INTERPRETIVE MASTER PLAN

Point Iroquois Light Station

U.S.D.A. Forest Service
Brimley Historical Society
June, 1985

INTERPRETIVE MASTER PLAN FOR THE POINT IROQUOIS LIGHT STATION, BRIMLEY, MICHIGAN

by

Erik R. Alexander

Graduate Committee

Dr. Michael P. Gross

Dr. Richard L. Geesey

Dr. Lowell Klessig

Ron P. Zimmerman

A Thesis

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

COLLEGE OF NATURAL RESOURCES

UNIVERSITY OF WISCONSIN

Stevens Point, Wisconsin

June 1985

APPROVED BY THE GRADUATE COMMITTEE OF:

Michael P. Gross June 7, 1985

Michael P. Gross
Professor of Environmental Education

Richard L. Geesey June 10, 1985

Richard L. Geesey
Associate Professor of Forestry Recreation

Lowell L. Klessig June 10, 1985

Lowell L. Klessig
Professor of Environmental Science

Ron P. Zimmerman June 7, 1985

Ron P. Zimmerman
Director of Schmeeckle Reserve

TABLE OF CONTENTS

I. PRELIMINARIES.....1

A. PLANNING 1

B. SITE DESIGN 1

C. NEEDS 1

D. MISSION STATEMENT AND GOALS 2

II. INVENTORY.....7

A. INVENTORY 7

1. Introduction 8

2. The Trade Route 8

3. A Place Called Iroquois 10

4. The Trade Route Today 12

5. Fishing 12

6. Logging 13

7. The Steamer Myron 14

8. Lighthouses 16

9. Life at Point Iroquois 18

10. The Keepers of Point Iroquois . . 19

11. Conclusion 21

III. THE VISITORS.....22

A. THE VISITORS

1. Visitor Receiver Groups 23

IV. THE MEDIA.....26

A. DEGREE OF EMPHASIS RATIOS 27

1. Exhibit Phase 27

2. Outdoor Interpretation Phase . . . 27

3. Restoration Phase 28

B. DELIVERY MATRIX 29

C. EXTERIOR INTERPRETATION 32

1. Visitor Flow 32

2. Interpretive Signage 32

3. The Sign Panels 37

D. INTERIOR INTERPRETATION 46

1. The Lighthouse Building 46

2. Visitor Flow 46

3. The Museum (East Wing) 46

4. Period Restoration (West Wing) . . 60

V. IMPLEMENTATION 62

A. PHASE I 64

B. PHASE II 69

C. PHASE III 70

VI. EVALUATION.....72

VII. BIBLIOGRAPHY 73

VIII. APPENDIX 77

PRELIMINARIES

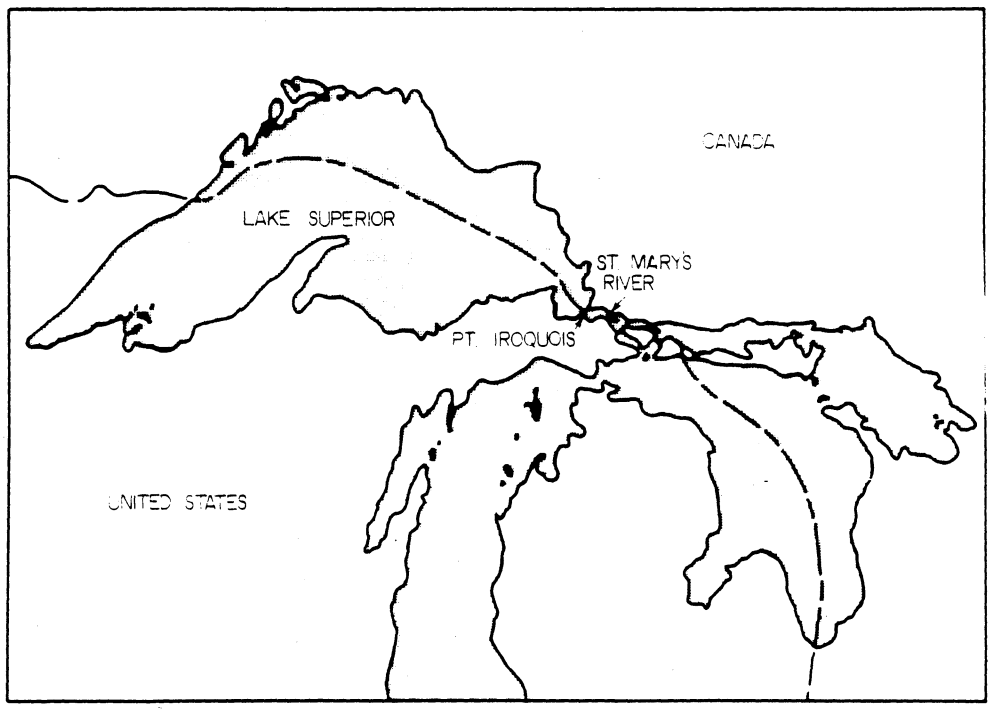


Figure 1. Location of Point Iroquois.

PLANNING

This document is a master plan for developing interpretive facilities at Point Iroquois Light Station. It outlines each stage of development from beginning to end. It is a comprehensive communication plan. In any communication plan five main points must be addressed. They are purpose, message, who will receive the message, how the message will be communicated and when the communication will take place. This may be put into simpler terms as the questions Why, What, Who, How, and When. Certain sections of this plan have been included in answer to these questions. They are:

"Why?"	Needs and Goals
"What?"	Inventory
"Who?"	The Visitors
"How?"	The Media
"When?"	Implementation

This simplification is offered in hopes that the reader may better understand this plan.

SITE DESCRIPTION

Point Iroquois is located 15 miles west of Sault Ste. Marie, at the mouth of Lake Superior and the head of the St. Mary's River. The first lighthouse was built there in 1855. This structure soon proved inadequate, and was replaced by a 60 foot tall brick structure in 1870, which is still standing. In 1905 an addition was constructed, which became the head keeper's quarters. Canada established a lighthouse in the channel in 1962, and the Point Iroquois facility was abandoned. In 1965 the land was transferred to the U.S.D.A. Forest Service. During the 1970's it was painted, re-roofed, and otherwise repaired. Due to the efforts of the Brimley Historical Society, in 1975 it was placed on the National Register of Historic Places. A parking area with a 20 car capacity was install-

ed in 1983 and the plumbing and windows repaired in 1984. It was also in 1984 this study was undertaken.

NEEDS

The Forest Service manages the Point Iroquois Light Station. The National Register of Historic Landmarks has recognized the significance of the site. The National Historic Preservation Act, Section 110 (2,1) states that federal agencies are responsible for the preservation of historic properties which they own or control. It is clear that the Forest Service must take positive action to preserve this site.

The site has high visibility and is a landmark to both local residents and visitors, currently enjoyed by thousands of people each year. The light station serves as the logo of the Sault Ste. Marie newspaper, both evincing and reinforcing local identification with the landmark. The local Brimley-Bay Mills Historical Society, enthusiastic that the light station be opened to the public, has already donated labor and money to this end. The site is already a popular attraction to the public. The need is clear. The Forest Service has assumed the responsibility to develop a plan to preserve the Point Iroquois Light Station and enhance visitor usage. It is because of this need and the Forest Services public responsibility that you now hold this document in your hand.

MISSION STATEMENT AND GOALS

As an historical landmark the Point Iroquois Light Station should tell a unified story. An interpretive program should provide the visitors with a holistic view of the site and its historical significance. The communications of this site should serve a purpose.

It has been said that "If you don't identify your destination, you will very likely never

arrive there." Therefore, goals and objectives must be established as an integral part of plan development. Stated goals and objectives make it possible to implement and evaluate a plan. In cooperation with the Forest Service and the Brimley Historical Society, the following mission statement and goals have been established.

Mission Statement - It is the purpose of the Brimley Historical Society in cooperation with the U.S.D.A. Forest Service to achieve the following:

I. To preserve, repair, restore, renovate, and develop the Nationally Registered Historical Landmark Point Iroquois Light Station.

II. To develop, within visitors and local residents, an awareness and appreciation of the unique, interrelated history of the Point Iroquois area.

III. To enhance the appreciation and spirit of cooperation of the public toward the Point Iroquois project and the U.S.D.A. Forest Service.

Goals -

I. Restoration and Renovation of the Building

A. To develop accessible and sheltered interpretive facilities.

1. To develop an exhibit area in the eastern wing of the building.

2. To provide public access to the tower.

3. To restore the western wing to an appropriate historical period.

4. To design and construct outdoor signage that is compatible with the sites existing features.

B. To make the site appear inviting and aesthetically pleasing.

1. To provide sanitation facilities that do not detract from the aesthetic and historic appearance of the site.

2. To landscape the site in an attractive way consistent with historic landscape uses.

3. To develop signs in a unified design.

4. To design and construct trails.

II. Appreciation of the Historical Significance of the Area

A. To provide interpretation of the area's history.

1. To make available information concerning the importance of the St. Mary's River as a trade route.

a. To tell the story of this trade route's history.

b. To emphasize the importance of this trade route to contemporary people.

2. To make available information concerning the significance of lighthouses and their keepers.

a. To explain the life saving qualities of lighthouses, and why so much effort and manpower was expended in their construction and operation.

b. To interpret the history of the Light House Service and the Coast Guard as it relates to Point Iroquois.

3. To make available information on the economic difficulties of the area.

a. To interpret the history of the fishing industry in the area as it relates to commerce and trade.

b. To interpret the history and significance of the logging industry and the harvest of wild blueberries.

4. To show how the various aspects of the area's history are interrelated.

III. Forest Service Appreciation and Cooperation

A. That the visitor be aware of the Forest Service's role in the project.

1. To provide visual reminders in the form of logos and the use of the U.S.D.A. F.S. name.

2. To provide an explanation in text of the U.S.D.A. F.S. policy on multiple use as relates to the lighthouse.

B. Enhance cooperation within the Brimley-Bay Mills community and instill a sense of community pride in the project.

1. To provide for the presentation of different interests and perspectives.

2. To involve different community concerns in the planning and implementation process.

3. To sustain initial community involvement and to increase it over time.

Needs have been established and the targets selected. Preliminaries having been identified, it is now time to move into the heart of the plan.

INVENTORY

INVENTORY

In order to interpret a site one must seek to identify the resources of that site and identify the story one wishes to tell. At first glance it would seem apparent that the resources at Point Iroquois are primarily cultural and historical rather than natural. In a way this is true, but in seeking a theme to tie things together one need not dig too deep before discovering an underlying framework. This framework set the stage for the cultural and historical events which followed. The framework supporting the history of Point Iroquois is the location of natural resources. Place a bit of soil here, a bit of water there, just so, and add human beings. Now the tumbling cascade of history unfolds.

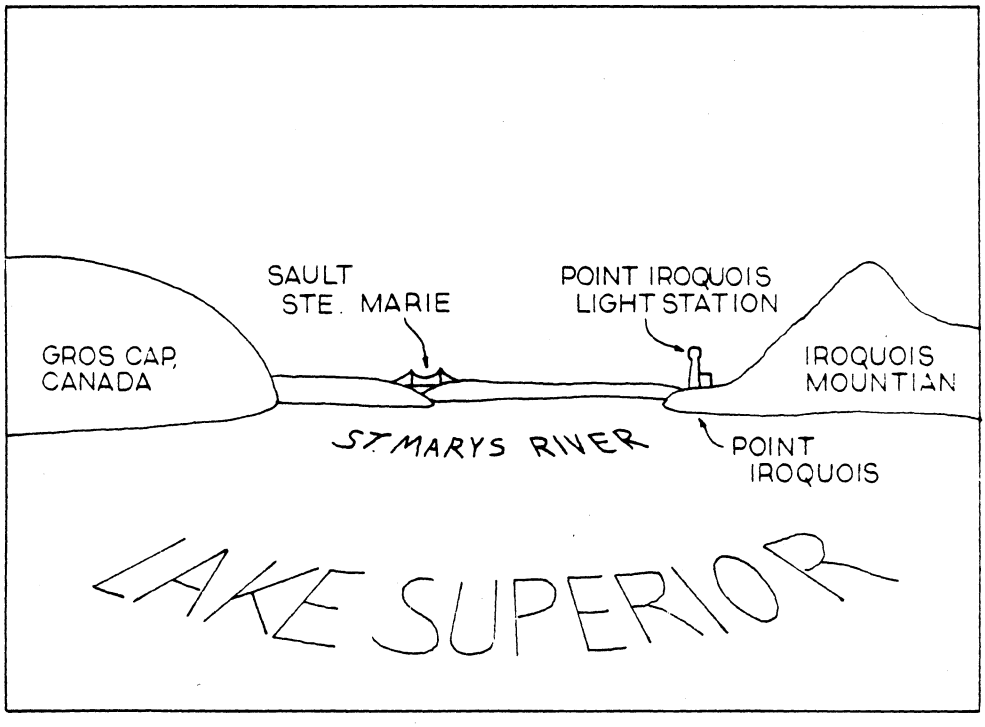


Figure 2. "The Portals."

Introduction

The history of Point Iroquois is diverse and interconnected. Threads of connection run between the history of Native Americans, trade, logging, and the lighthouse. The first strand in this spider's web of history is the glaciation of the northern portion of the continent, ending around 10,000 years ago.

The glaciers created Lake Superior and scraped away the top soil in Upper Michigan. It is the lay of the land and water which set the stage for the prehistoric and historic events at Point Iroquois, and in a way, induced them to occur. The glaciers left a great trade route, the Great Lakes. Lake Superior also proved to be an important fishery. The lay of the land and its resources are the factors that dictated the human history of the Upper Peninsula of Michigan. A short growing season and poor soil dictate that forestry be the major productive form of agriculture here.

Point Iroquois and Gros Cap, its Canadian counterpart, mark the point where Lake Superior ends and the St. Mary's River begins. Together they have historically been called "The Portals." Rising up on Point Iroquois is a stone escarpment, topped by a large sand dune. The escarpment tapers down along the shore in either direction. Because it stands alone and is such an easily distinguishable feature, it has served as a landmark since prehistoric times. It served as a navigational aid, showing the boundary between the treacherous waters of Lake Superior and the relative safety of St. Mary's River. Long before a lighthouse was built there, Point Iroquois and its promonotory were a landmark and a lookout.

The Trade Route

When have you last driven on an interstate highway, or ridden on a train or airplane? Almost everyone has, and everyone needs the food, clothing and tools that travel by air, rail or truck. We believe that we could not live without these things, and yet in the past,

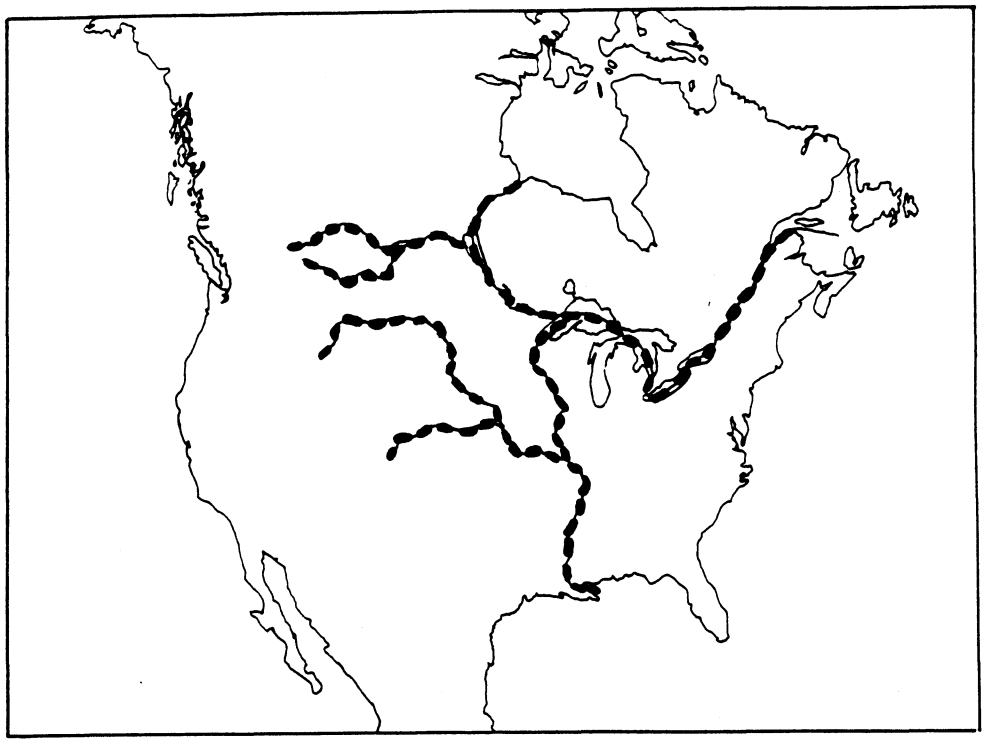


Figure 3. The Trade Route.

people did. But they were not without highways. Great highways of water were essentially the only means of travel and trade in prehistoric and early historic America. Generally considered the greatest of these highways, surpassing even the Mississippi in importance, is the Great Lakes/St. Lawrence trade route. This trade route extends eastward to the Atlantic Ocean and westward to the Rocky Mountains. It also connected the eastern seaboard with the Gulf of Mexico and areas in the Arctic.

This trade route was opened 10,000 years ago as the glaciers receded. Point Iroquois straddles a strategic point in this waterway. Archeologic evidence shows that people have been living and trading here for thousands of years.

Certain shells found only in the Atlantic have turned up in the Great Plains. The Cowrie shell is a good example. Certain types of stone from unique quarries have turned up hundreds and even thousands of miles distant, in the form of arrowheads and pipes. Obsidian and Catlinite were two widely traded stones. By dating the artifacts from excavations, we

can determine the age of the trade system.

The first people known to use this waterway were the Native Americans who call themselves the Anishinaubeg, more popularly known as the Chippewa. For the purposes of this writing the terms Anishinaubeg and Chippewa are synonomous.

The Great Lakes trade route was the road of immigration to the area. Having crossed the Bering Straits long ago, the Anishinaubeg eventually arrived at the Atlantic coast. Tradition holds that at this time they met up with a sacred shell called the Megis (cowrie). It was a vision of a giant Megis on the western horizon that led the Anishinaubeg to once again migrate. This migration was a slow process, full of forethought and deliberation. Six stops were made, some lasting for generations. When the people finally moved on, some families stayed, which accounts for the large geographic spread of the Anishinaubeg people. The fifth stop in the migration was at B'wating, now called Sault Ste. Marie. The sixth was at the place now called the Apostle Islands. Descendants of the people who stayed at B'wating fished and traded here, signed treaties and fish here to this day. Two miles from the lighthouse is the Bay Mills Indian Community, a Chippewa Reservation.

As Europeans came to the new world they too discovered this water highway and immigrated on it very quickly by earlier standards. Early utilization by the French explains why Sault Ste. Marie, so far from the coast, is the third oldest city in the New World. The Sault is 600 miles from the Atlantic as the crow flies and 1,100 miles from the Gulf of St. Lawrence by water!

It was the importance of this trade route that made Point Iroquois strategically important, and directly led to events that occurred there.

