wasted space and even as a handy place to dump garbage. They were led to discover that it was here at these sites that they could find nature. They reached out to touch a small fish caught in the seine net, they crushed bayberry leaves to smell them and they listened to the sound of over-head gulls and

the wind in the dunes grass with their eyes closed.

The best part of the program was that it all happened in Brooklyn, one of the last places many think of when there is mention of the "great outdoors."

This program was a big step forward in the National Park Service plan to bring the parks to the people by providing opportunities for enjoyment of nature to city dwellers who may never have the chance to see the great western parks.

KATHLEEN SPELLMAN
GATEWAY NATIONAL
RECREATION AREA
JAMAICA BAY UNIT

STOPPER PROGRAMS

A large portion of the visitors to Fire Island National Seashore come to enjoy only the recreational uses of the park such as swimming and sunbathing. It is often frustrating to watch a ferry unload its passengers and the majority of visitors make a bee-line for the beach.

To involve more people in our programs we have been trying to develop what one of our seasonal naturalists calls "stopper" programs. In one such program a naturalist concocts his own sun tan lotion from vinegar, iodine and baby oil. Held in a conspicuous location this always attracts a crowd. Not (continued on next page)

only does it pertain directly to an activity in which the visitors readily, if not fanatically, partake, but it provides an opportunity to convey a safety message about over-exposure to the sun, to interpret the sun as the source of all energy on earth, and to announce other programs of the day.

Another stopper that has proven successful is a clamming demonstration held in the middle of our marina. A commercial clammer working as a VIP pulls his rig into the marina after a day on the Great South Bay and proceeds to talk about clamming gear, boats, culling, size restrictions, the market price, and ends up demonstrating how to open raw clams with a bonus of a free taste for those who are willing.

A number of activities such as ink imprinting leaves or cooking up a batch of wild fruit jam lend themselves to this attention-gathering approach. Making that first contact with visitors is often most difficult and always most important. Once you have their attention you can open up a new world to them.

LORY LAGNA
PARK TECHNICIAN
FIRE ISLAND NS

BACKING INTO BASICS

Morristown National Historical Park has been caught up in the Bicentennial as much as any N.P.S. area, and out of necessity has been expanding its interpretive operation to meet the need of increased visitation. Oddly enough the very same Bicentennial that causes so much panic also fostered a number of excellent interpretive approaches that might otherwise have been overlooked.

Years of modest visitation and routine interpretation at Morristown tended to

develop interpretive programs with highly elaborate "philosophical" presentations, and dominant park themes became more and more embellished. Topics for interpretive presentations such as "Morristown's effect on the success of the war" "Washington's leadership of the army" etc. developed steadily. These programs still play an important role in the interpretive operation.

Recently, however, other programs have evolved which give much more emphasis to basic issues than to philosophical conclusions. For example the park now offers a "Colonial Naturalist" who takes visitors down trails and through woods in the traditional format of modern nature/hikes. The only difference is that this naturalist is dressed in colonial garb, and draws relationships to human events 200 years ago.

On the same idea, the park also offers a military musician program. The musician, outfitted with a drum, fife, spontoon and in reverse colors, draws visitors together instinctively with the sound of his drum. Toward the end of his presentation he has generated so much interest that visitors find it an effort to leave.

Several other programs such as the personal equipment of the soldiers, horsemanship, tailoring, and spinning all have gone to basic simplified themes. And while more elaborate topics are still presented and developed, the simple themes aid greatly in the visitors' understanding of these more complex themes.

But after all is said and done, it is also a return to several obvious basic presentation techniques, such as nature hikes which take place in the element being discussed, or music presentations which do not require prior advanced knowledge to

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be understood, that have been one of the most pleasing, though unexpected, results of the Bicentennial.

MICHAEL E. WHATLEY
MORRISTOWN NATIONAL HISTORICAL PARK

PERFORMING ARTS IN THE NORTH ATLANTIC REGION

Theater is alive and well in the North Atlantic Region. During October, performances of a lively play called "One, Two, Three, Four - Dump the Tea and Start the War!" took place at Fire Island, Roosevelt-Vanderbilt, and at several of the Gateway and New York Group sites. Next spring the same production will travel to other areas throughout the Region. Planned also for spring is a Region-Wide tour of another play called "The Raree Show". Both productions are sponsored by the Region as Bicentennial activities.

"One, Two, Three, Four - Dump the Tea and Start the War!" is a rousing adventure centered on

the events of the American Revolution written and produced by Theatre in a Trunk, Inc. Deliberately geared to grade school children, the play is an imaginative yet thoughtful romp that successfully draws younger audiences into the play as willing participants.

"The Raree Show" is a documentary drama that explores the hard choices forced upon both sides during the Revolution. Nearly every word of this play's dialogue is verbatim from historical sources. The play was written and produced by the Four Winds Theatre, Inc. First performed in England in 1970 it had its American premiere at Federal Hall in 1972. Aimed toward adults, "The Raree Show" is a series of dramatic vignettes that lightens its serious message with comedy and music.