A Place Called Iroquois

Several times in the history of this country, we have gone to war. Not because we lust for

blood, but always for some reason, real or perceived. So it is with the Native Americans.

Until the end of the French-Indian wars of the 18th century, the British and French were vying for control of North America. Essential to this control was possession of the Great Lakes/St. Lawrence system and the associated fur trade. The French controlled the Sault Ste. Marie area, primarily because they had befriended the Chippewa and made them their allies. The British to the east were allied with the Iroquois, generally recognized as very capable warriors.

Acting as mercenaries for the British, the Iroquois pushed westward, taking control of the trade route and pushing the Chippewa before them. In 1662 a formidable party of 100 Iroquois approached Lake Superior from the east. They were seen by a Chippewa from the tall hill behind where the lighthouse now stands. The small village nearby was warned and was immediately evacuated. Retreating into the forest, the Chippewa sent a message to their relatives in nearby villages. The easterners discovered the village and rejoiced at having put the Chippewa to flight.

A party was in order. They set about to eat the Chippewa's food, a premature victory feast. At dawn a large party of Chippewa had gathered and they set upon the sleeping Iroquois. The surprise was total. The Chippewa sustained only one injury, and all but two of the invaders were killed. These were sent back east, their ears removed as a warning. Two were sent so that one could tell the story and the other corroborate it.

This was as far west as the Iroquois were ever to venture as a military entity. As recently as the 1800's human bones were still evident on the beach. Point Iroquois was not the only place named for this battle. About two miles west of the lighthouse is a point of land called Nodaway point. "Nodaway" means "snake" in the Chippewa language and referred to the Iroquois. Just off this point is Iroquois Island. The promonotory behind the lighthouse, from which the Iroquois were seen is called Iroquois Mountain. Because of the strategic importance of this site, it bears the name it does today.

The Trade Route Today

The Great Lakes/St. Lawrence system has remained important in later historic times; coal, wheat, and iron ore being principal cargo. During World War II ninety percent of the iron ore used in American steel production passed the Point Iroquois Light Station. The trade route was once again a military concern. Sault Ste. Marie, a city of 14,000 was innundated by 20,000 soldiers stationed there to protect the Sault Locks. Protected even by barrage balloons to discourage aerial attack, the Sault was the most heavily guarded inland site in the states.

Volumes of cargo greater than that of the Suez and Panama canals combined ply this route today. Can you visualize a million tons of iron ore? That's a lot of ore! In 1983 37 million tons of iron ore passed Point Iroquois. Do you own an American made car? Most of the steel in your car passed Point Iroquois in the form of ore. Have you eaten any bread today? There's a good chance that the wheat it was made of travelled this same way. Almost ten million tons of coal, so important for power and industry moves down the St. Mary's River each year.

Fishing

Michigan's upper peninsula has always been a difficult place to make a living. For Indian and white alike the soil and growing season has made agriculture too risky an undertaking. Instead, fish are the "staff of life" here. They have been a major part of the Chippewa diet for centuries.

Living on a trade route one needs something to trade. Fish were caught, smoked, dried, and traded.

Archeological evidence shows that Indian net fishing in the Great Lakes dates back to 2500 B.C. Aboriginal inhabitants of the area can be documented back 10,000 years. Notched stone

net weights found at Naomikong, just 15 miles west of the lighthouse are 1,300 old. There is archelogic and ethnographic evidence that the Indians fished with gill nets and traded those fish prior to European contact. Maple sugar was an important supplementary trade item.

As the first European settlers arrived, they too made their living by fish. Fishing remained essential to survival of both Indian and non-Indian well into the 20th century. Referring to the fish, T. McKenney wrote in 1826 "But for this beneficient provision of a kind providence it would not be possible to live here."

The importance of fishing is recognized by each of the treaties by which the Indians ceded their land. Salt and barrels, used in preserving and trading the fish, were also provided by the treaties.

The Michigan Department of Natural Resources started enforcing a license requirement for Indian fishing in the 1930's. It was in the '30's that 10-15 fishing parties operated near the lighthouse. Fish shacks were constructed to provide shelter while cleaning fish. The remains of fishing boats are still evident there. The place just east of the point was favored because the water stays free of ice longer.

But once again this waterway, it's resources, and commerce combined to create conflict. In the 1970's, some Indian people were convinced that an early treaty assured them some fishing rights. A man named Abe LeBlanc, who lived and fished less than five miles from the lighthouse, decided to contest the Department of Natural Resources' right to regulate Indian fishing. "Big Abe" deliberately set out to be arrested in order to get the case to court. He was successful. The treaty rights were upheld and Indian fishermen are exercising their right today, much to the dismay of some non-Indians.

Logging

Like most forested areas in the eastern U.S., Michigan was completely logged off by European immigrants. As early as 1854 a sawmill was operating at Pendill's Creek, just west of Point

Iroquois. An equal distance to the east is Bay Mills, once a sawmill community. Lumber related activities began at Bay Mills in 1877.

In the last years of the 19th century, the mills were at full production, employing 1,000 men. Bay Mills then had 1,900 residents. The company itself owned 121 buildings. The timber ran out in the early 1900's, and the Hall and Munson sawmill conveniently burned in 1904. By 1909 the Bay Mills population was down to 75. During the Great Depression there was little to support the area's residents besides hunting and fishing.

One result of logging that had later economic benefits was called "Blue Gold." Wild blueberries, large and sweet, grew everywhere. A 16 quart crate netted $1.00, and the blueberry business became quite a big thing.

Due to the Forest Service's present management, the harvest of trees for wood products is and will remain a significant economic factor. Many local residents currently enjoy the benefits of forestry related employment. Cutover areas still yield blueberries and in the summer months roadside signs advertise wild blueberries for sale.

Today and in the future, trade, fishing, forestry and blueberries will remain important to those living near Point Iroquois.

The Steamer Myron

"17 thought perished in wreck of Steamer Myron"

Sault Ste. Marie Evening News
November 24, 1919

"Had I not taken a large chew from the wheelman shortly before the ship sank, it is probable that my jaws would have been paralyzed completely by the cold."

Capt. W. R. Neal
November 28, 1919

On November 23, 1919 one of the famous 'storms of November' raged across Lake Superior. Loaded with lumber, the steamer Myron bravely fought her way around White Fish Point. But like so many others before and since, Captain W. R. Neal found his ship breaking apart in the grip of titanic waves.

Intending to go down with his ship, Captain Neal ordered his crew to abandon ship. In the screaming blackness, sixteen strong and healthy men lowered the lifeboats and left the dying Myron. Only a mile and a half from shore and wearing life jackets, perhaps they might all live to see another sunrise. The Myron herself was gone in four minutes. Both steamers Adriatic and McIntosh risked grounding themselves in order to throw lines to the stiffening crewmen.

The intense chill of Lake Superior is a deadly narcotic. The touch of Morpheus, a deadly sleep. Of sixteen strong and healthy men, none were able to grasp the lines thrown by the other two ships.

Later lightkeeper Elmer Byrnes, stationed at Point Iroquois, found their bodies, one by one, covered with ice. He took them to the undertaker in nearby Brimley, who paid $10 for "floaters." Seven men were buried in a common grave on the hill behind the lighthouse. The grave is still tended by local residents. In this community many have lost someone they loved in the lake. Adopting these anonymous sailors is only natural.

But what of Captain Neal and his fateful chew of tobacco? Not a big user of tobacco, Captain Neal took a large chew, figuring it may be his last treat. Finding himself knee-deep in water, he climbed atop the pilot-house. Above the shrieking darkness he may not have heard or felt the pilot-house break loose as the Myron dove to the bottom. His wet pant legs froze solid. In order to thaw them out, he put them back in the lake, which although cold, was still above freezing. There he clung for 20 hours. Against all odds, Captain Neal had not chewed his last chew. Obesity and a fur coat combined to save him. Some might also credit that chew of tobacco.

Neal was picked up by the Steamer Franz. His mouth could not be opened at first, so he could neither eat nor speak. They finally worked it open, and out popped the plug of tobacco. Captain Neal attributed the plug with saving him from permanent paralysis. "This kept his lips moving and kept them from freezing shut," explained the Sault Ste. Marie Evening News on November 28, 1919. Such was the fate of 16 men in lifeboats and the captain who chose to go down with his ship.

Lighthouses

Lighthouses are a reassuring symbol.

A favorite emblem of banks, investments firms and realtors, the symbol can be found many miles from the nearest navigable waterway. There stands the lighthouse, rock steady, reliable, a lifesaver. The lightkeeper himself seems the friendly, selfless, dedicated altruist. These faithful ministers polished the glass lenses, carried the fuel, trimmed the wick and kept the light. They kept the light, that the mariner might find his way home to his family again.

Keeper Byrnes saw that the unidentified sailors of the Myron had a decent burial. Many such tragedies have been prevented by these stone towers and their dauntless tenders. Imagine yourself a mariner in the days before radar, peering into the dark and wondering. But, ah! There stands the lighthouse. Rock steady, reliable, a lifesaver!

The old Light House Service keepers were a special breed. Often isolated to an unthinkable degree, these men and women carefully performed an all too thankless task. Why did they do it? In terms of job security, the Light House Service was as reliable as its keepers, provided the job was done well. The Light House Service was one of the only employers of the day to offer a pension, a very attractive inducement.

The old Light House Service keepers differed greatly from the Coast Guards that were to follow. The equipment was simpler then, but the keeper had to know how to fix it all.

There was no flying in a specialist. The Light House Service keeper was truly a jack-of-all trades.

In 1939 the Light House Service was absorbed by the Coast Guard. The Light House Service personnel were allowed to resign, or if there was an equivalent rank such as Ship Captain or First Mate, they could join the Coast Guard. Lightkeepers and others for whom there was no equivalent rank were allowed to continue work for the Coast Guard as civilians, at their previous rate of pay. This often caused resentment from some Coast Guardsmen. Mostly young men, they saw the Light House Service personnel as a bunch of old coots who got paid a lot more for doing the same job. Because they were more experienced at lightkeeping, these Light House Service men frequently gave unsolicited but correct advice. This was resented. What's more, the Coast Guardsmen couldn't pull rank on these civilians and boss them around.

As the Coast Guard took over and the Light House Service men retired one by one, lightkeepers became a totally different sort. The equipment became more complex. Sophisticated radio beacons and the like required specialization.

The old Light House Service keepers seldom spent less than ten years in one place. But many Coast Guardsmen, enlisted or inducted, were trained in specific skills, served their duty, and left. They were reassigned often, spending only a year or two at any given station. One Light House Service man said that the Coast Guard takeover was the best thing that could have happened to the quality of American navigational aids. As Coast Guard civilians, the Light House Service men provided continuity and experience. The superior numbers and organization of the Coast Guard allowed the specialization necessary to keep up with improvements in navigational technology.

The Keepers of Point Iroquois

Mention the words "Lighthouse Keeper" and often they conjure up the feelings of loneliness and isolation. They conjure images of the unshaven hermit, sitting at a rude table in the crude, undecorated and undersized room, contemplating a dry piece of bread. The keeper goes for months without seeing another human being, or hearing a spoken word, save his own.

Although such tableaux may certainly have occurred, nothing could be further from the truth at Point Iroquois. In the keeper's own words: "That place was a home, a real Home" and "That was the best assignment in the District." Such are the feelings of those who lived at Point Iroquois.

What made Point Iroquois so special, so different? Why did they feel that the lived there, rather than being stationed there? There are several reasons. Perhaps first and foremost was that keepers could live with their families. With three keepers, their wives, and their children to keep one another company, they lived in what might be called a mini-community.

From early on a road connected the station to the outside world, providing a convenience that other stations and even civilian neighbors did not enjoy. The community of Brimley was only six miles away, and the relatively large city of Sault Ste. Marie only distant 20 miles.

In contrast consider Stannard Rock Light Station. Some 40 miles from land, Stannard Rock's foundation lies underwater. You can't even see land. No soil exists there in which plants may grow. All the rooms are within the tower, stacked one upon the other. No room for your family here. Many a Coast Guardsman has become a good Christian at this station, as the structure shook and trembled in the grip of one of Lake Superior's vicious, but regular storms. Compared to a station like Stannard Rock, Point Iroquois must have seemed like a paradise.

But even the local residents will tell you "they had it made over there." What advantage

could these hardworking people, with their 7-days-a-week responsibilities have over their neighbors? It was the home provided by the lighthouse. Compared with the surrounding homes, the structure is somewhat palatial even today. Because of their Federal affiliation, winter fuel shortages were non-existent. Once you got the place warmed up, the two foot thick walls kept it that way. Sometimes they had to open the windows to stay comfortable in the winter. Telephone and electricity, with the associated conveniences, made their way to the lighthouse years before they did anywhere else.

In earlier times a school was just across the street. It was built at Federal expense, specially for the keeper's children, and the schoolteacher lived in the lighthouse. There was also plenty of in-home tutoring.

It is not hard to see how the Point Iroquois Light Station was a Home, and the best station in the district.

There is a dearth of information about early keepers, but what information is available is striking and revealing.

Head Keeper Elmer Byrnes was stationed at Point Iroquois in the late 1920's-early '30's. He was apparently a very good keeper. For meritorious duty he was presented with a special pennant to fly before the lighthouse. He ran a tight ship and kept a good light.

Occasionally some maritime disaster would result in the appearance of corpses. Because of the nature of his employment, Byrnes was somehow expected to do something about them. It was often up to him to wrestle these "floaters," in various stages of decomposition, into a boat and be off to Brimley for his $10 reward (the Myron must have netted him $160). One day Byrnes arrived in Brimley towing a badly decomposed corpse in a skiff behind the launch. As luck would have it, an impressionable young woman was at the dock, gathering a bucket of water. To quote Elmer's daughter Betty, "She took one look at that bloated carcass, threw the bucket of water over her head and ran screaming into the town. Can you imagine that?" Can you?

Having telephones early on, the Lake Superior keepers used them to their advantage come inspection time. As the inspector left each lighthouse, the keeper would call the next station down the line and warn its keeper to be ready. when one such call came, Elmer's wife put an entire sinkful of dirty dishes in the oven to conceal them. There was no place for dirty dishes in the Light House Service.

Head Keeper John Soldinski replaced Elmer Byrnes. Little is known about him. He did leave us a legacy in the form of the attractive beachstone wall still surrounding the Station.

As the Coast Guard took over, a flurry of head keepers and their assistants came and went like autumn leaves in a whirlwind. Memories fade, and the Coast Guard claims to have no record of such things, so there is no comprehensive list of successive keepers. In spite of this, several ex-keepers are still living in the area and are available for interviews.

Coast Guard Engineman Harvey Monroe (retired), stationed at Point Iroquois from 1955-60, is a pleasant family man. His most revealing contribution to Point Iroquois history is a photo scrapbook. "That place was a Home," says Harvey. His pictures reveal that Point Iroquois was a place to picnic and swim. It was a place to raise your children and your pets. It was a place for reunions, holidays, and parties. Point Iroquois Light Station was a Home.

John Lawrence was one of the last keepers stationed at Point Iroquois. He most certainly was one of the last lightkeepers to wear a specialized uniform. John was the last Surfman in the Coast Guard (Surfmen were the oarmen in the Life Saving Service). The Life Saving Service and Revenue Cutter Service were separate federal agencies until 1915 when they merged to create the U.S. Coast Guard. John was in the last batch of men to be trained specifically as Surfmen. His uniform was similar to those of the old Life Saving Service, or the Light House Service. It was patterned after the Boston policeman's uniform of the era, with the crossed oars insignia of the Life Saving

Service on the cap. Dark and double breasted, it must have seemed quite the anachromism during John's stay at Point Iroquois, 1955-60. John is a friendly easy-going guy, and as head keeper was easy to work for. John's only regret concerning lighthouse duty was the number of steps in the tower. "Why couldn't they have put this thing on the ground?" he wondered, no doubt breathlessly.

The keepers saw to it that every bit of equipment was in working order, everyday. They saw to it that the light was on during every hour of darkness during the shipping season, and that someone was awake and watching that light during each of those hours.

Conclusion

We now see how topography and natural resources can affect history. The relationship between the land and history is an undeniable connecting thread. With a little understanding of how history unfolds, it is possible to make predictions. Had we been able to view North America 10,000 years ago, we would have been able to forecast the future of Point Iroquois. That people would have lived, fished, and traded here was evident even then. Subsequent military and economic endeavors could have been foreseen. The cold grasp of glaciation, so distant in time, touches us today.

THE VISITORS

THE VISITORS

In any communication effort it is essential to identify your audience and attempt to tailor your communication to that audience. Understanding your audience, in this case the visitor, is absolutely necessary. Informal observations and information gathered from the Brimley State Park Superintendant have been used to develop the following visitor profile and to identify receiver groups among the wide range of visitors to the area.

Visitor Receiver Groups

Most visitors to the site are tourists, usually families. They travel from Ontario and Michigan mostly, but there are quite a few from other parts of North America. They often camp at Brimley State Park, Monacle Lake, Taquamenon Falls State Park and other nearby campsites. A large portion visit to see Agawa Canyon, the Soo Locks, Mackinaw Island and/or Taquamenon Falls. They are sightseeing or en route to or from one of these attractions in the area.

Another significant group of users are people visiting local residents who bring them to see the lighthouse and other local sites. These visitors are often relatives or former local residents.

Local residents also often visit the site.

From among the visitors the following Receiver Groups have been identified.

I. Families

A. All adult
- can spend longer time reading
- can assimilate sophisticated information

B. With small children
- have limited reading time
- like audio-visual and large scale pictorial display

C. With school age children
- are active (protect displays)
- communication can relate to school
- some reading can be expected

D. With seniors
- may not want to climb many steps
- like to sit

E. With handicapped
- access may be limited

II. Individuals

A. Adult
- can spend more time reading
- can assimilate sophisticated information

B. Children
- are active (protect displays)
- communication can relate to school
- some reading can be expected

C. Seniors
- may not want to climb steps
- like to sit

D. Handicapped
- limited access

III. Visitors with Special Interests

A. Local residents
- have special interest in local history

B. Campers
- like a local attraction - something to do
- like indoor facilities on a rainy day

C. Maritime enthusiasts
- like detailed information

D. Sightseers
- like good view - pleasant surroundings

E. Photographers
- prefer attractive setting
- dislike overdevelopment

F. Berry Pickers
- require beach access

G. Rock hounds
- require beach access

IV. Organized Groups

A. Youth groups
- prefer both educational and recrea-

tional opportunities

B. Adult groups
   - prefer guided experience

C. School groups
   - experience must be educational

Observations and information gathered indicates that certain receiver groups are far more prevalent at the site. For this reason some groups are targeted more heavily than others. Interpretation targeted for one group can be as effective with another group, however.

Families with children are by far the most common visitor group. Individuals and adults without children form the next most common visitors. The least common visitor group is organized groups. Targeting organized groups must be done carefully because the interior space is very limited. Organized groups can be encouraged in off seasons or times, and should be divided into small groups. School groups are not expected because of the location and transportation costs. School groups are not encouraged because of capacity limitations in the tower and projection room.

THE MEDIA

THE MEDIA

Design of specific media is outlined here to assist those who will actually implement this plan. General guidelines and specific instructions are included. This is the very core of the plan, as it describes exactly what the visitor will encounter.

DEGREE OF EMPHASIS RATIOS

Because the overall theme has so many components, it is helpful to categorize different aspects of the message. In this way the components can be weighted by importance and emphasized accordingly. In order to identify the respective weight and importance of the message components, degree of emphasis ratios have been developed.

Degree of emphasis ratios delineate the amount of time and energy devoted to each subject. Because schedule for implementation shows three distinct phases, the degree of emphasis ratios must be adjusted for each stage of development.

Phase I - Exhibits

In this phase, only the tower, publications and the indoor interpretation are included. The degree of emphasis ratios are as follows:

The keeper's life	70%
Commerce (Navigation 5%) (Fishing 5%) (Shipping 5%) (Logging 5%)	20%
The Steamer Myron	5%
Overview of the Point Iroquois Story	5%

Phase II - Outdoor Interpretation

In this phase, the outdoor signage and exhibits are added. The new degree of emphasis ratios are as follows:

The keeper's life	40%
Commerce, trade and navigation	15%
The Steamer Myron	10%
The fishing industry	10%
Overview of the Point Iroquois Story	10%
Logging and blueberries	10%
The lighthouse service; administration, equipment and supplies	5%

Phase III - Restoration

In this phase the degree of emphasis ratios will be adjusted a final time as the restoration is completed as follows:

The keeper's life	50%
Commerce (Navigation 10%) (Fishing 5%) (Logging 5%) (Shipping 5%)	25%
The lighthouse service; administration, equipment and supplies	15%
The Steamer Myron	5%
Overview of the Point Iroquois Story	5%

DELIVERY MATRIX

In order to understand how the media are selected and how the media relate to the visitor receiver groups, a delivery matrix has been developed.

The delivery matrix is used to break the goals down into individual messages. Included is a projection of what the visitor will experience and which receiver groups are targeted.

In this matrix, each goal is broken into one or more themes. Each theme is then broken into individual messages. For each message the experience objective and receiver group is delineated. One or more mediums is then selected for each message, on the basis of the type of message and the type of experience and receiver group identified.

Theme	Subthemes	Messages	Experience Objectives	Receiver Group	Media
This related directly to the major goals previously stated.	This describes the theme, under the major goal to be interpreted.	This describes the actual message(s) within each theme.	A description of what the interpretive media should accomplish.	A description of the primary categories of visitors the media is planned to impact.	A description of the media selected to achieve the objectives.
I. History Appreciation	A. Trade Route	1) Historical importance of the trade route	To provide an understanding of how transportation, trade and commerce can affect human history, how they affected human history at the site, and thus how topography can influence human history, and the site's importance in the past.	A, B, Families, individuals, and maritime enthusiasts. C. Sightseers. D. Families with children maritime enthusiasts, organized groups, seniors and campers.	A. Outdoor signage with map, illustrations, and brief text. B. Publications including the subjects of fur trade and early North American history and commerce. C. Unobtrusive sign in tower identifying visible landmarks. D. Audio-visual production.
		2) Importance of the trade route today	To increase awareness of how Great Lakes shipping affects us all today.	A. Families with children and seniors. B, C. Families, individuals, maritime enthusiasts and campers.	A. Audio-visual production. B. Outdoor signage with illustration and concise text. C. Brochure detailing commerce, including how to differentiate different types of ships, e.g., like freighters v.s. ocean going vessels.
	B. Hard to make a living here	1) Fishing in the area	To provide a sense of the importance of fishing to the local economy in history and today, and a sense of how fishing interacted with historical development.	A, B. Individuals and all adult families. C. Families with children, maritime enthusiasts, seniors and campers.	A. Signage - outdoor signage with illustrations, text, and artifacts. B. Publications for sale. C. Audio-visual production.
		2) Logging and subsequent blueberry harvest	To show the importance of forestry practice and related blueberry crops to the area's economy, both historically and today.	A, B. Families, individuals, and berry pickers. C. Families with children and seniors and campers.	A. Signage - outdoor signage with illustrations, text, and artifacts. B. Publications for sale. C. Audio-visual production.
	C. Lighthouses and their keepers	1) The importance of navigational aids - the mariner and his family	To show the dangers inherent to the mariner.	A. Families with children B. Families, individuals, and maritime enthusiasts.	A. Exhibit - a full-size mural of Captain Neal atop the floating pilothouse of the Myron with a replica of the newspaper headline about the wreck. B. Publications - a brochure and a book on Point Iroquois with a section on the tragedy.
		2) The history of lighthouses, U.S. Navigational aids & beacon tech.	To show the antiquity of lighthouses and their more primitive forms.	A. Maritime enthusiasts.	A. Publication for sale.

I. History Appreciation continued	C. Lighthouses and their keepers continued	3) Keepers at Point Iroquois, their life, and families	To provide a sense of the human element in navigational aids, and a sense of what it may have been like to work or live on the site.	A. All adult families and individuals. B. All visitors except handicapped. C. Families, individuals, and maritime enthusiasts. D. All visitors except handicapped. E. All adult families, individuals, and maritime enthusiasts.	A. Exhibits - a portrait of John Soldinski over the fireplace with an explanation of his role concerning the stone wall surrounding the lighthouse. B. Staffed services - living interpretation by volunteers, in costume, on the grounds and west wing. C. Unstaffed services - photos, illustrations and text concerning past keepers and their duties and ideosyncrasies. D. Historic period outhouses - photos and text outlining the children's perspective, school, friends, and play, etc. A scrapbook of family snapshots taken at the lighthouse. A reproduction of the watch office and vestibule ca. 1955. Furnishing the room containing these exhibits like a living room ca. 1910. Restoration of the west wing to ca. 1944. E. Publications - brochure and books for sale.
	D. Interaction of the various aspects of history at the site	1) Soil and topography dictate the subsequent history and leave us a legacy today	To provide a sense of the interrelatedness of seemingly disparate occurrences.	A. Families with children, shipping maritime enthusiasts and campers. B. All visitors. C. All adult families and individuals.	A. Audio-visual production. B. Signage - outdoor signage with text and illustrations. C. Publications - brochure and books for sale.
II. Forest Service Appreciation and Cooperation	A. Visitor awareness of Forest Service role	1) Symbols	Through the subtle use of standard, recognizable symbols, the visitor will associate the site and experience with Forest Service logos and uniforms.	A, B. All visitors.	A. Uniforms for the staff. B. Forest Service, interpretive association, and historical society logos on welcome and orientation signs, title slide, and brochures.
		2) Explanatory text	To provide factual understanding that the Forest Service is a multiple use agency and that the Forest Service is responsible for this educational and recreational facility.	A. Families without children. B, C, D, E, F. All visitors.	A. Standard statement in all brochures and pamphlets describing the cooperation involved. B. Brochure detailing the aesthetic, historical and educational attributes of the site. C. Signage stating that the U.S.D.A. Forest Service, interpretive association, and historical society welcomes visitors to Point Iroquois Light Station. D. Inclusion of the site in pertinent Forest Service literature. E. Press releases. F. Before and after photos displayed in visitor information and sales area.

EXTERIOR INTERPRETATION

Interpretive Signage

Visitor Flow - When designing any public facility, visitor flow must be taken into account. Because of the openness of the site, exterior visitor flow cannot be controlled in a sequential manner. Different visitors will move to the areas of their primary concern, e.g. lighthouse, lake or rest rooms. The lighthouse dominates the site and most visitors can be expected to go there first. The lake is very attractive and a certain percentage can be expected to go there first. An orientation sign will intercept as many visitors as possible as they leave their cars, regardless of their destination.

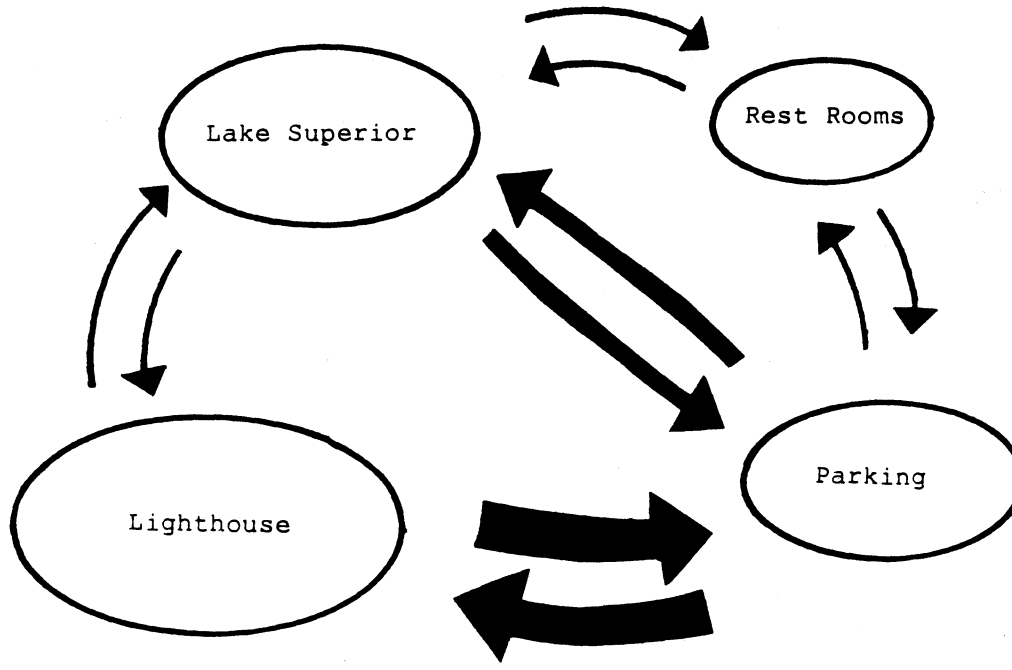


Figure 4. Exterior Visitor Flow.

Visitors should be able to easily orient themselves as soon as they arrive. A low profile horizontal format sign can serve this purpose. The sign will be a map of the site, oriented so that north on the map is also north on the site.

The rest rooms (1944 period outhouses) will be discretely located east of the parking lot, partially screened by vegetation. The vegetation screening the view of the lake from the lighthouse will be selectively thinned. Selective thinning will allow a view of the lake while leaving some of the attractive trees and shrubs. This will leave the area looking natural while avoiding the appearance that the site is intensively managed.

Inevitably, there will be times when visitors will find the interpretive museum closed. In order to assist visitors during these times unattended interpretation will be available outside the lighthouse building.

The first signs to be put in place will be to orient the visitors. One standard U.S.D.A. Forest Service sign will beckon to the motorist from the roadside. It will read "Historic Site: Point Iroquois Light Station - Hiawatha National Forest - U.S.D.A. Forest Service/Brimley Historical Society." Between the lighthouse and the parking lot will be a low profile, horizontal format orientation sign including a map of the grounds and an invitation to explore. Indicated on the map will be the rest rooms, lighthouse museum, road, 'you are here' trails, Lake Superior, and private property.

Boardwalks should be constructed to control visitor flow and to protect the fragile sand dunes on the site. 2 x 4's can be lain flat and strung together with cables. They can be separated by short (3/4") lengths of conduit.

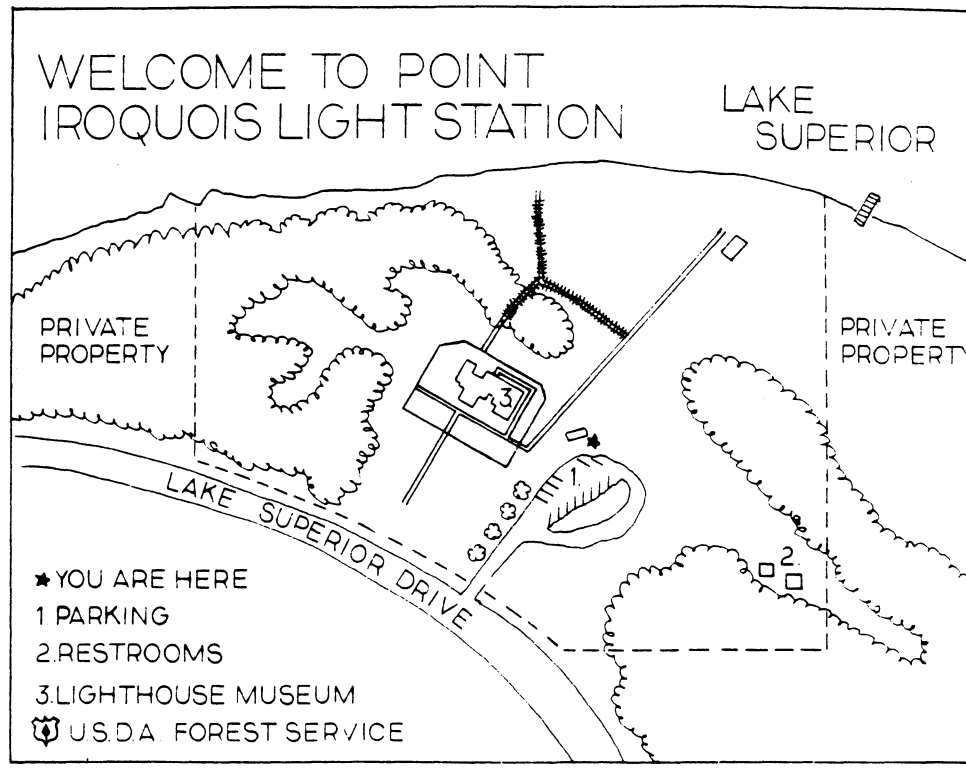


Figure 5. Orientation Map.

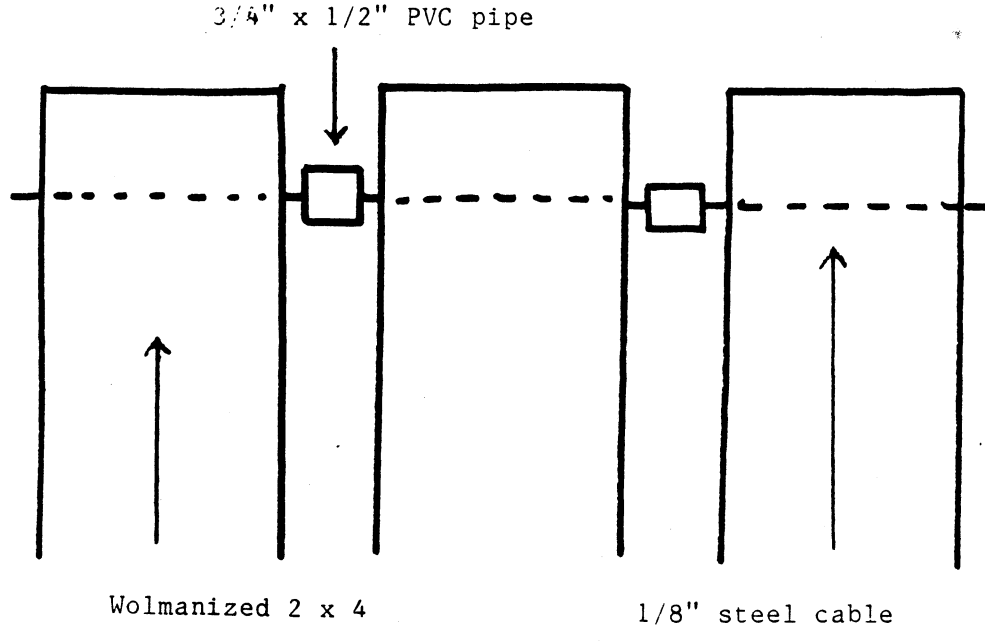


Figure 6. Boardwalk Construction.

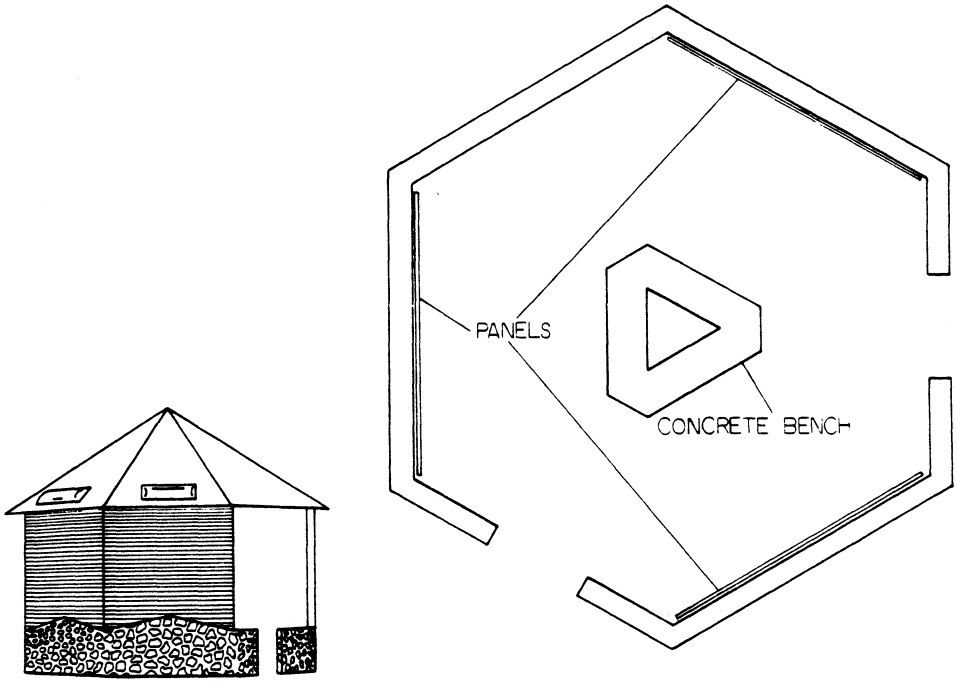


Figure 7. Pavillion Option.

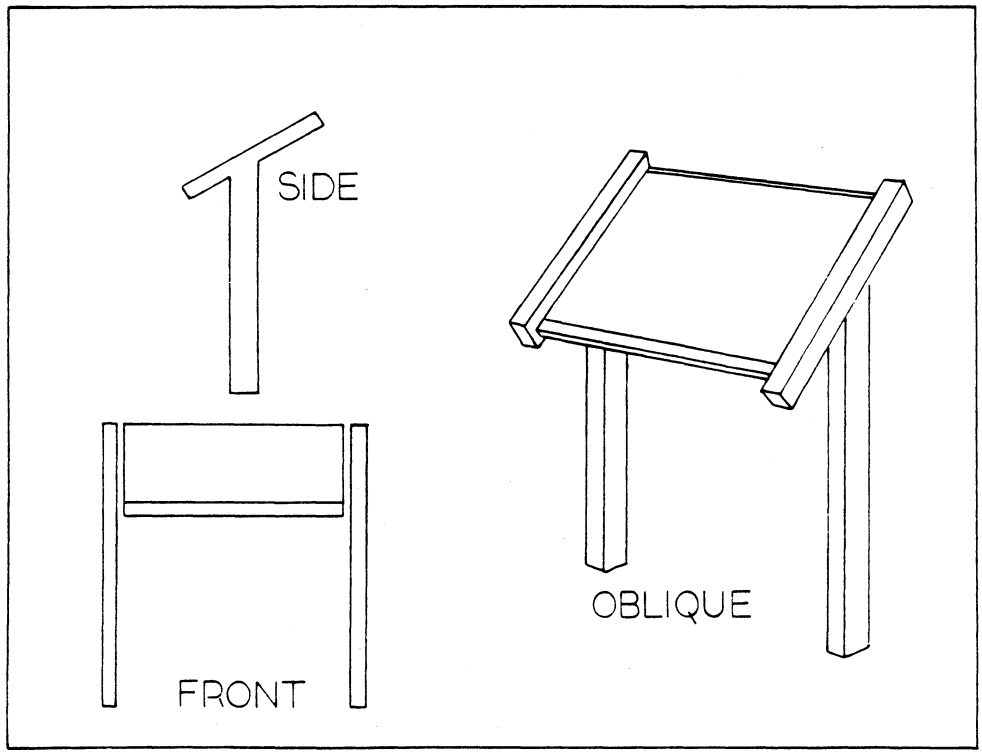


Figure 8. Low Profile - Horizontal Sign Format.