Both companies are familiar to the Park Service. Theatre in a Trunk has also performed "Theodore Thunder and the Greedy Grabber" at Theodore Roosevelt Birthplace, "There is a Lion Inside of Me" at Statue of Liberty, "Cockroach and Flower Soup", done especially for the Park Service Centennial and performed at Fire Island and Roosevelt-Vanderbilt, and "Jack in the Beanstalk" at Morristown and at Fire Island. "The Raree Show" has been seen at Morristown, and other Four Winds Theatre productions include "So Long My Tottie", a sea tale presented at Fire Island and Salem Maritime, and "Fun House - A Victorian Carnival" performed at Statue of Liberty.

The performing arts are fast becoming a Park Service tradition. They have proven their value as another means

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...Performing Arts

of interpretation. Drama adds a dimension that permits the dry facts to be elevated to new levels of understanding. And, last but not least, our audiences respond with enthusiasm.

EDWARD KALLOP
REGIONAL CURATOR
NARO

FEATHERS OF A BIRD STICK TOGETHER

Few people seem to realize how we borrow from the natural world to enrich our lives. A singular object from Nature has excellent environmental education potential by relating it to man's culture. A bird feather is a good example. Finding a bird feather while on an interpretive walk, or taking one with you and waiting for the "interpretive moment" or resting at a "puff stop" can all provide the right opportunity. Since earliest times birds have affected man's culture.

Interpretive use of a feather could begin with a description of its design, structure and function as a part of a living organism - the bird itself. Mention can be made of its color and the function of color in birds as to protection, sexual recognition, and courtship.

The feather could then be related to the influence of birds to man's graphic arts - from prehistoric cave drawings to the paintings of Audubon and contemporary bird artists, to birds depicted on money and postage stamps, to sculpture and symbols of governments.

The feather could lead into a discussion of the function of bird songs and calls (perhaps with the aid of a cassette player). A discussion of birds and music could develop. From classical music (i.e., "Swan Lake", Dvorak's "The Wild Dove", Stravinsky's "The Nightingale") to "pop" music (i.e., "el Condor Pasa", "Listen to the Mockingbird", "Yellow Bird", "Snow Bird", John Denver's "The Eagle and the Hawk").

Reference to birds in our literature are numerous, including mythology and the Bible. In drama we find Aristophanes' "The Birds", Chekov's "The Sea Gull", and Ibsen's "The Wild Duck". Recent and modern prose offers the writings of Audubon, Thoreau, Henry Beston, and Joseph Wood Krutch among many. And of course there is always "Jonathan Livingston Seagull". Poetry offers many examples, from the symbolism of "The Rime of the Ancient Mariner" to "Hark, Hark the Lark", "To A Skylark", and of course "The Raven" among others. A record is now available on birds in literature.

Modern slang gives us all kinds of examples of how birds become part of our culture: "chicken out", "stool pigeon" (the origin of this phrase is fascinating - and very tragic), "night owl", "loony", "to eat crow", "have a lark," etc. Birds in legends, birds in history, and the human use of birds and their feathers offer many educational possibilities.

The above are only a few examples taken from a handout developed for environmental education and interpretive use at Cape Cod National Seashore.

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...Feathers

Its premise can be used anywhere and with other natural objects found in Nature. The handout ends with an environmental story called "Gulls Terns and Man..." I would be happy to send a copy to anyone interested.

RICHARD L. CUNNINGHAM
CHIEF OF INTERPRETATION
CAPE COD NATIONAL SEASHORE

WORKING TOGETHER IN BOSTON

Boston National Historical Park is becoming more of a reality as time goes on. For the first time this summer uniformed NPS interpreters presented a modest but successful program at Faneuil Hall, one of the seven units included in the new park. Our first season also got a big boost in June from the premiere at Faneuil Hall of the NPS Bicentennial Traveling Show, "We've Come Back For a Little Look Around," which was very well received here in Boston.

In addition to starting up an Interpretive Program at Faneuil Hall, the Boston NHP staff also had the important task of making contacts and developing good relationships with non-NPS managers and interpreters at the other six units of the park. These include: Old South Meeting House, Old State House, Paul Revere's House, Old North Church, the Charlestown Navy Yard and U.S.S. CONSTITUTION, and Bunker Hill Monument. Two very positive results of these efforts have been bi-weekly luncheon meetings for staff members of the various sites, and a periodic publication entitled "The Broadside" containing articles by people in all seven units.

The "Boston Bunch for Lunch" gatherings have become friendly, informal times for sharing ideas, problems, and common goals, and for simply getting to know each other better. "The Broadside" has proved to be a useful interpretive tool, featuring historical articles, interesting or little-known facts, current events and special happenings relating to Boston NHP and its environs. It has also helped to further public recognition of the National Park Service in Boston and its role in the preservation and interpretation of the sites involved. And, perhaps even more important at this stage, "The Broadside," like the lunch meetings, has helped to create a team spirit among the individuals, in and out of NPS, in the several diverse and independent units of Boston NHP.

DAVID R. DAY
PARK TECHNICIAN
BOSTON NHP



Some may find this sign, or something similar, effective in interpretation programs. This guards the gate at King's Chapel Burying Grounds, Boston.

INTERPRETING THE SKY

I used to think that it was extremely difficult to interpret the sky -- IT'S NOT! Thanks to Tom Carey of the Vanderbilt Planetarium and Interpreting the Sky by Von Del Chamberlain, I found it exciting, and a rewarding way of involving the visitor in an interpretive activity.