Two options are presented with regard to exterior interpretive signage.

OPTION I - Three sign panels will be inside a hexagonal pavillion. The pavillion roof will be of similar appearance to that of the lighthouse. Around the base of the pavillion will be beach stonework similar to the fence around the lighthouse. The panels will be lit naturally by translucent skylights. The three consecutive solid walls will be oriented north and west for protection of the visitor from the elements. There will be a stonework bench inside the pavillion. The color motif of the sign panels will be ivory. Lettering will be brown, and highly serifed as described later in the interior plan.

OPTION II - Four panels, instead of three will be scattered around the grounds without a pavillion. Panel I will simply be scaled down and used as is. Panel II will similarly be scaled down. Panel III will be divided into two panels, Panels IV and V. The panels will be mounted in the Low Profile Horizontal format.

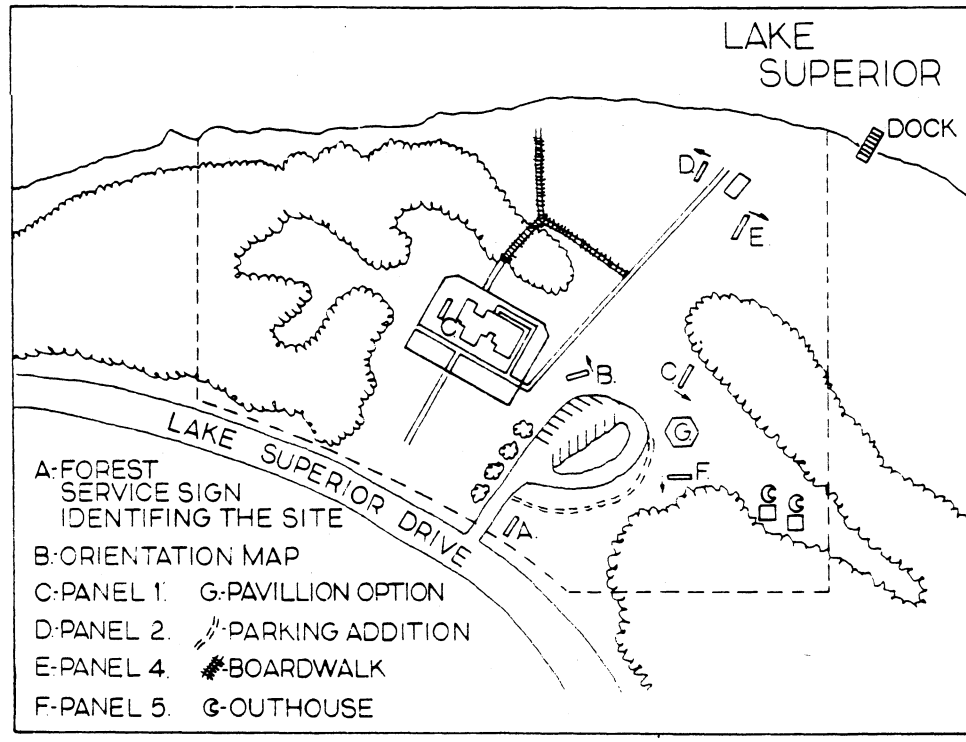


Figure 9. Placement of Signage.

The Sign Panels

The panels are oriented so that the visitor is facing the feature described. When viewing the forestry panel, the visitor is facing the forest. When viewing the fishing panel, the visitor is facing St. Mary's River and some fishing boat remains. Both the orientation panel and the trade route panels are oriented so that directions on the map are consistent with directions on the site.

A bird's eye portrayal of many of the prominent historical occurrences will give an overview of the land and its history. Depictions of the lighthouse, Iroquois Mountain, Gros Cap, shipping, logging, and Indian village and fishing will provide this overview.

The inscription on Panel I is as follows:

> THE LAND CREATES HISTORY AT POINT IROQUOIS
>
> Who makes history? Kings and presidents? Common folk? Or could it be the land, water, soil and climate that determine human history? Explore Point Iroquois and judge for yourself.

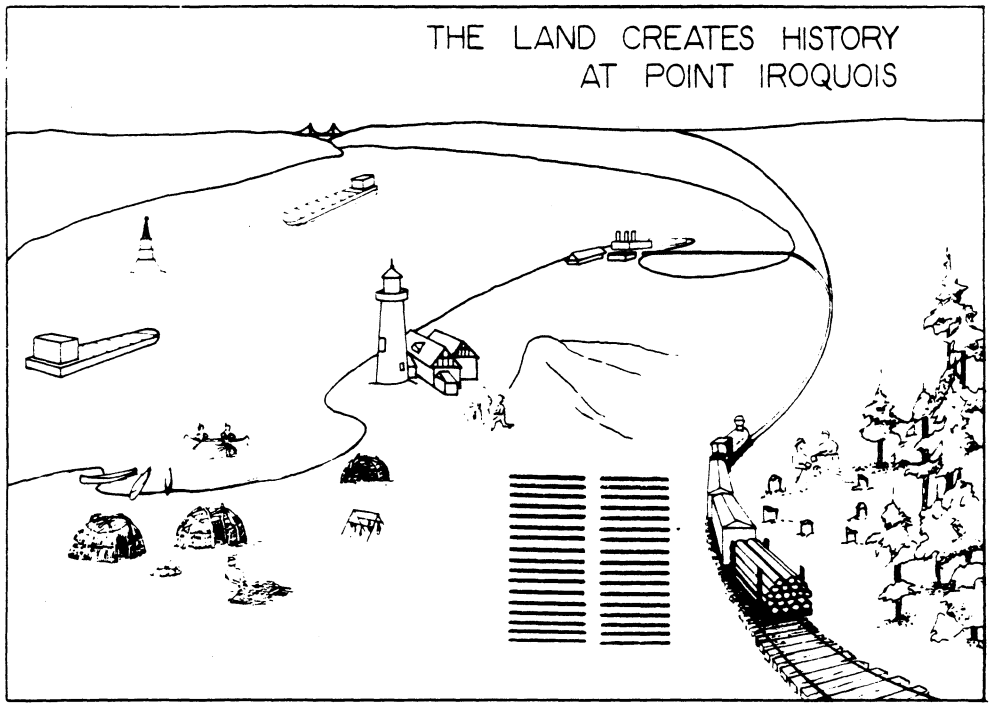


Figure 10. Sign Panel I.

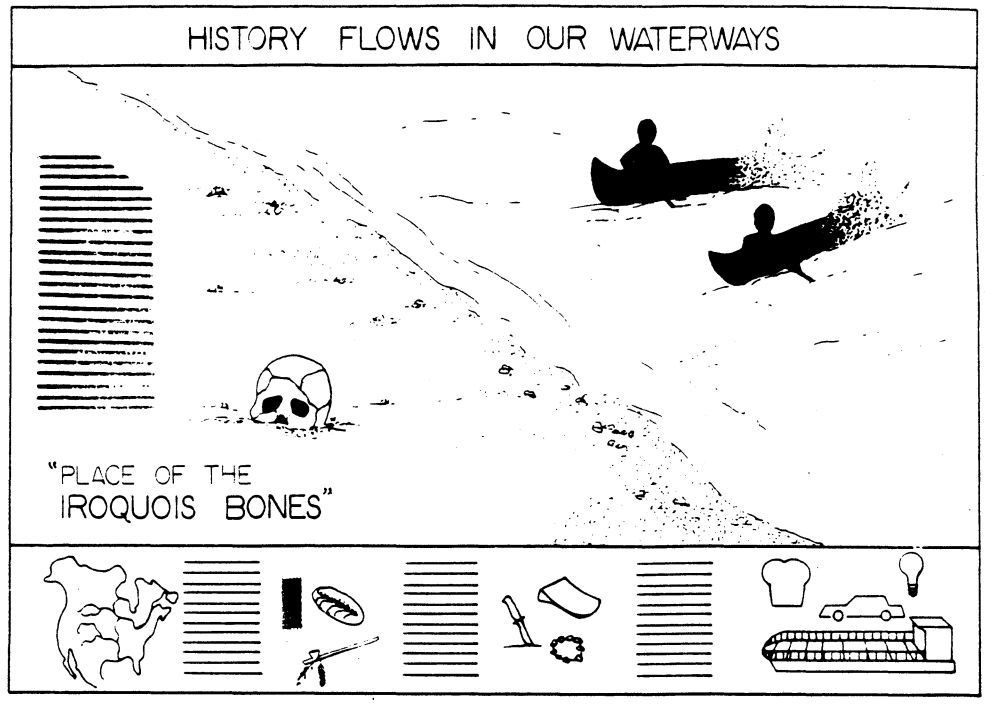


Figure 11. Sign Panel II.

This panel deals with the trade route; its past, present, and future. Included is an explanation of the battle that named the place. The top section of this panel is the title, and it will be slightly angled downward. The bottom section of the panel will be angled slightly upward.

On the bottom panel is a map of the trade route, some wooden replicas of Indian trade goods (pipe, wampum, cowrie shells) replicas of later goods (axe heads, knives, beads, silver jewelry) and replicas of today's trade goods and a freighter, each with accompanying interpretive text.

The upper left inscription on Panel II is as follows:

HISTORY FLOWS IN OUR WATERWAYS

WHERE YOU NOW STAND A BATTLE ONCE RAGED. ON ONE SIDE, 98 OF 100 WARRIORS WERE KILLED. ON THE OTHER, NOT A SINGLE FATALITY. WHAT HAPPENED?

For many years Iroquois tribes in the east moved further and further west,

pushing the Chippewa before them. Finally, in 1662, this came to an end. One hundred Iroquois warriors were seen heading straight for the small Chippewa village here. The Chippewa were able to escape and they returned the next morning with more warriors. The Chippewa set upon the sleeping Iroquois and killed all but two. Ever since, this place has been known as the "place of the Iroquois bones."

But think again.

This battle was actually fought in a war between France and England, not a war between Indian tribes. How could this be? Lake Superior and St. Mary's River are a crucial link in a great route. Before roads were built, this waterway was the only way in or out of this area. In the 1600's, both the English and the French wanted control of the Great Lakes.

Allies of the Chippewa, the French controlled this area. The English in the east sent their allies, the Iroquois, to conquer this area. What happened here was a battle between European powers, and yet not a single white man fought in it.

"PLACE OF THE IROQUOIS BONES"

The lower left inscription on Panel II is as follows:

This is the highway of water so important to history here. Did the Indians really trade that far? The answer is yes. How do we know? Certain types of stone that occur only in distant areas were used for tools all along this waterway. This red stone pipe is a good example.

The presence of this waterway time and time again molds history. Indians used it. Lewis and Clark used part of it to cross the continent. Whether you

were an Army General, a trader, an explorer, or just a traveller, this trade route was what you relied upon for travel and supplies.

The lower center inscription on Panel II is as follows:

For about 200 years after Europeans arrived in this area, there were still no roads or railways. The Great Lakes trade route was still the only way to get from here to New York. Traders arrived and brought the Indians steel knives, iron kettles, colorful beads, guns, and whiskey. In return, they took fish and valuable furs back east. The Sault Ste. Marie area was bristling with trading activity for many, many years.

The lower right inscription on Panel II is as follows:

Have you seen the lake freighters that constantly pass by here? They are important to <u>your life</u>. They carry wheat, iron ore, and coal. Think of all the bread, steel, and electricity these things make. Have you used anything today that has at one time travelled right past this lighthouse? Very likely. More tons of freight pass here each year than the Panama and Suez canals combined. During World War II 90% of the iron ore used in American steel production passed this way. Troops guarding the Soo Locks outnumbered the civilian population! Important in the past, important today, this trade route is destined to play an important role in our future.

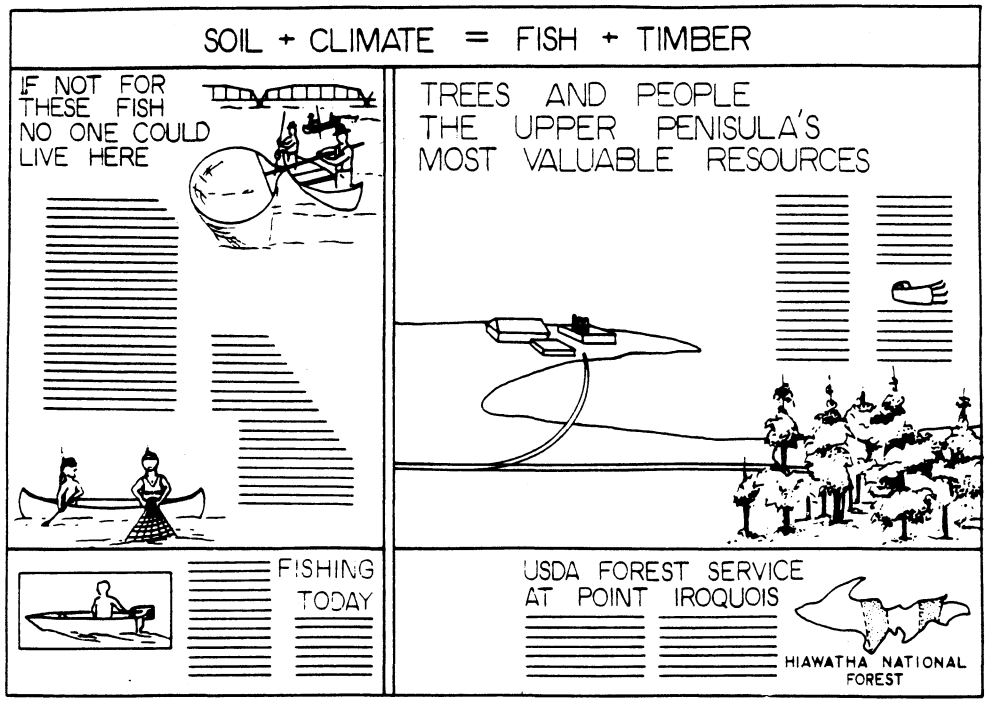


Figure 12. Sign Panel III.

Again the top and bottom sections will be slightly angled to better align with the visitor's line of sight. The left side will have images of Indians fishing at the Sault with dipnets and pulling gill nets, with accompanying text. The lower left panel will have a photo and text entitled "Fishing Today." The right portion of the panel is dominated by a reproduction of a photo of Bay Mills in its heyday.

An interpretive message will stress the connections between commerce, fishing, and logging. The lower right panel explains forestry today and the U.S.D.A. Forest Service.

The upper left inscription on sign Panel III is as follows:

> "IF NOT FOR THESE FISH, NO ONE COULD LIVE HERE" Thomas McKenney, 1828
>
> The Indians here had a very different lifestyle than you might imagine. They didn't hunt buffalos on horseback. They hunted fish in canoes! And just as the buffalo hunters are known for their

exceptional skills on horseback, these fishermen are known for almost unbelievable feats in their tiny craft in the rapids at 'B'wating' (now called Sault Ste. Marie).

One man would steady the canoe in raging whitewater while another stood in the bow scooping up fish in a dipnet. That may sound easy to you, but don't try it! This photograph shows that they still fished this way in the early 1900's. There were many other ways the Indians here caught fish. Fish were hooked, netted, speared, and trapped. Archaelogical evidence shows that they fished with gill-nets. They also made maple sugar.

By fishing and trading, the Chippewa were able to acquire corn, which doesn't grow well here, and other things they wanted.

The lower left inscription on Panel III is as follows:

FISHING TODAY

Some Indians have special fishing rights. How did this happen? Prior to the 1930's, anyone could take any fish any way they wanted to. By the 1930's, licenses were required by the state of Michigan. The licenses were inexpensive and Indians just went along with it. As time passed, fishing regulations became more and more restrictive, and licenses more expensive. In the 1970's some Indians began to think of their treaty rights. They believed that when their tribe gave lands to the U.S., fishing rights were promised to their tribe "forever." In 1971, a Chippewa fisherman named Albert "Big Abe" LeBlanc decided to find out. He lived just a few miles from Point Iroquois. He was arrested and took his case to the Michigan Supreme Court. The judge decided that LeBlanc and other tribal members did have a right to fish guar-

anteed by the treaties. Thus Chippewa Indians still can fish commercially as their ancestors did.

The upper right inscription on Panel III is as follows:

TREES AND PEOPLE - THE UPPER PENINSULA'S MOST VALUABLE RESOURCES

Just a few miles east of here on Lake Superior, there lies a ghost town. Around the turn of the century there was an economic boom here not unlike the gold rush of California fame. Why did men flock to northern Michigan? Timber! And like the great forest fire, they raged across Michigan taking the forests with them. For a while they stopped in Bay Mills, a few miles east of here. They were lumberjacks and mill workers. They were storeowners and saloonkeepers. The sawmills here employed 1,000 men, owned 121 buildings. But then, as when any resource is overused, the boom became a bust. The forest was used up. The vacant mills burned. And now, all that can be seen of the mills is a few crumbling foundations.

For those who remained, life was hard. The Great Depression came, and times got harder. But a valuable resource sprung up in the footsteps of the loggers ...Blue Gold. This is what local residents called the abundant blueberries smothering the cutover areas. Pickers could pick $1.00 worth in a day. During the depression, this was a lot of money. Even today, signs spring up on the roadsides each summer offering wild blueberries for sale. They're sweeter than the store kind!

The lower right inscription on Panel III is as follows:

THE U.S.D.A. FOREST SERVICE AT POINT IROQUOIS

What is the U.S.D.A. Forest Service

doing with a lighthouse? Most people know that the Forest Service grows trees and puts out fires. But producing timber for wood products is only part of their job. They also manage the forests for wildlife, fish, and water quality. Providing recreational opportunities is also their job. They want American people to have a place to hunt, hike, camp, see beautiful forests and have fun. That is why they provide campgrounds and yes, even lighthouse museums.

If panel III is not used, panels IV and V will be. The inscriptions used will be those described for panel III. The inscriptions concerning logging and fishing will be used on panels IV and V, respectively.