The sky is a place to ponder and to reflect on the past, present and future. Here we can gain a "mystical sense of wonder". You and the visitor can make your own discoveries and reflect on where you are in relation to the universe and where we are possibly going.

I began on a small scale with a few people who stayed after my regular evening program. Outside we would lie on our backs, heads touching -- forming a wheel. Using a flashlight as a pointer we would begin with the most familiar and work from there, telling ancient myths and legends along the way. I ended with a few thought-provoking unanswered questions.

You can write to me and I'll gladly provide you with both star maps and a reference bibliography.

I hope that each of you "learn" to know the stars so you too may feel you "...have come to know the stars too fondly to be fearful of the night."

DAVE GRIESE
PARK TECHNICIAN
FIRE ISLAND NATIONAL SEASHORE

ARE WE REALLY "IN TOUCH"?

As a Seasonal Naturalist, I recently became aware that supervisory personnel can easily get out of touch with the "real world". On the Blue Ridge Parkway, certain supervisors have found a way to get back in the swing of things.

What's happening is that the supervisor schedules himself into the weekly program. It is best if he schedules himself once in each program area. In this way he can build up his rapport with the seasonal naturalist.

Nothing makes for better group involvement and dedication than "the boss" pitching in thus the Supervisor can show how things should be done.

A case in point is Dan Hand, Seasonal Supervisor, Bluffs Interpretive District. He has scheduled himself into each interpretive activity. In the course of two weeks he does at least one of everything. He also keeps a couple of days free each week to help work up new programs, or help individuals.

Dan says that the program lets him meet the public and also strengthens interpersonal relationships. Dan has found that such an approach helps knit the whole group of seasonals together.

With your supervisor in a role that you may count on for "in service" help, he becomes a part of the program, rather than just in charge of it.

DAVID R. LEATHERWOOD
SEASONAL INTERPRETER
BLUE RIDGE PARKWAY

COLONIAL NATURE PROGRAM

The Jockey Hollow section of Morristown National Historical Park is an 1100 acre tract of sheltered hardwood forest which encompasses wet hollows, well drained slopes, and dry hilltop sites in a largely suburban area of New Jersey. The forest itself is in third growth after extensive use by the Continental Army and subsequent use as a woodlot by local farmers, but its present condition approximates the state it might have been in when the Army arrived in December, 1779 for their winter encampment there.

Colonial man had few alternate sources of supply, so he relied heavily upon the forest resources available to him. Most of the soldiers in our Continental Army already had a good working knowledge of the forest and the natural systems functioning within the forest. This man/land relationship is the subject of the new colonial nature program here in Morristown.

The nature hikes were developed because of public interest in man's role in the forest, the park's desire to increase the utilization of its extensive land resource, and my desire to apply my background in forestry and land use to the historical program at Jockey Hollow. Drawing on the library resources at Morristown, knowledge I already had, the presentations of other park interpreters, and a couple of weeks cruising the woods and trails of the park, the talk took shape and was presented on a daily basis from June-September.

Our generally urban visitors become acquainted with some of the foods, medicines, hunting skills, logging and forestry techniques used by colonial man on a thirty to forty-five minute hike on a trail following

the stream through the forest. These visitors are introduced to types of timber trees, forest recharged streams, deer trails, game tracking, food sources as varied as: hickory nuts, birch bark, hibernating amphibians, ferns, small game and various fruits by a farmer-hunter in period dress. Eighteenth century clothing, tools, and tanning as well as recent occurrences such as the American Chestnut blight, the Dutch Elm disease, and the Gypsy Moth problem are incorporated in the forest walk. The talk is flexible enough to accommodate visitor groups of three to forty, and can easily be altered to fit groups of almost any age or background. Public response has been testament to its overall appeal.

Hopefully the program will continue. The main limiting factor is accommodating the large visitation with only a single developed trail and one guide. The park visitor now experiences a new aspect of history, and with increased public interest in "environmental awareness," the program could easily become a new focus in the park.

JOHN DWYER
VIP AND PART-TIME INTERPRETER
MORRISTOWN NHP

TAKE YOUR DRUM & BEAT IT, KID

This past summer saw the development of a number of new interpretive programs at Morristown National Historical Park, one of which was the 18th century military musician. This program combined various areas of interest including the 'world' of the Company of Fifers and Drummers for music, the Brigade of the American Revolution and Harper's Ferry for authenticity, plus the background of a history teacher.

...Take Your Drum

These different areas came together over a period of years while I was a member of a Fife and Drum Corps in the North Jersey area. These Corps, members of a loosely formed federation called the Company of Fifers and Drummers, are criticized by the B.A.R. and other purist groups because they lack the accuracy in uniform and "by the book" military bearing. The emphasis in these organizations naturally was concentrated in the music. Another point argued by the purists was that these Fifers and Drummers used a variety of music from the earliest known tunes to the present day music, with an unlimited number of arrangements for all their pieces.

These purist units, on the other hand, were so painstakingly accurate with uniform detail they ignored musical ability. They took anyone who could hold two sticks (usually someone's infant son because everyone knows drummer boys were small) often unable to read or play music. This may seem rather strong but for many groups, this was no exaggeration.