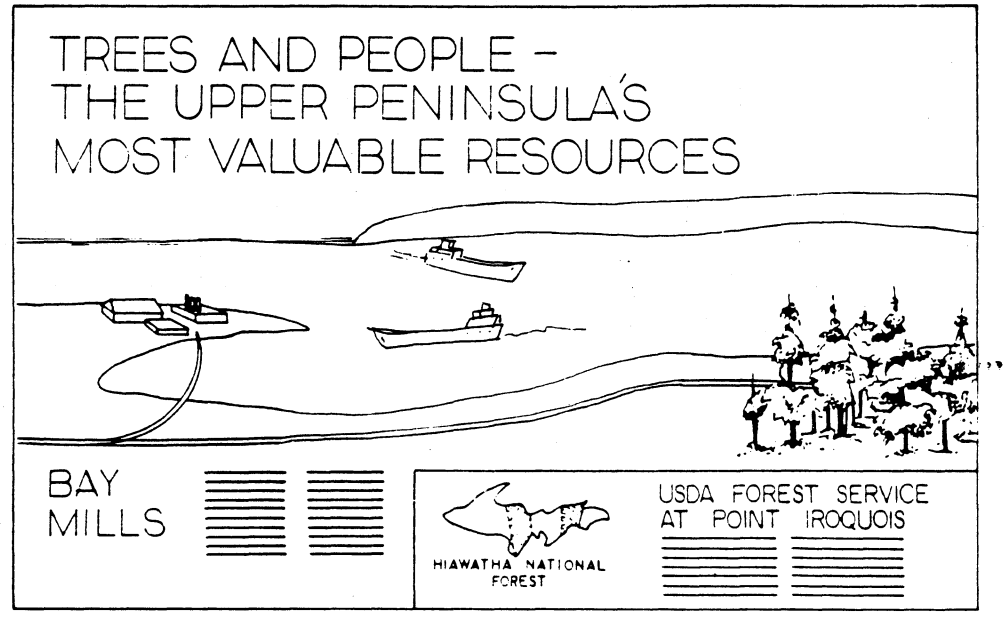


Figure 13. Sign Panel IV.

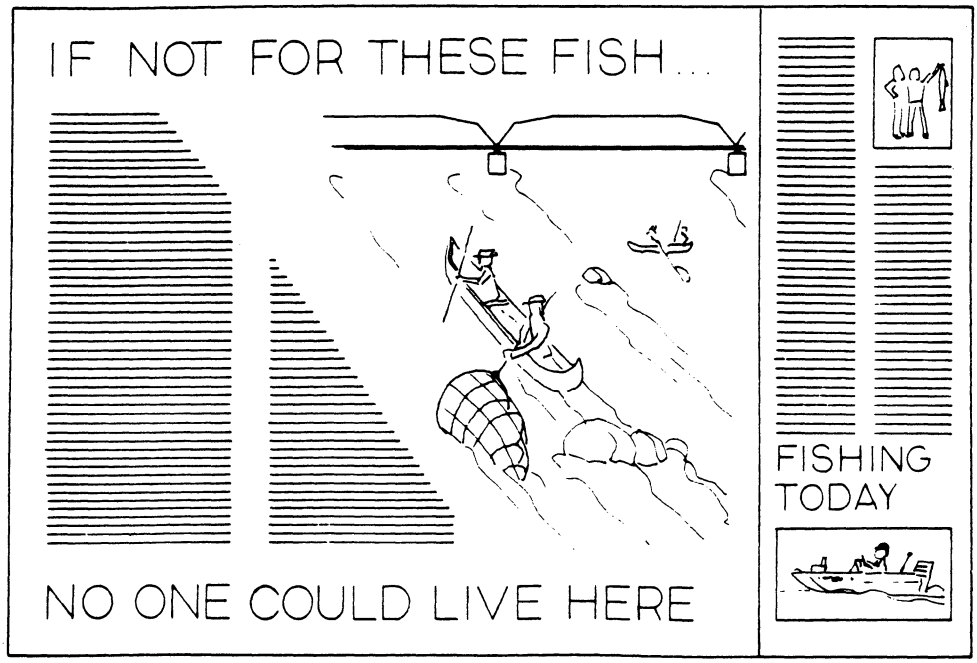


Figure 14. Sign Panel V.

INTERIOR INTERPRETATION

The lighthouse structure is the dominant focal point of the site. Some general guidelines should be observed.

The original structure built in 1870 is to be restored as though it were still in use as keeper's quarters. The 1905 addition will be renovated. The first floor of the 1905 addition will house the Visitor Information Services (VIS) and interpretive museum. The second floor will house a caretaker.

The Museum (East Wing)

General Interior Guidelines - The interpretive museum inside the 1905 addition is the keystone to interpretation at the lighthouse. It will extend the use season and provide an appropriate experience on the frequent days when the weather is inclement. Before specific media to be used in the museum are described in detail, some general guidelines and considerations for this area are set forth.

Each room is color-coded to a motif. Typeface used on signage will have heavy serif. It is suggested that the typeface be similar to that used by the National Park Service. This type looks old fashioned and is appropriate to an historic site.

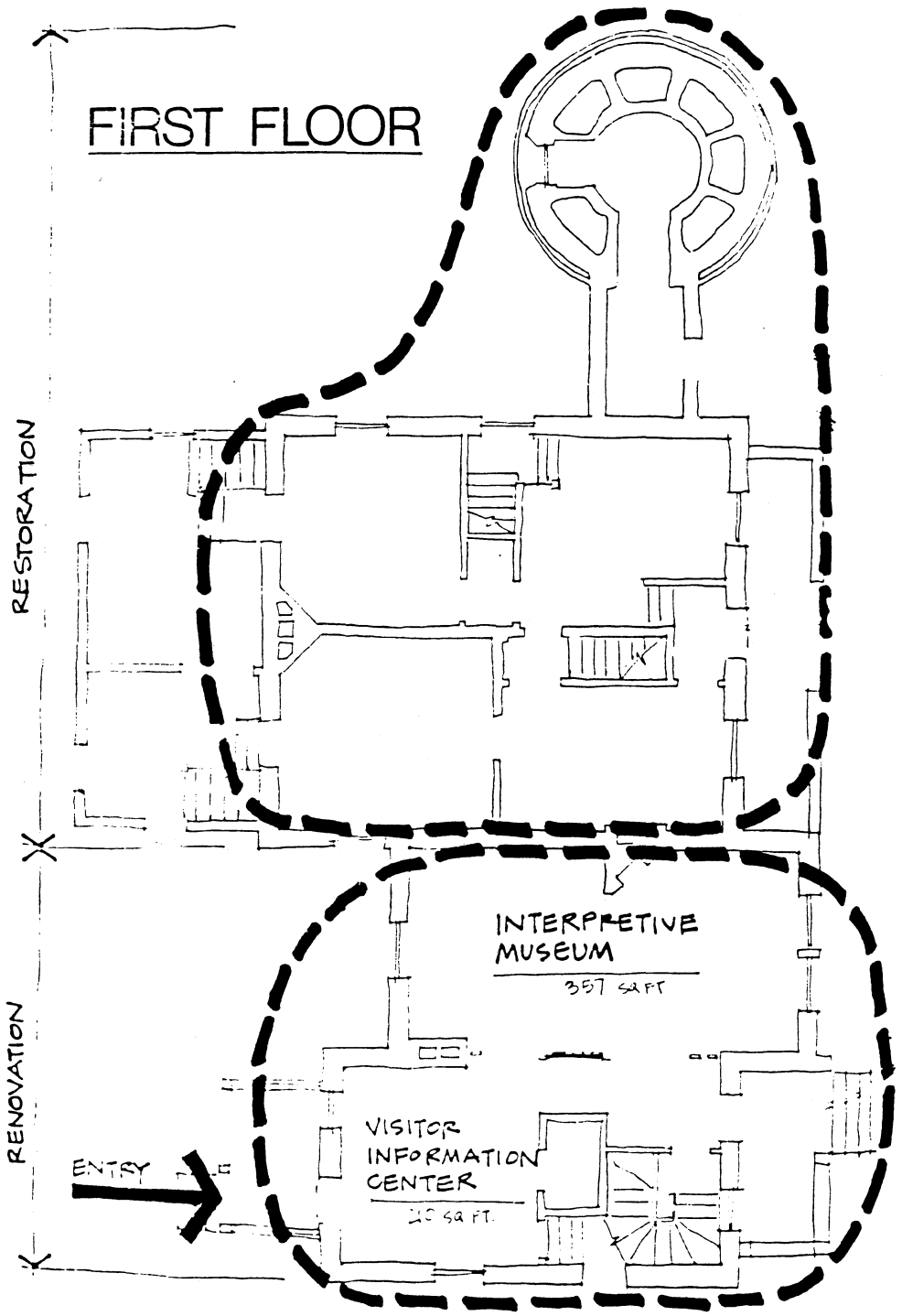


Figure 15. The Lighthouse Building - First Floor.

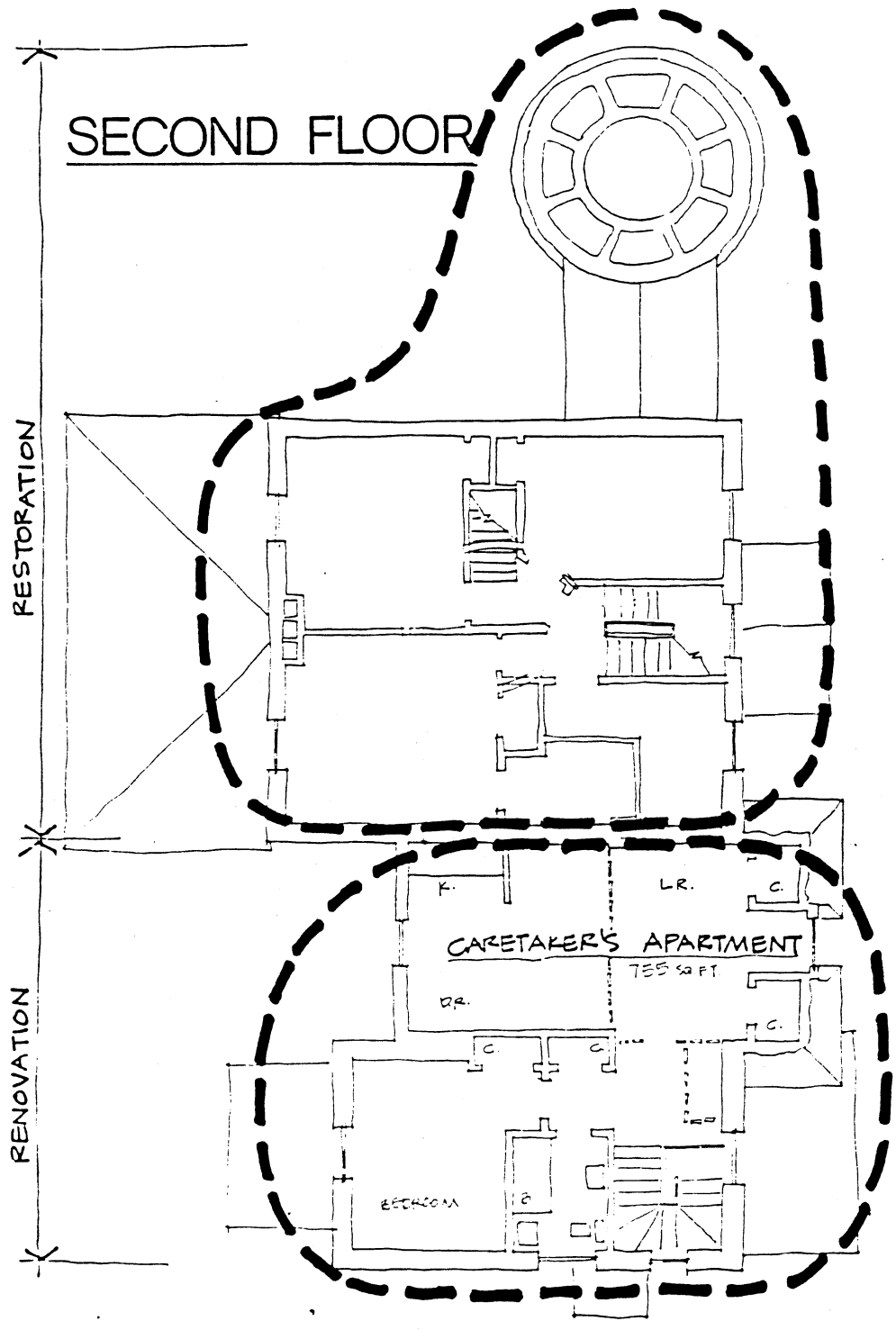


Figure 16. The Lighthouse Building - Second Floor.

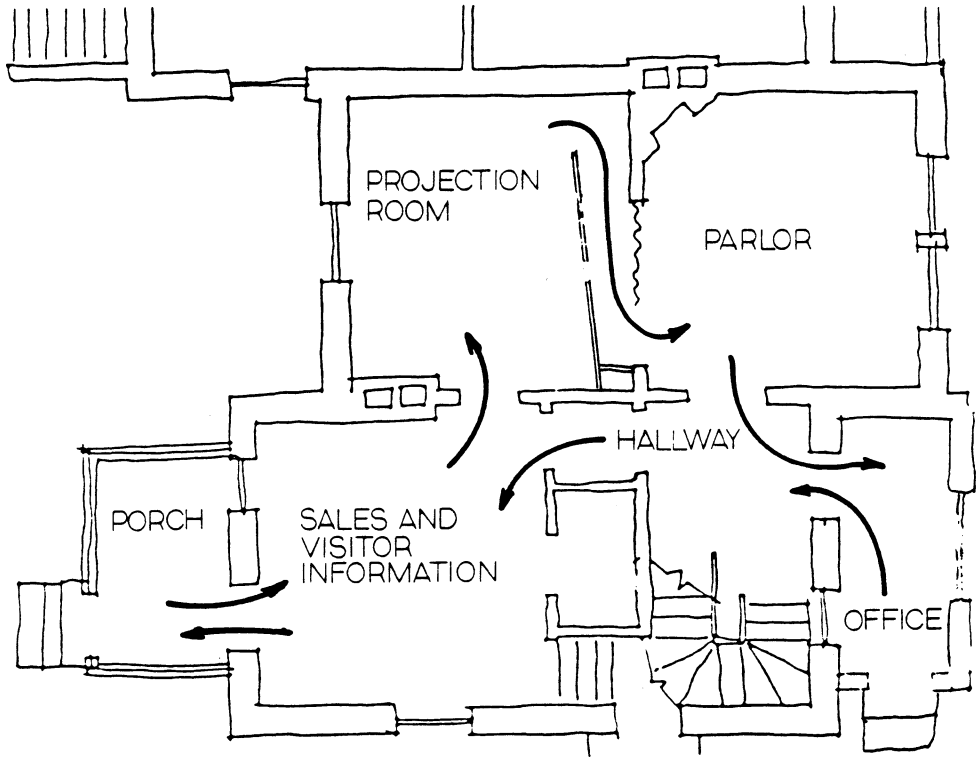


Figure 17. Interior Visitor Flow.

Visitor Flow - When first entering the building visitors will find themselves in the Visitor Information and Sales area. They will then be encouraged to experience the audio-visual presentation, after which they will be invited into the parlor. Visitors wishing to forego the audio-visual presentation are free to do so. Visitors may then examine the watch office. For security reasons the visitor flow is then channeled back into the Visitor Information and Sales area rather than out the back door. Visitors may climb the tower either before or after entering the museum.

Visitor Information and Sales - The lobby (kitchen) is the VIS station and sales area. It is a pastel green.

Bookshelves for display of sale items will line the walls. There will be a service counter attended by volunteers. A glass case in the center of the room will allow the display of 3-dimensional items. Foamcore letters above the projection room door and an arrow on the light baffle invite the visitor to enter.

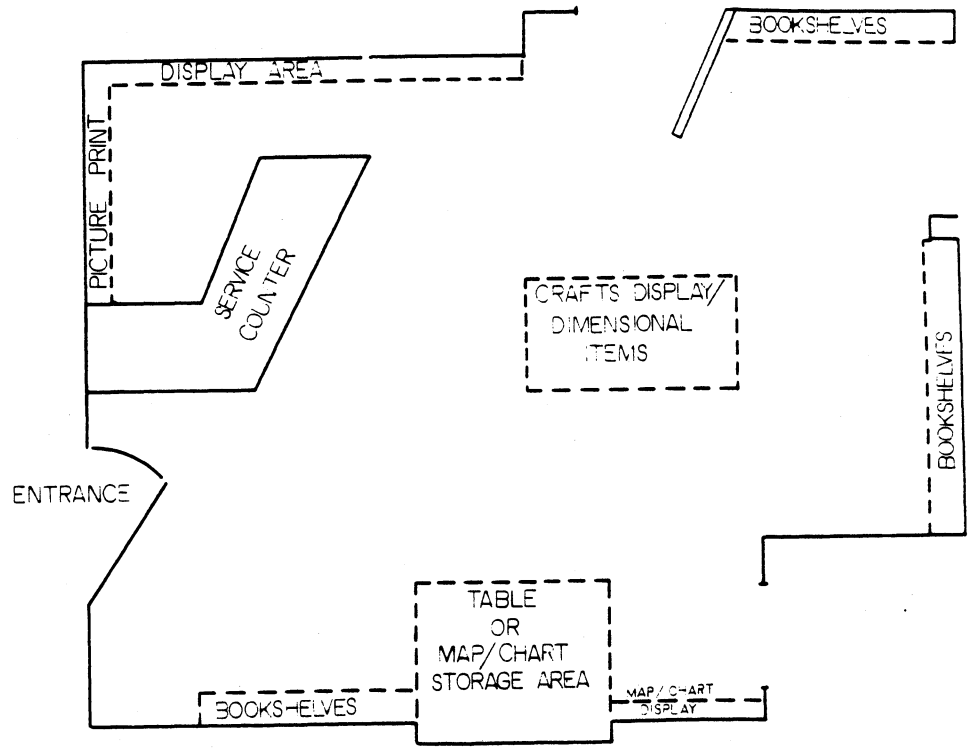


Figure 18. Visitor Information and Sales Area.

The Projection Room - The projection room (dining room) is a light grey. The window will be boarded up and shuttered on the inside, as though for a storm. Simple wooden benches, or second-hand church pews will be placed before the screen. Placement of baffles and partitions are also shown. The sound system will be in stereo, with one speaker beneath the projector screen and one behind the shutter at the window.

The audio channel for most of the sound track will be that which controls the speaker beneath the projection screen. The speaker behind the shutter will be used for storm noises, shouts, and sounds of children playing, as described in the audio-visual production storyboard. Both the light source behind the shutter and the strobe light behind the baffle will be controlled by an inaudible signal on the tape.