In an effort to present a more accurate picture of the musician of the 18th century I developed, with my drum corps, a presentation of music and exercises. We used the basic drum rudiments and researched drum and fife calls, as well as the traditional airs reported to have been played at different events. This program was extremely well received though still looking 'hoakie' in makeshift uniforms.

The offer was made (and of course I couldn't refuse) to put the various 'worlds' together in a formal presentation to the general public as an inter-

preter for the Park Service at Morristown. With the help of the research facilities at the Park and Harpers Ferry, a correct uniform was made depicting a musician of the 1st Penn Line.

The program presents the use of the fife and drum as a means of communication on the battlefield and in encampments. A man could be whipped for firing a musket without reason, but fifes and drums were the constant sound a soldier would hear. The adult with the bright red coat shatters a few misconceptions, showing the variety of uniforms as well as the fact that many musicians were in their 20's and 30's and well trained, practicing 3 hours a day. It was indeed a vital position.

This program not only presents a positive picture of the National Park by adding another dimension, but also presents a new thought to the general public in an entertaining way. The gratification is shown by their enlightened faces when they exclaim "I didn't know that!"

GEORGE PRICE
INTERPRETER
MORRISTOWN NHP

RELEASING VISUAL CREATIVITY IN PARK PROGRAMS

Too often naturalists rely on standardized approaches to visual presentations. Slides, movies and specimens still remain for the most part standard fare. Yet, many staff members harbor untapped skills and creative talents that may have lain dormant since their youth. As a former consultant of art for the Chicago public schools and a seasonal naturalist for 10 years, I have encouraged staff

members, with great success, to employ their own drawings to add interest and give variety to evening programs. Several naturalists in Acadia National Park have utilized sketches and photographs of their sketches for children's programs and evening programs.

Chalks, acrylic paints, and felt pens can all be used to produce remarkable effects. Wrapping papers, butcher papers, shelf papers and newsprint, in assorted colors, set a mood or create a dramatic background.

This season in Acadia an entire 50-minute program was devoted to identifying the seashore animals and the scenic wonders of the Maine seacoast. The program follows a long tradition of landscape painting begun by Thomas Cole, one of the greats of the Hudson River School, who in 1844 was one of the first to come to the area of Acadia National Park to reveal the magnificence of the Maine Coast.

A heavy two-layered laminated brown wrapping paper was first cut to fit the four-foot by eight-foot size of the plywood easel, then each object was carefully pre-drawn, using a soft lead pencil. The drawing was divided into three spheres: below the sea, on the surface of the sea, and the air above.

The codfish, the lobster and the lobster trap were the first to make their appearance in the undersea portion of the program. These forms were followed by the lobster boat, and the birds that are commonly seen swimming on the surface of the sea. Double crested cormorants, eider ducks and black guillemots were featured in this segment of the presentation. The program then concluded with airborne

views of birds like the herring gull, the black-backed gull, and the osprey.

To develop a visual program one should search for a format which emphasizes one or two concepts and then search for forms which will be a vehicle for presenting these concepts. It will be necessary to do some research through photographs and drawings on these forms for accuracy.

If you've always wanted to draw and paint, begin now. Start a series of sketches in a notebook. Practice each day drawing from life or from photographs and observe carefully the styles of other artists. Your attempts will always be met with respectful admiration on the part of your audience as they watch in rapt anticipation for the next form to make its appearance.

JOHN MULDER
SEASONAL NATURALIST
ACADIA NATIONAL PARK

A SPEECHLESS INTERPRETER

What about an evening program that is something other than talking with slides? Illustrated talk programs are great and I am not suggesting that we discontinue them. However, there are other types of programs that can be done. Three years ago at Acadia I decided to try something different for an evening program. I felt I could express love for Acadia in a way other than talking. I have seen this done many times on films and in classrooms but have not see it done in a National Park amphitheater.

I spent an entire year taking pic-
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tures of Acadia that expressed the life of the park: its moods, its beauty, its hidden features and even its deaths.

The slides were set to music with not talking at all. I timed the slides to fit popular, contemporary, and classical music so that both could tell the same story. When the lyrics had something to say, or when there was a crescendo or a low point, I used a slide that helped to reinforce the words or the mood.

The slides were synchronized to the sound on reel-to-reel tape. A Kodak carousel sound synchronizer was used to record the slide change signal on one channel of a two-track stereo recorder and the music was recorded on the other channel.

The result, I feel, is most successful. The comments of people at the campground amphitheaters and at the Visitor Center have been favorable. There are always technical improvements necessary, but I am convinced that this approach has given visitors of all ages a new and different perspective of Acadia National Park, a mood that they can take with them as they leave.

This technique may be useful in historical as well as nature programs in the coming season. Why not consider it?

MEL EVERLY
INTERPRETER
ACADIA NATIONAL PARK

A QUESTION OF CONFIDENCE

If the big emergency happens today will I know how to handle it? Will I be able to hand it over to the appropriate Protection Ranger including all the information, descriptions and evidences he'll need? But hopefully it won't happen today. It almost never does. When it does happen, how many of us say "I'll call a Ranger!"? This is surprising to the victim, since we look just like a Ranger.

Many of us were once Protection Rangers and some have had 400 hours of Law Enforcement. But what about the rest? How many Interpreters possess a degree of expertise in Law Enforcement appropriate to their hat and badge? How many are confident?

How many Protection Rangers hope the Interpreter doesn't get involved in the emergency? Are these attitudes founded on accurate evaluation of Interpreter performance in Law Enforcement? Are Protection Rangers confident that they clearly see the role and function of the Interpreter in Law Enforcement? How many Rangers have the confidence to plan, develop, and teach a Law Enforcement for Interpreters Course?

What other different avenues are there to build Law Enforcement skills and confidence within the Interpreter? Shall we continue to wait until "someone has an accident before we learn first aid"? Do we want to build confidence to order? A Law Enforcement for Interpretation should be developed as part of each park's training program.

E. PATRICK SMITH
PARK NATURALIST
CAPE COD NATIONAL SEASHORE

IMAGES & INCIDENTS OF A BICENTENNIAL CELEBRATION

April 19th, 1975 at Minute Man Historical Park

Cynthia Kryston (Interpretation)"... a large question mark over North Bridge, wondering if those present at the ceremonies really were thinking of what April 19th stands for."

Dave Moffitt (Superintendent) "...a picture of many NPS people...all working together long hours with cheerful words of encouragement and many, many smiles. Total cooperation. A very good natured crowd."

A Minute Man staff person "The most powerful image I have of the 19th is the picture of the people in the PBC running across the muddy field and threatening President Ford."

Jim Eckes (Resource Management) "A large drunken party."

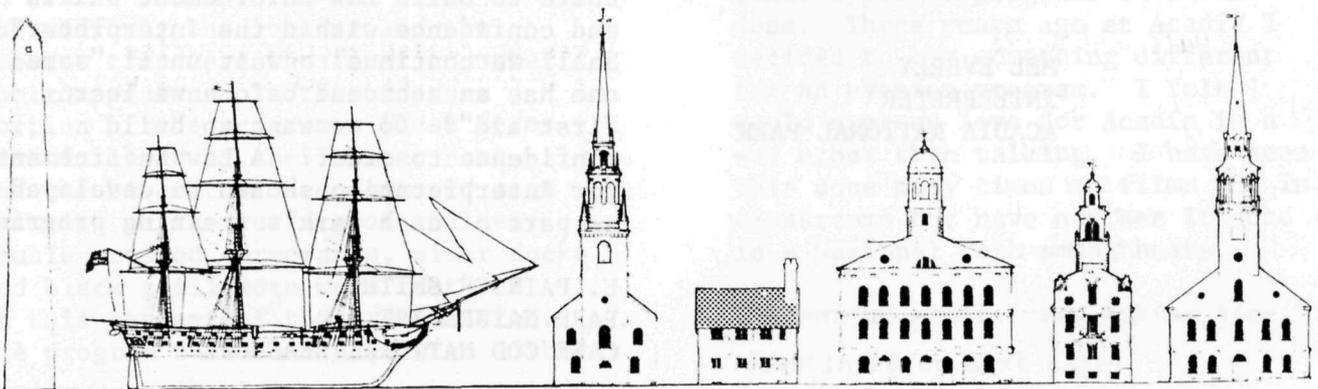
Eric Heath (volunteer) "I never knew the feeling of electricity in the air until the 19th...an atmosphere of tension and nervous excitement." Yet some feelings were "killed by the odor of marijuana on the Buttrick Hillside".

Betsy Schissel (volunteer) "The morning was grey and damp and I was surprised to see how many tents had sprung up over night. Much of the hillside had been turned into a field of mud strewn with litter. I kept thinking how much of a contrast this scene offered to the morning of April 19, 1975!"

Sue Buckborough (volunteer and seasonal) "Beer cans heaped in the Manse field. Two sleeping young men beside the British soldier grave with a vodka bottle between them. 6AM People quietly jamming together behind stone walls, the hullabaloo when the President arrived. I was in the midst of the boos. The anticlimax of bands, minute men, in the parade. On April 18th it was fun to see 'Dr. Prescott' practising charging over the North Bridge with thunder of hoofs--then came the 19th. The bridge was too packed with people so he had to wait ten minutes to get a little path clear to walk across. His great moment squashed."

Rich Pendergraft (Interpretation) "Masses of people covering on the North Bridge area on Friday, April 18 and throughout the night, perpetual noise in the drone of the crowd, the firing of ceremonial cannon, the inaudible echo of the President's speech and the jeering of the demonstrators."

Boston National Historical Park



Used as a masthead to THE BROADSIDES, the pictures depict the seven areas of the Historical Park. (See page 29.)

A PIECE OF TIMES WEAVING

"We are the sum of all our moments," Thomas Wolfe wrote. At Sand Beach in Acadia National Park, one gets a glimpse of this, as a storm that uncovers a wrecked schooner on the beach and also in the minds of those who knew it.

A summer storm tossed the schooner on the beach in 1911. Sandstorms quickly buried it. More than thirty years later, a winter storm dug up the ship.

While it lay forgotten under the sand, schooners slowly disappeared from the sea. Fish, lumber, lime, and granite began to move over land instead of over the water along the Maine coast.