The Audio-Visual Production - The audio-visual production is essentially a slide-tape show with some special effects. The production is presented here by means of a storyboard, which

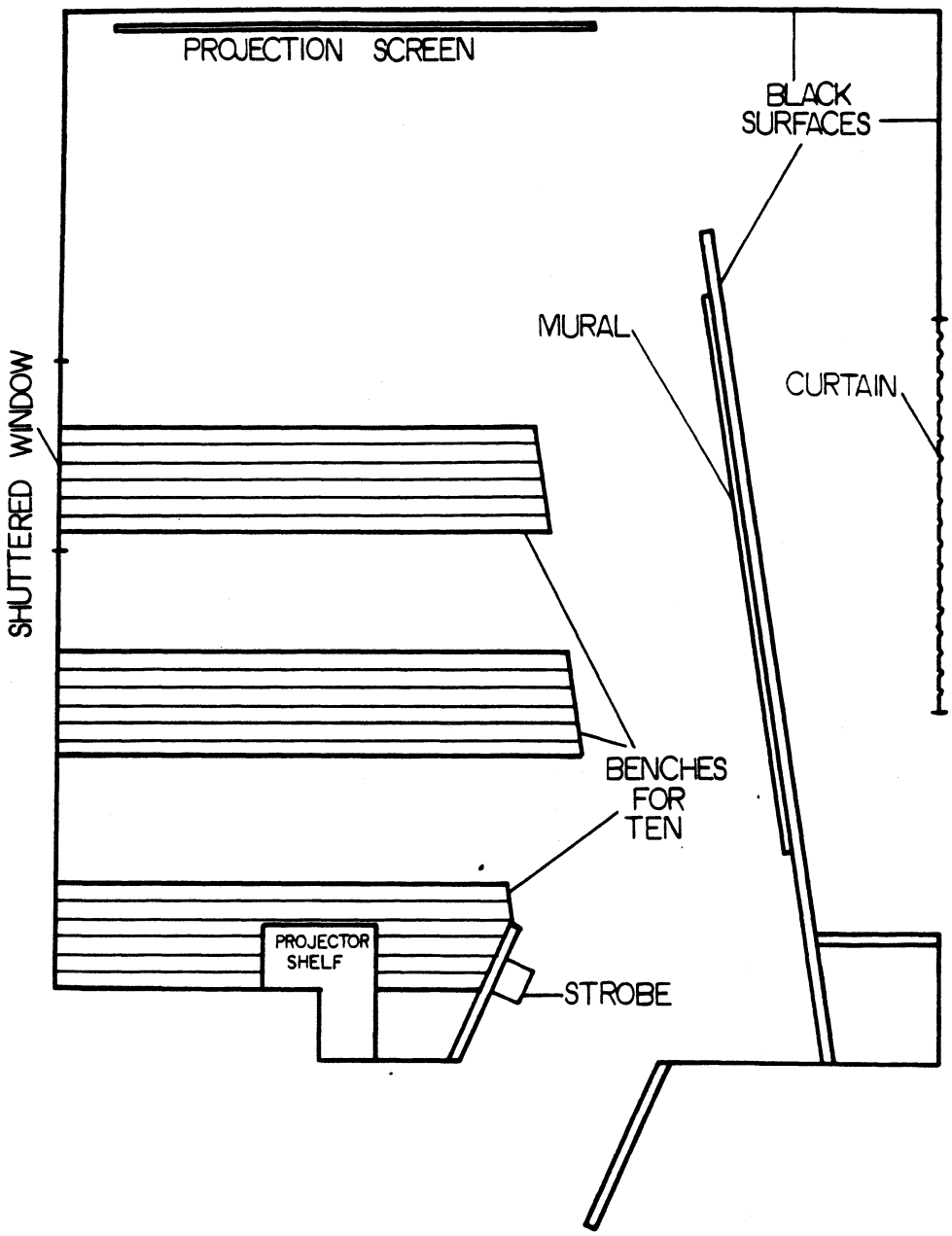


Figure 19. Floor plan - projection room.

shows what images/narration/effects will be happening simultaneously. For images that cannot be photographed, a single media (e.g. watercolor) should be used to create continuity in the imagery. Graphic artists, copy stands, slide duplication and sound mixing facilities may be available at local colleges and universities. Several copies of both the tape and slides should be made and kept available in case of failure.

The slides will advance automatically by inaudible tone. With the use of tone decoders, additional effects can be synchronized and coded onto the tape. A tone decoder can put an inaudible tone on a tape and later detect it when connected to the speaker wires, turning desired effects on and off. A fader for the lights will be wired to a tone decoder, fading the lights off and on at the beginning and end of the show.

A minute or so after the show ends, the carousel will advance to the beginning of the show, using black slides. The tape player will be behind the service desk. The tape will need to be rewound for each showing.

Storyboard for

POINT IROQUOIS - A COLORFUL EXPLORATION

A Seven Minute Audio - Visual Production

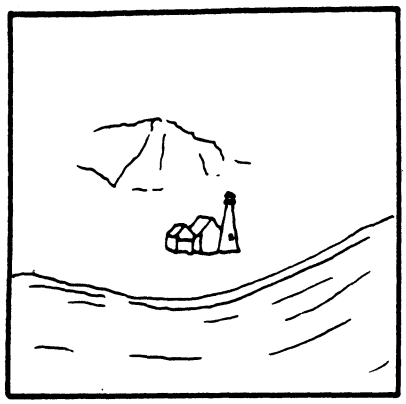
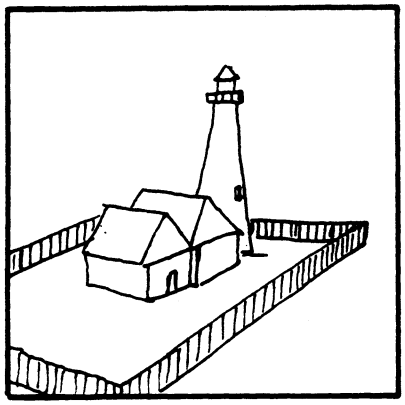
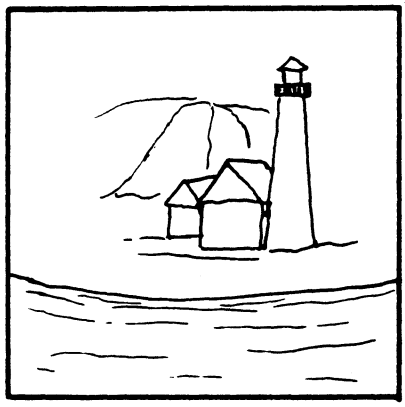
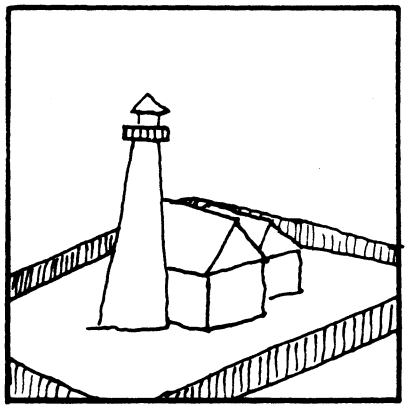
IMAGE	NARRATION	EFFECTS
 1		(all sounds front speaker only unless indicated otherwise and silent effects are underlined)
 2		soft violins
 3		Birds singing
 4		

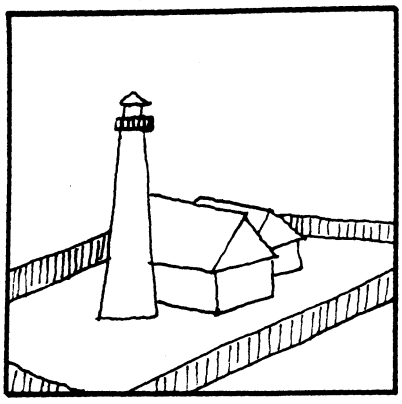
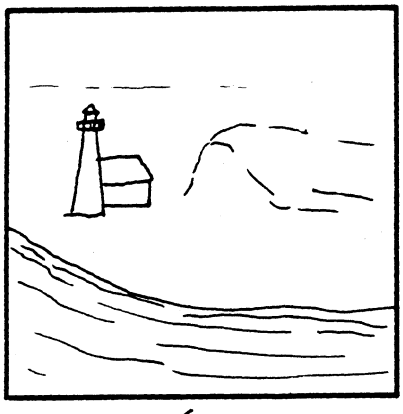
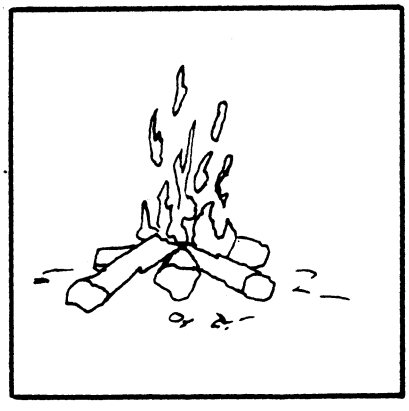
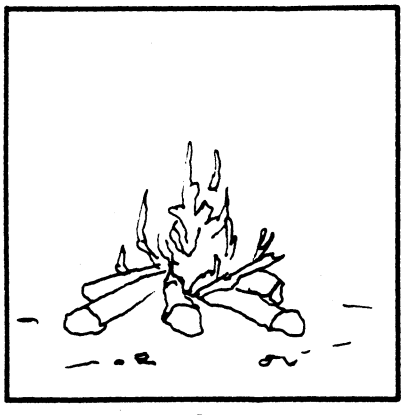
IMAGE	NARRATION	EFFECTS
 5		
 6	Point Iroquois is rich with thrilling stories. To share these stories, we must travel back	End violins and birds.
 7	into time.	Kodalith slide of fire.
 8		crackling fire infra-red heater adjacent to the screen comes on. Same fire in color.

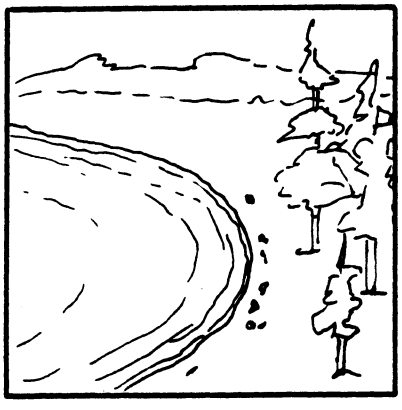
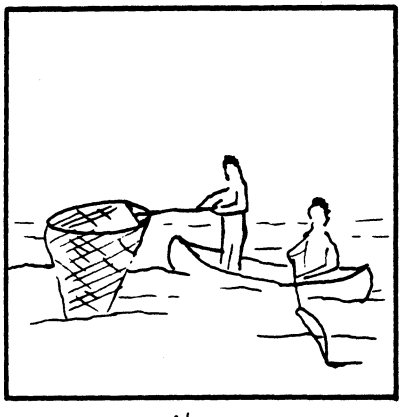
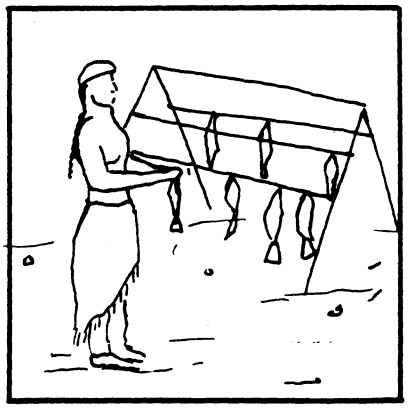
IMAGE	NARRATION	EFFECTS
 9	This	Children playing, dogs barking, adults laughing, birds singing.
 10	is a beautiful place to live.	waves.
 11	Getting food was easy because there were plenty of fish to catch.	rapid water
 12	There were so many fish, the Indians could easily catch more than they could eat. These were preserved by drying.	Birds singing.

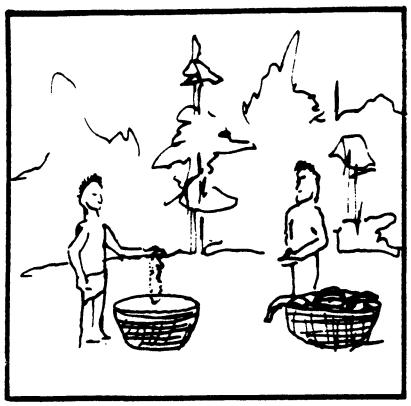
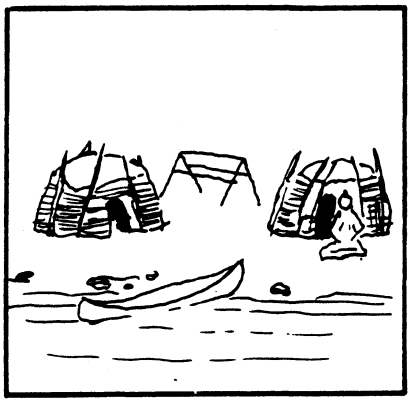
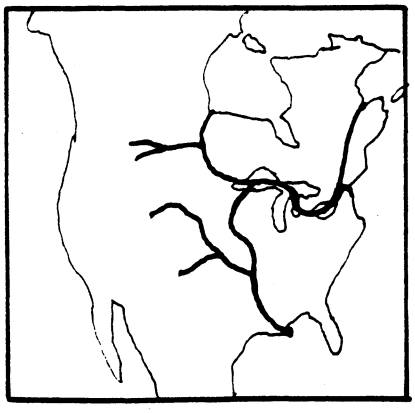
IMAGE	NARRATION	EFFECTS
 13	They traded the fish with other Indians for things they wanted, like seashells for jewelry, and corn.	Indian drumming and singing.
 14	These Indians are the ancestors of the Chippewa people living here today. They lived, fished, and traded here for hundreds of years before...	Abrupt end to singing and drumming.
 15	The white man came. The French were the first to arrive. They were looking for a trade route to China. Of course, they didn't find China, but they found something just as good - another important trade route.	Martial music.
 16	The trade route waterway the Indians were using. Both the French and the English wanted to control this territory.	

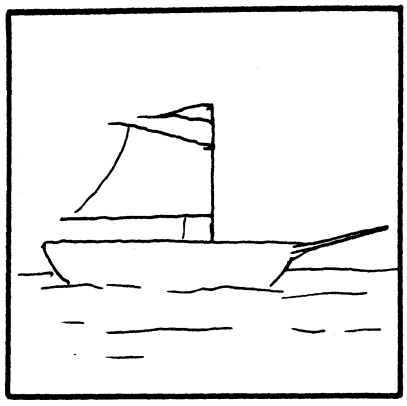
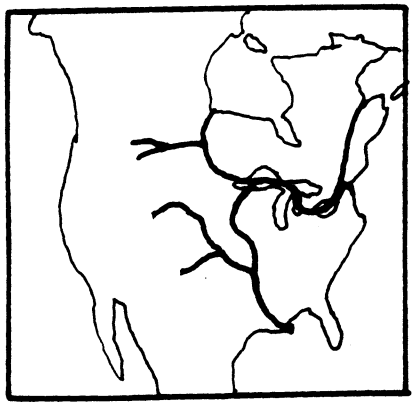
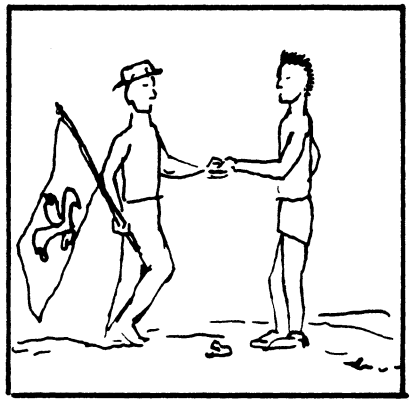
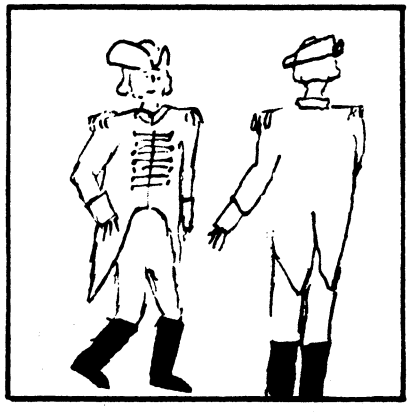
IMAGE	NARRATION	EFFECTS
 17	But in those days, the best routes of travel were the waterways.	
 18	Control of the waterways provided control of America and the fur trade.	
 19	To control the waterways, you had to make friends with the Indians. The French made friends with the Indians here.	
 20	But the English had friends of their own.	

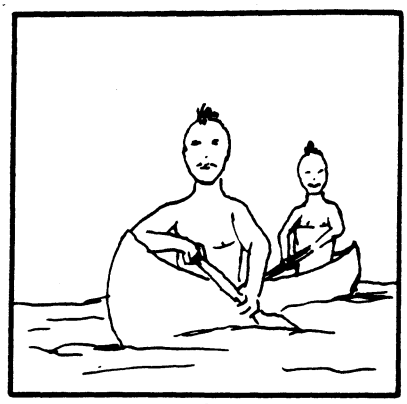
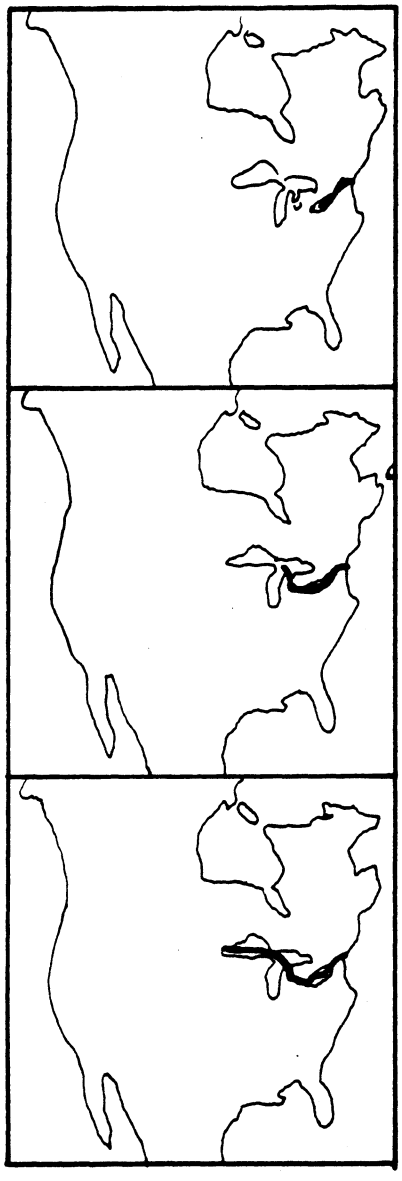
IMAGE	NARRATION	EFFECTS
 21	The Iroquois!	Ominous orchestral string section "DOOM".... ominous orchestra continues, Indian drumming in background.
 22 - SEQUENCE	In battle after bloody battle, the Iroquois pushed the Chippewa further and further west.	Slides in quick sequence to give motion.

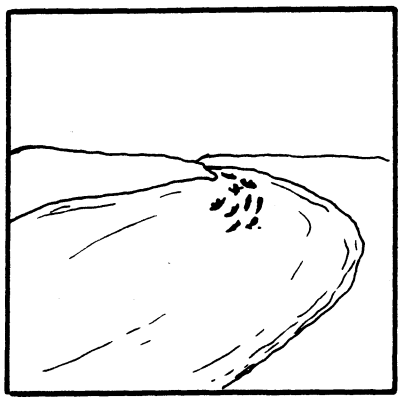
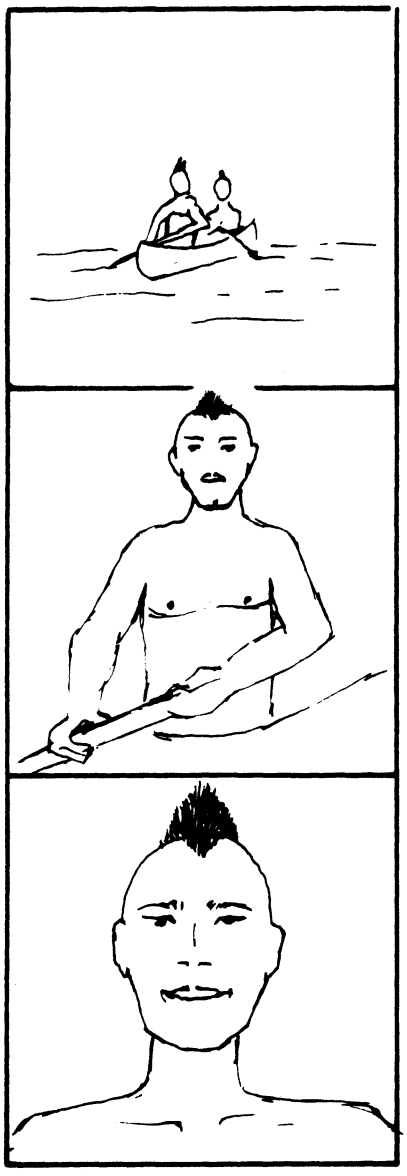
IMAGE	NARRATION	EFFECTS
 23	One day in 1662, the Chippewa people living here saw 100 Iroquois warriors coming straight towards them.	Ominous music picks up beat.
 24 - SEQUENCE		Slides in quick sequence to give motion.

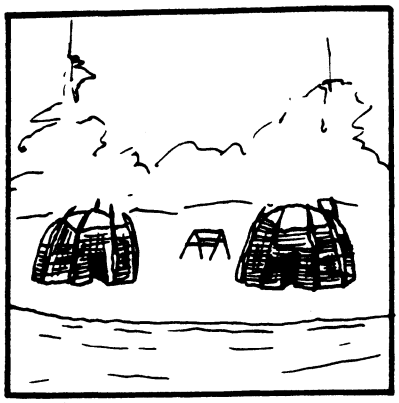
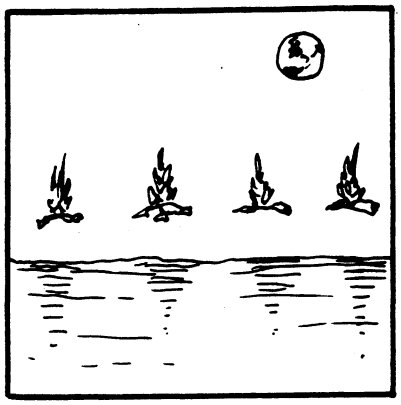
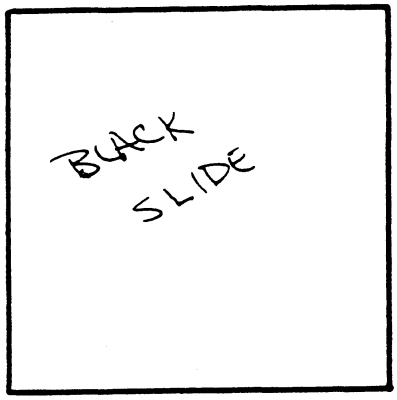
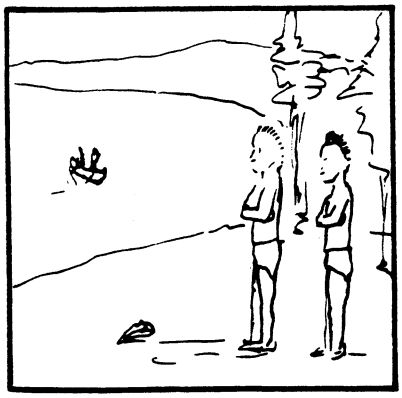
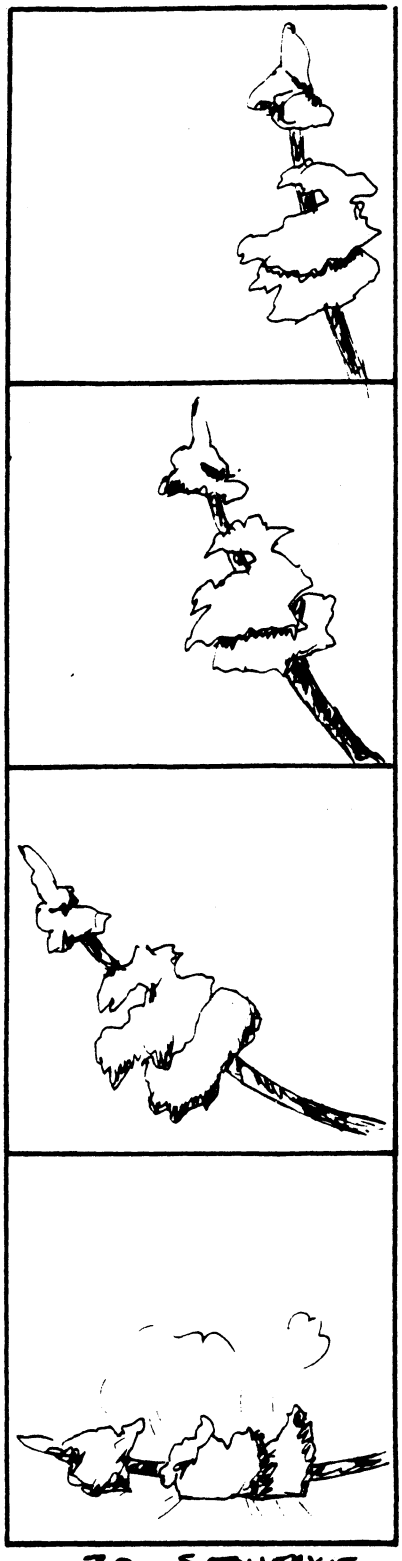
IMAGE	NARRATION	EFFECTS
 25	The nearby village was warned, and the Chippewa disappeared into the forest.	Music lightens up - release of tension.
 26	The Iroquois took the village, and had a party that night, feasting on Chippewa food. But the victory feast was premature. The Chippewa were not trembling in the bushes. In the cover of darkness they sent to nearby villages for help. At dawn...	fade.
	They attacked! The attack left one Chippewa wounded, ... and 98 Iroquois dead!	Shouting and pandemonium. <u>Use both speakers to simulate shouting back and forth</u>.
 27	The two surviving Iroquois were sent home...to warn the Iroquois not to return.	

IMAGE	NARRATION	EFFECTS
 28	Once again peace and tranquility returned to the village. But the battlefield had a new name, place of the Iroquois bones, or Point Iroquois.	Children laughing, birds singing.
		Fade children laughing
 29	By the time the lumberjacks arrived, Point Iroquois was neither French nor English, but under American control.	Birds singing.
		3 axe chops

IMAGE	NARRATION	EFFECTS
		tree falling rapid sequence to show motion crash.

30 - SEQUENCE

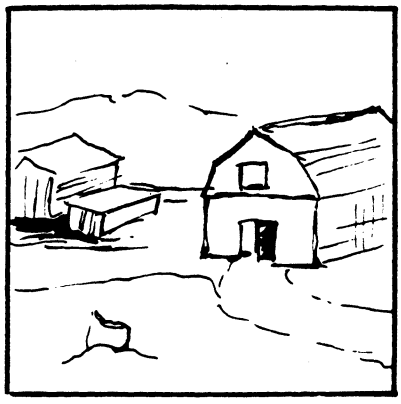
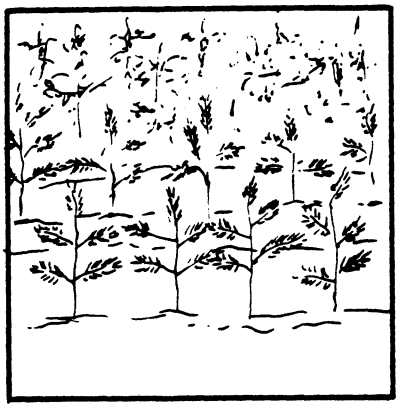
IMAGE	NARRATION	EFFECTS
 31	Soon all of Michigan was without tall trees.	Desolate electronic woodwinds.
 32	Settlers found that this is not a good place to farm. The soil is too poor, and the growing season too short.	Wind - desolate
 33	In just a few years, northern Michigan was once again covered with trees.	Wind in leaves - birds singing.
	Today, much of the upper peninsula is again forested, and managed by private landowners, local governments, and the U.S.D.A. Forest Service.	Pleasant, perky music.

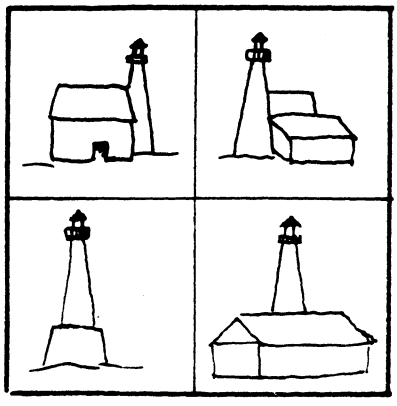
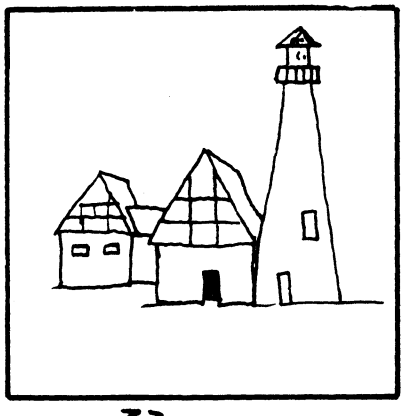
IMAGE	NARRATION	EFFECTS
 35	In addition to managing our forests for lumber and pulp, they are also concerned with wildlife, recreation and natural beauty.	
 36	They even take care of a few lighthouses!	
 37	What about this lighthouse? Why is it here? Why was it built?	fade
	This lighthouse was put here to save the lives of sailors, and to warn them of dangerous waters. But not all ships could be saved.	Authoritative, slightly martial music.

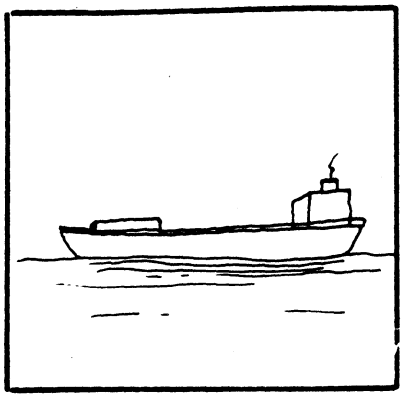
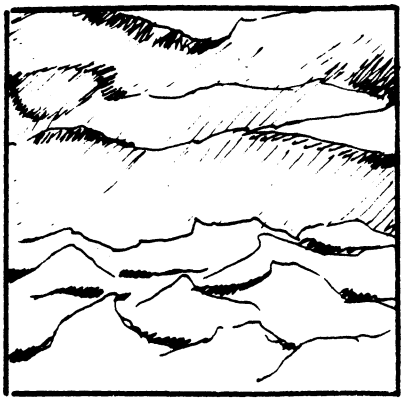
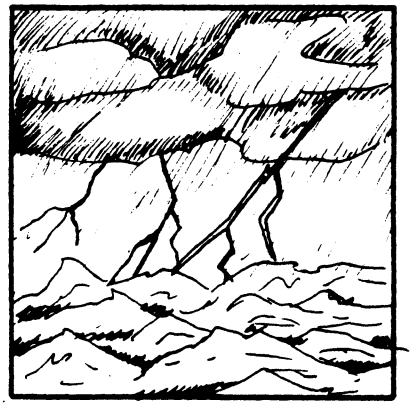
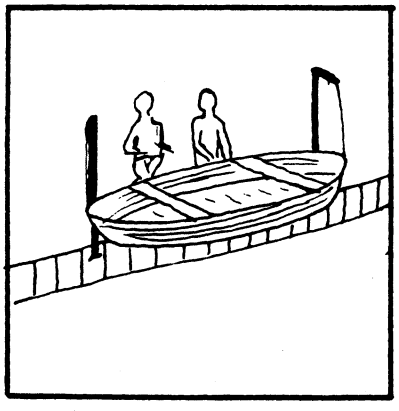
IMAGE	NARRATION	EFFECTS
 39	The Steamer Myron was one such ship.	Orchestral strings "Doom"
 40	On November 21, 1919, one of the famous "Storms of November" raged across Lake Superior. Captain Neal found that his ship, the Myron, was sinking.	Wind and waves Both speakers
 41		Thunder Both speakers lights behind shutter flash
	He ordered his men to abandon ship. As the pilothouse filled with water, Captain Neal climbed onto the roof.	

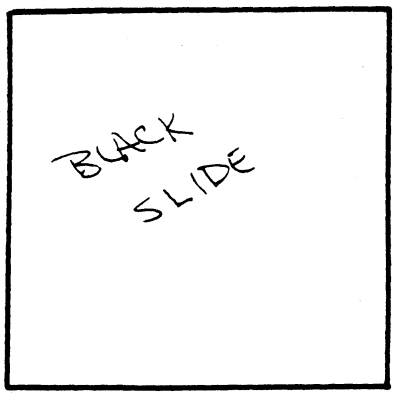
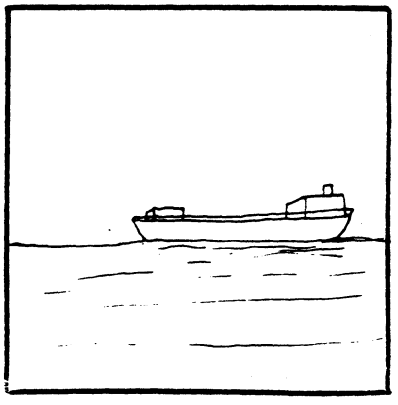
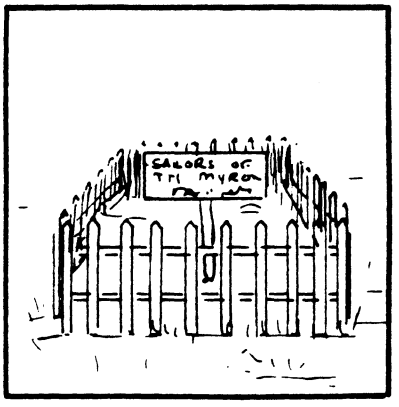
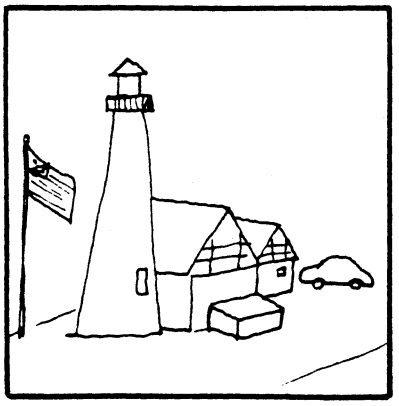
IMAGE	NARRATION	EFFECTS
 43	Four minutes later the Myron dove to the bottom. Fortunately for Captain Neal, the pilothouse had broken right off! There he clung for 20 bone chilling hours.	Splitting thunder Strobe on painting, lights flash behind shutter
 44	Captain Neal was lucky enough to be spotted and picked up by the Steamer Franz.	
 45	One by one, the bodies of Captain Neal's crew washed ashore. One by one they were gathered up by Point Iroquois lightkeeper Elmer Byrnes.	eerie electronic woodwinds fade.
 46	Life at Point Iroquois was not usually so harsh.	

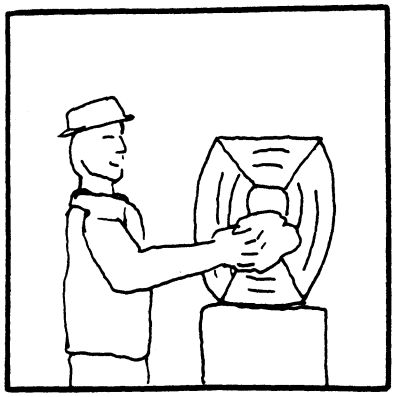
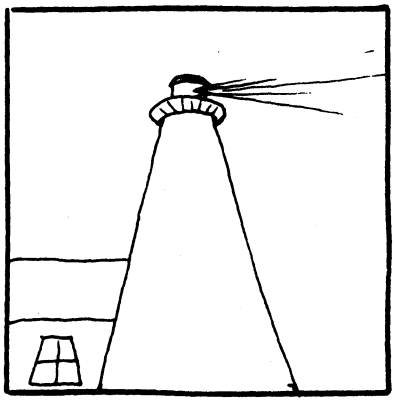
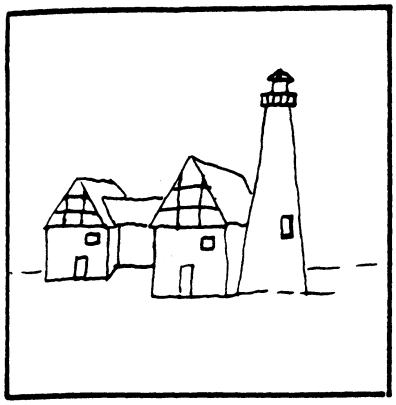
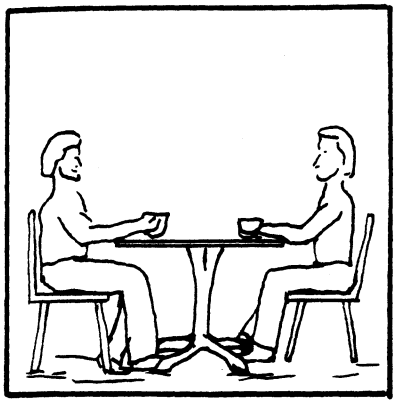
IMAGE	NARRATION	EFFECTS
 47	The work was routine. Everyday the glass was polished, the lantern wicks trimmed, and the lamps filled with oil. The lightkeeper was responsible for all repairs and maintenance, so he was certainly a jack-of-all trades.	
 48	The keepers had to watch the light during every hour it was lit, to make sure it didn't go out.	Diaphone foghorn (B.O.)
 49	We often think of a lighthouse keeper as being lonely. While true at some lighthouses, this was never the case at Point Iroquois. By 1905 there were 3 lightkeepers here with their wives and families.	
	There were usually lots of children here to play with. Point Iroquois was a Home.	Sentimental music.