When the storm uncovered the hulk of the old schooner, it awakened the memory of a few, who remembered other wrecks as well, and recalled not just one life lost at Sand Beach, but other lives lost in other storms. And they remembered little things: A pilot who applied for a license, who knew all the rocks in a bay because he had hit them all; a skipper's wife who expressed disapproval effectively when her husband went on a spree... by saying nothing at all.

Thus a natural change paralleled a human one, and opened a window on a way of life that was gone.

WINSTON MOODY
ACADIA NATIONAL PARK

Nuts and Bolts

MINI-MICROPHONE A BIG HELP

While it has been several years since I have been actively involved in field interpretation, I still have not forgotten some of the problems that beset the field interpreter or his supervisor. When I visited several parks this summer and took in a number of evening programs in campfire circles,

amphitheaters and auditoriums, I immediately recognized many of my old problems. Huge audiences in large areas with rotten acoustics, coupled with competition from wind, water, and people, often rendered the interpreter inaudible ...just like the good old days.

This need not be so. This summer my family delighted in an interpretive program at Busch Gardens in Tampa. A young guide gave an excellent bird talk in an open amphitheater. His delivery and content were beautiful, but we were equally impressed with the audio system which carried his obviously amplified voice to every corner of the theater. As he talked about the birds, he walked from one to another and was able to use both hands unencumbered by wires and microphones. The fidelity was superb.

Later, he showed me how. A tiny microphone was clipped invisibly inside his shirt. This was attached to an equally unobtrusive radio transmitter clipped to his belt. The transmitter was battery operated, hence no wires! In the rear of the stage was the receiver and the speaker. His hands were free and he was not restrained by microphone wires. This would also eliminate the "fear-of-the-mike syndrome" which plagues so many inexperienced and new interpreters.

I was impressed enough to write the Director of Busch Gardens who was kind enough to send me the specs. The company, ENCOR, 3030 Red Hill Avenue, Costa Mesa, CA 92626, Tel.: 714/556-2740, will gladly send you details. The fidelity of the sound, the operational simplicity, and the freedom of movement that the system affords is such that it should

be standard equipment wherever amphitheater, campfire and other talks are given.

SAUL W. SCHIFFMAN
STAFF CURATOR
BRANCH OF EXHIBIT PLANNING
AND DESIGN
HARPERS FERRY CENTER

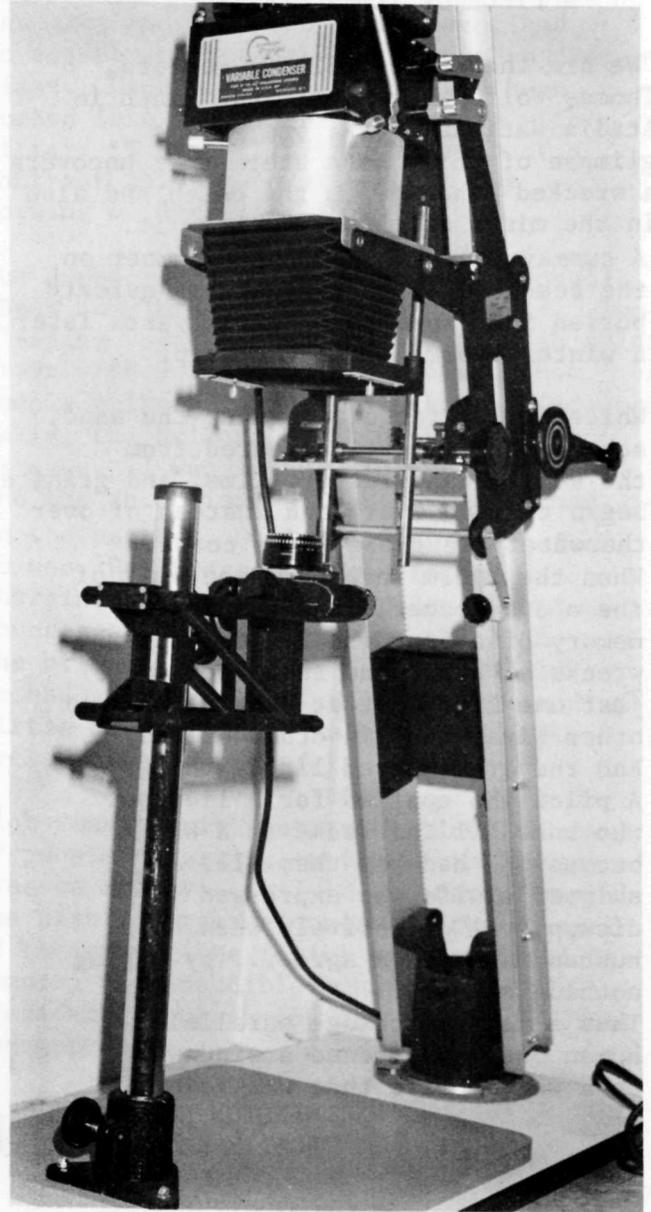
BLACK AND WHITE SLIDES?

What do you do with those black and white photos in your files? Do you let them gather dust? Interpreters at Mesa Verde have a different idea: black and white slides - not color slides of black and white pictures, but the real black and white.

Through a process developed at Mesa Verde National Park, black and white slides of excellent quality can be made through conventional black and white film and standard darkroom techniques. Not only is it cheaper (\$1.22 as compared to \$7.23 - total cost for a roll of 36 slides) but by coupling an enlarger to a camera body, an entire step is eliminated in the slide-making process. The result is a cleaner and sharper black and white slide with better rendition of the gray areas. The quality is better than conventional copying techniques.

Recently, an entire campfire program used just the black and white slides to portray the early park history. Visitor response was enthusiastic and over one hundred photos from 1890-1930 period were put into active circulation.

If this sounds interesting, contact me at Mesa Verde National Park, CO 81330, Ph. 303-529-4575 for a copy of the technical report of the process.



JIM DAVIS
SEASONAL RANGER (HISTORIAN)
MESA VERDE NATIONAL PARK

A METHOD OF MARKING SELF-GUIDING TRAILS

Most park interpreters have experienced the headaches of finding a method to
(continued on next page)

indicate stops along a trail which is self-guiding with a leaflet. Any marker which really looks nice is taken by souvenir hunters. Anything else is subject to a veritable Pandora's Box of troubles: Vandalism, animal abuse, etc.

A simple alternative which I have used with success on paved trails and boardwalks is the painted marker. I use heavy cardboard to make an arrowhead-shaped stencil, then paint the arrowhead at the edge of the trail in an appropriate color. The number of the stop goes on top in a contrasting color of paint. The result is attractive, inexpensive, readily visible, easy to maintain, and will usually hold up through an entire visitor season. Changes in the numbering system, or even complete removal, are relatively easy to effect.

NEAL BULLINGTON
INTERPRETIVE SPECIALIST
FIRE ISLAND NATIONAL SEASHORE

TYING IT ALL TOGETHER

What do the Old South Meeting House, Old State House, Faneuil Hall, Old North Church, the Paul Revere House, Bunker Hill Monument, and U.S.S. CONSTITUTION have in common? In addition to their historical significance, all seven are units in the newly authorized Boston National Historical Park. There, however, the similarity ends. Each site is independently owned and operated by various public and private agencies, ranging from the United States Navy to the Episcopal Church of Massachusetts, with various purposes and longstanding functions.

A certain unity has resulted from the publishing of THE BROADSIDE, a cooperative

newspaper, intended to increase visitor awareness of the new concept in National Park Service Management, and to provide a medium for creative stories, historical notes, and present problems that may be of interest to those who visit Boston and its historic sites. Each unit of the new Park periodically submits stories relevant to its individual site. The combination of these articles has proven to be an interesting, cohesive interpretive tool, providing an "extra touch" for the visitor, and, equally important, tying the seven very diverse units of Boston National Park together.

NORRIS LEE
PARK TECHNICIAN
BOSTON NATIONAL HISTORICAL PARK

COMPASS ROSE

Something we've done at Fire Island National Seashore this year is to paint Compass Roses (some plain - some fancy) on conspicuous central boardwalk areas. These devices are great for those new to the area for orientation and great for wind, storm and weather direction, star talks and a host of other programs.

All it takes is a bit of imagination, a simple compass to lay it out, a piece of string and a thumbtack to draw the circle. Then tape, paint, brush and you're all set!

Visitors can stand in the center and thereby cast their shadow on the rim. By some simple precalculations you can tell the time of day. A more accurate method would be to use a stick for the center so that the shadow is more defined. It's lots of fun, a great eye catcher and educational as well....and it doesn't cost much!!

PAUL STOUTENBURGH
NATURALIST, OLD INLET
FIRE ISLAND NATIONAL SEASHORE

Here's a recipe for homemade suntan lotion. Interpreters at Fire Island mix up batches during their programs.

16 oz. of baby oil
1 tsp. wine vinegar
 $\frac{1}{4}$ tsp. iodine
1 oz. of cocoa butter in a stick
(Pharmacists stock this ingredient)

Melt the cocoa butter down to a liquid. Combine with the other ingredients and mix well. Apply liberally to the skin which is exposed to the sun.

Swapshop

WANTED-EDISON FILMS

Staff members at Edison NHS are beginning to reproduce some of Thomas Edison's films, considered dramas and referred to as "not quite history, not quite Hollywood." Representing the early silent movies, original negatives of the films have not survived but rather copies of the films. Warren "Denny" Beach, interpreter, has called for help in trying to secure these valuable, historical films. He says, "If, in your travels, any of you good folks out there in Park Service land come across a small cannister about the size of a large tuna fish can and it says Edison Home P-X Film on it, latch onto it, because it may be one of a kind film that is needed."

WANTED: Fire Island National Seashore is looking for artifacts from the Life Saving Stations along the east coast. These would include surf cart, breeches buoy, Lyle gun, projectile, faking box, etc.

Please call 516-289-4810 or write to Dave Griese, Fire Island National Seashore, Box 229, Patchogue, NY 11772

Curator's Corner

WHAT ARE PARK COLLECTIONS?

A seemingly safe question is what are park collections? An answer is they are all those items of property listed in the park museum catalogue as well as in various sets of records, and which are subject to the instructions, constraints, and advice published in the National Park Service Museum Handbook. Another answer is they are all those objects immobilized behind a room barrier or inside plexiglas vitrines in the park museum or visitor center, or lying wrapped in acid-free tissue in fireproof metal cabinets.

Collections are composed of specimens - objects to the laymen since specimen is a term peculiar to the natural sciences. All objects in a collection are in some sense original, not copies of originals which as reproductions are classified as such even though they may be exhibited alongside originals with similar degrees of protection. Original objects are subject to continuing conservation needs and their preservations is a Park Service mandate.

But what else are park collections? Collections either as a whole or in their parts are the firsthand evidence of history - in the broadest sense of the word. By looking at our collections with fresh imagination from time to time we are, if lucky, inspired by a new idea. It is this act of discovery, an act largely self propelled, that makes the sometimes tedious task of acquiring knowledge worthwhile. Firsthand, primary materials - our collections - are tools with which to accomplish this act.

Interpreters are inclined to start with the idea and find the materials to support it, a deductive approach that comes naturally to

anyone trained to communicate in a formal way. It makes the job easier. It does not, however, offer the communicatees the same luxury of self discovery open to the interpreter. This is an unfortunate by-product of limited time, too many visitors, cost-benefit ratios, and justifiable fears that in using objects from our collections we are violating our mandate to preserve them.

Park collections should be a continuing source of information not to mention inspiration. Interpretive staffs should not regard their collections only as artifacts whose message is frozen in the catalogue records. By examining collections for what they have to say about the park, however indirect, we are acquiring not only information but leaving ourselves open to new insights. This calls for using our collections. To use them is not automatically to destroy them - it is a simple matter to find out if intended use is potentially destructive. Use them, learn from them, be comfortable with them, and with them give the visitor, too, the chance to be inspired by a new idea.

EDWARD KALLOP
NORTH ATLANTIC
REGIONAL OFFICE

CLEANING FURNITURE FINISHES

The furniture finishes with which we ordinarily work are shellac, varnish, paint or lacquer. So it is with these materials in mind that we make the following suggestions pertaining to cleaning of the finish. CAUTION: These suggestions are for sound finishes only. If the furniture finish is dry and flaking, or has loose pieces of decoration, do not attempt to clean it but seek professional advice through your Regional Curator or the Division of Museum Services, Harpers Ferry Center.

Vacuum cleaning with a clean brush attachment is the most preferred method of removing dust. Carvings, corners, and hard to get places can be dusted with a soft fiber brush. Lint free cloths and feather dusters can be used but they tend to scatter the dust and may snag loose decorations or flaking finishes and pull pieces off.

After vacuum cleaning, remove dirt and wax by wiping the surface with a clean soft cloth dampened with mineral spirits. Recommended mineral spirits in order of preference are: Stoddards solvent, benzine, vmp naphtha, and varsol. Some spots may come off with water and very stubborn wax may require distilled turpentine, but use this as a final measure. An old toothbrush may be used to clean hard to get places. Follow up with a clean, dry cloth and brush out carvings, etc., with a soft fiber brush.

It may be necessary to follow with a second cleaning using mild soap (Ivory or Lux) and water to remove dirt. Detergents are not recommended. They leave a film which is difficult to remove and may permanently damage some finishes. A cloth should be dipped in water, then wrung out well. Use just enough soap to make a light suds. Always follow with a clean damp cloth, then a dry cloth.

If you are working with veneered or inlaid furniture, use water very sparingly. Clean a small area at a time, then wipe dry with a clean cloth before moving on to the next area. If the finish is worn or cracked, do not use water at all. Use only the turpentine or mineral spirits.

The above methods of cleaning will remove the wax finish, so rewax after cleaning.

RALPH SHEETZ
HARPERS FERRY CENTER

The NORTH ATLANTIC REGION HAS EVERYTHING!

EVEN A NATIONAL PARK!



OH, RANGER, WHEN YOU'RE ANGRY IT GIVES ME GOOSE BUMPS! YOU'RE SUCH A BIG BRUTE!

FIRE ISLAND NATIONAL SEASHORE



IT'S A DELIGHTFUL LEARNING EXPERIENCE FOR THE KIDS. FIRST, THEY HAVE TO DO AN E.I.S., THEN, WHILE THEY'RE BUILDING THE FORT, THEY HAVE TO DEAL WITH BUDGET CUTBACKS!

BUILD IT YOURSELF FORT STANWIX KIT

VISIT Fabulous NUDE BEACH at exciting Cape Cod

SEE: "SMUTTY the BEAR ON NUDE BEACH PATROL"

A-HA!

THE CRITICS ARE RAVING:
 "...A PANOPLY OF PUBLIC PRIVATES."
 ODDUBON MAGAZINE
 "...NUDE BEACH' IS WHERE IT'S AT."
 VOYEUR MAGAZINE

"GIVE ME YOUR TIRED, YOUR POOR, YOUR HUDDLED SEASONALS YEARNING TO BE PERMANENT..."

EXCUSE ME, MAM, I'M WITH THE SUB TASK FORCE ON NPS STATUES. I WONDER IF I COULD HAVE A WORD WITH YOU.



THIS IS A BIRD SANCTUARY?

JAMAICA BAY



GOODBYE, MR. HARRY? HELLO, MR. BARBEE

ALASKA

hoofragle HAVO