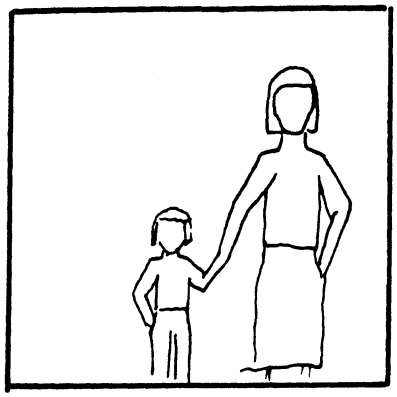
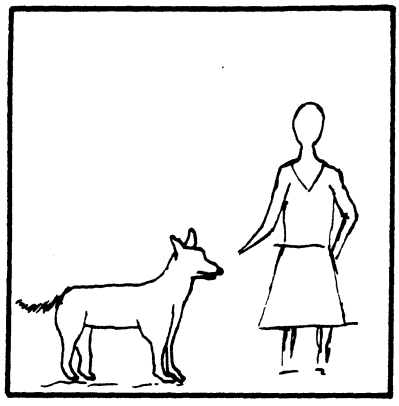
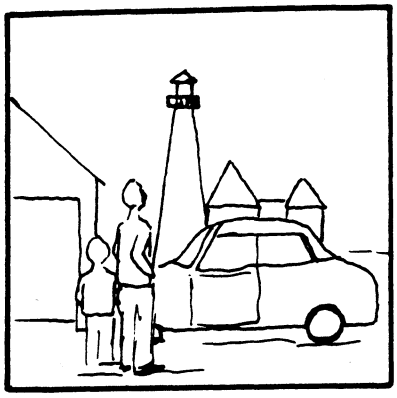
IMAGE	NARRATION	EFFECTS
 51	It was a place to raise your children.	children laughing speaker behind shutter
 52	It was a place to raise your pets.	Dog barking. Speaker behind shutter.
 53	It was a place for parties and holidays.	Partying, laughing.
 54		Faint Christmas carol sung by family.

IMAGE	NARRATION	EFFECTS
 55	Point Iroquois was a Home.	fade to pleasant soothing music.
	And we're glad you came to visit. Please take some time to explore and enjoy Point Iroquois. Then you'll be glad you came to visit.	
Presented by the Brimley Historical Society and the U.S.D.A. Forest Service. 56		Title over same image as previous slide.
Please visit the rest of our museum.  57		Large white letters and arrow invite visitors into the parlor.
		Lights fade on.

A minute or so after the slide show ends, the carousel will advance to the beginning of the show, using black slides. The tape player and the dimmer switch for the lights will be behind the service desk. The tape will need to be rewound for each showing.

The Parlor - After visitors experience the audio-visual production they will be directed to leave the projection room and enter the parlor.

The parlor will remain just that. It is intended to look not only as if someone lives there, but that they may return at any moment. The walls are a nondescript tan color, and lighting is incandescent by floor lamp and existing ceiling fixture. Lettering will be brown.

A pressure plate under the rug will start a tape of classical music from hidden speakers. Also triggered will be a lamp on the desk which will fade in gradually, focusing the visitor's attention and adding to the feeling of the lightkeeper's presence.

A large photo of children (in old style clothing) in front of the lighthouse is on the north wall. One child's face has been replaced by a mirror so children can 'see themselves' as a lightkeeper's child.

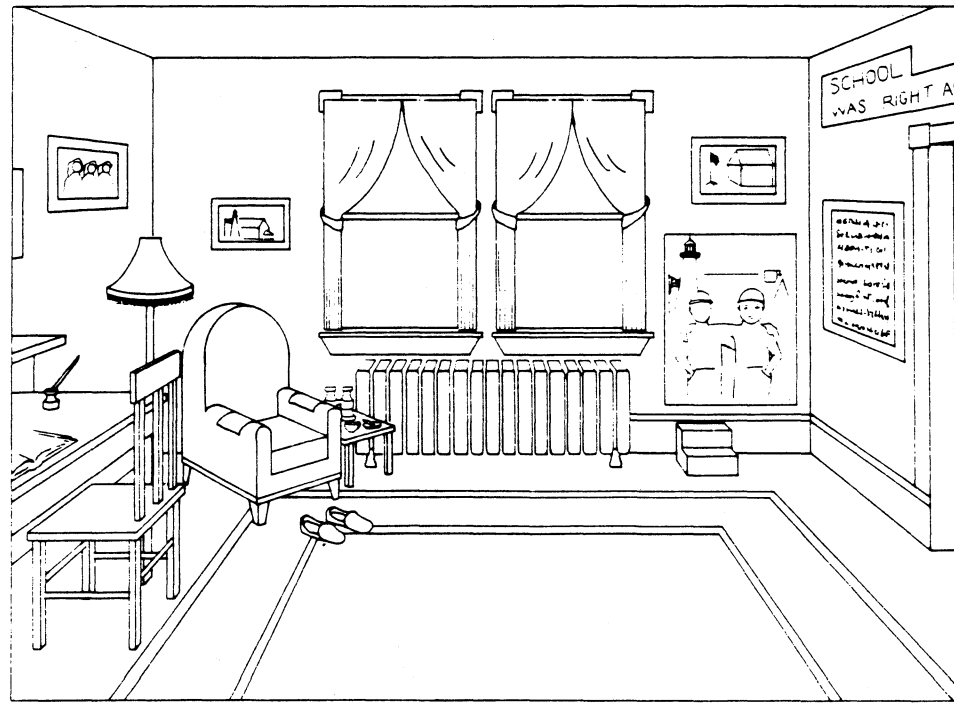


Figure 20. The Parlor - Looking North.

The entryway or hall near the stairs will have clothing (raincoats and hats in summer, wool coats and winter gear in winter and white lab coats year round, hanging by the pegs above the radiator. On a rug on the floor will be appropriate footgear (rubber wellingtons, heavy boots).

What follows is a list of the components of the parlor exhibit.

Parlor Components

1. Oriental rug.

2. Original radiator.

3. Curtains.

4. Comfortable parlor chair with doilies on armrests.

5. Slippers.

6. Small table, with ashtray and cigar, coffee cup half full of coffee, and a pair of binoculars on a chain that the visitor

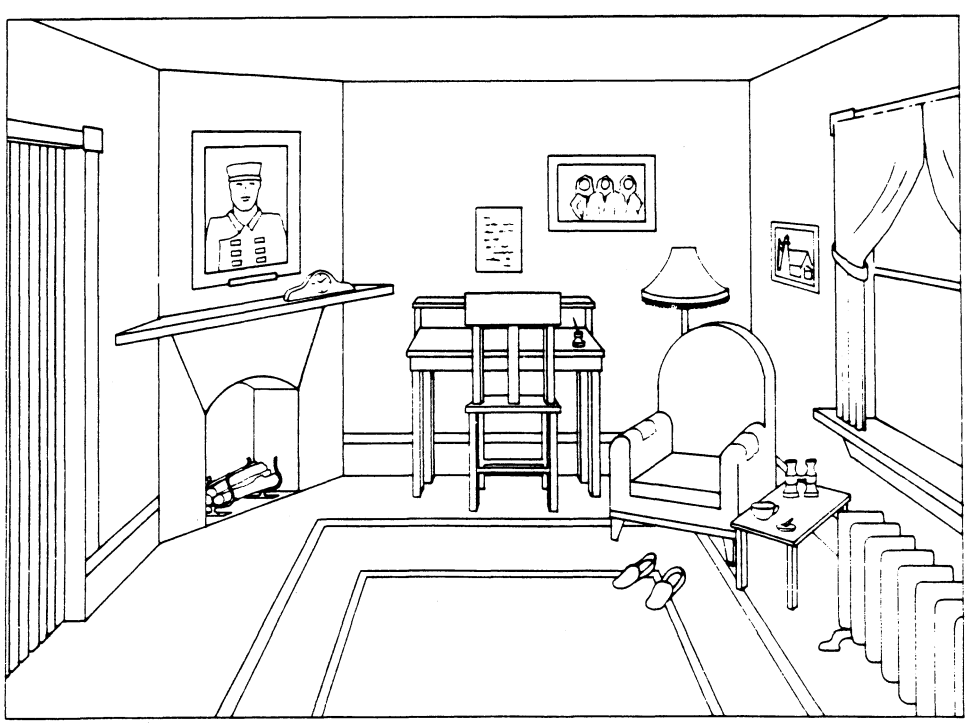


Figure 21. The Parlor - Looking West.

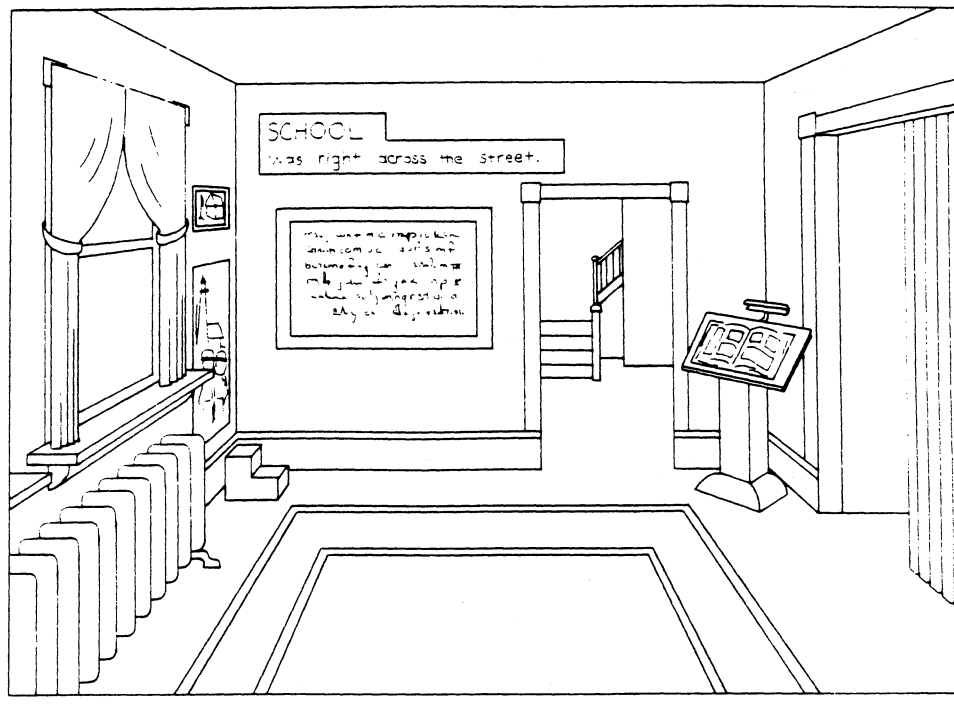


Figure 22. The Parlor - Looking East.

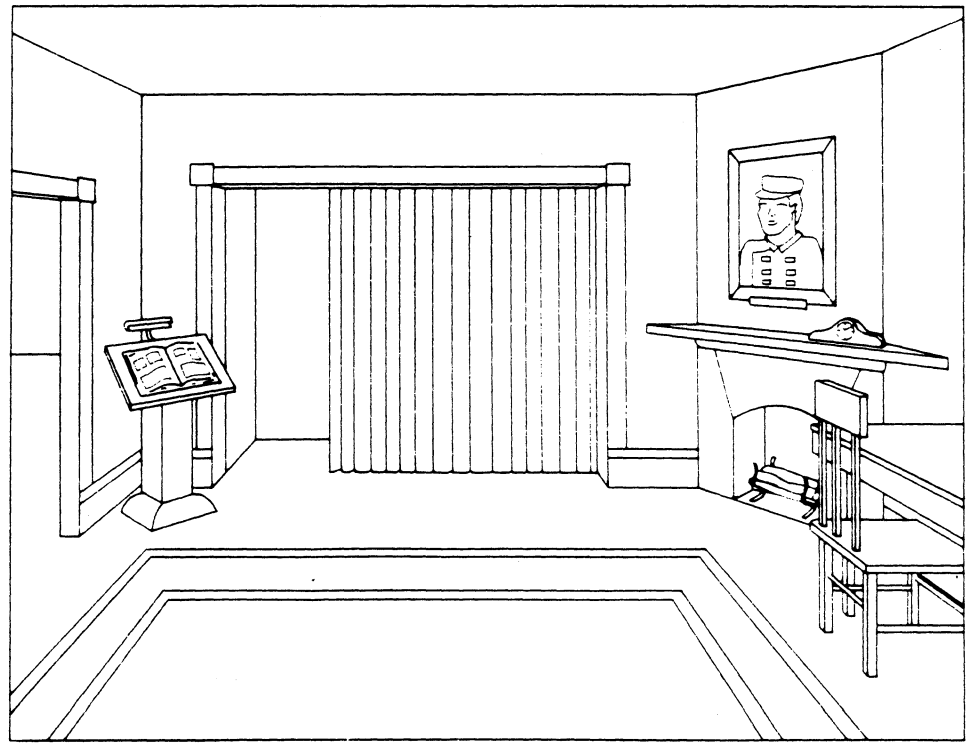


Figure 23. The Parlor - Looking South.

can look through.

7. Old sepia tone photo of lighthouse in home-style frame.

8. Floor lamp with fringed shade.

9. Photo (sepia tone) of three lighthouse keepers, in frame.

10. Small writing desk and chair. On the desk are replicas of U.S.L.H.S. manuals, an inkwell and pen, and a page of the log from the year that the ice piled 40 feet up the tower.

11. Mirror with sepia tone image of children in front of the lighthouse. The only part of the mirror not painted is the face of one of the children.

12. Photo, sepia tone, of the school house across the street.

13. Steps for children.

14. Blackboard for interpretive message about school.

15. Title panel "School was right across the street."

16. Mock up of log page with interpretive message in first person, handwritten.

17. Portrait of John Soldinski, lit from bottom by incandescent bulb shaded by brass.

18. Artificial fire.

19. Mantle clock.

20. Lecturn style wooden pedestal for picture album, top lit by incandescence and shaded with brass.

The Watch Office - The watch office is the last portion of the interpretive museum the visitor will encounter. It was once a porch, but was enclosed in the late 1940's early '50's. Because of its modern appearance (cinder blocks, large picture window) and because its exact

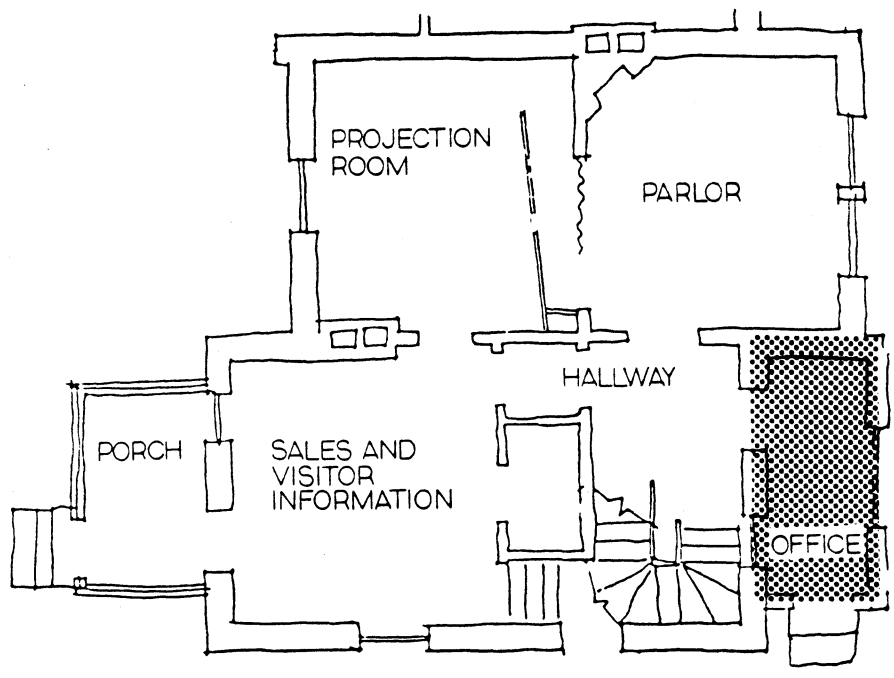


Figure 24. Location of the Watch Office.

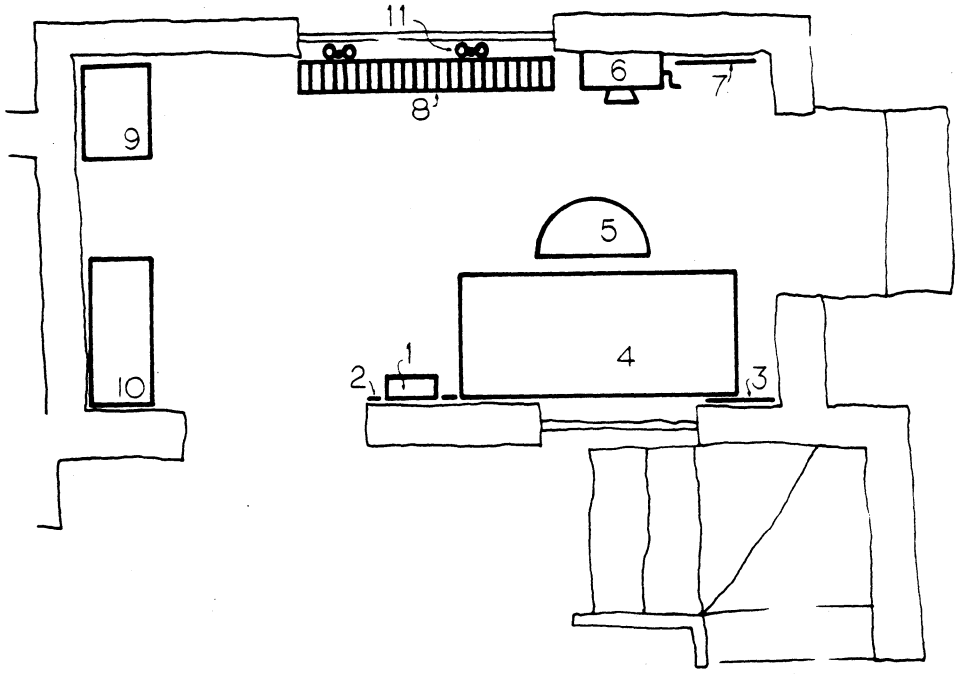
appearance in the 1950's can be documented, it will be restored to its original appearance at that time. A detailed description of the specific interpretive media in the watch office follows.

In the watch office a pressure switch will cause the radio to crackle and sputter with Coast Guard chatter. After a period of time the phone will ring; upon answering the phone, the visitor will hear a man requesting to speak to the head keeper, but claiming that the connection is bad, can the keeper call so and so in the Sault as soon as possible.

Watch Office Components -

1. 24 hour clock mounted in the center of an enameled Coast Guard emblem.

2. Bulletin board with station orders. Station orders were standard everywhere, gotten from a thick book called 'pay & supply.' They include such dictums as 'no alcohol,' etc. Station orders are still posted at the Coast Guard station in Sault Ste. Marie.



The Watch Office - Floor Plan.

3. Large sign stating the Code of Military Justice. There is one of these at the Coast Guard station in Sault Ste. Marie.

4. Wood desk, typewriter, binocular case and inkwell with pens and pencils, etc. in it. Administrative clutter.

5. Wooden chair on coasters.

6. Wooden crank telephone.

7. Marilyn Monroe calendar.

8. Original radiator.

9. 2 radios, ship-to-shore and FM (two way).

10. Filing cabinet.

11. 2 pair of binoculars, on chains or cables.

The Tower - At the time of this writing, the interior of the lighthouse tower has been repaired, painted, and open to the public when staffed. Because of the spectacular attributes of the tower, much that could be done by way of interpretation would detract rather than enhance the experience. The tower vestibule will be the place to post the rules of tower use. Near the top of the tower are two little wooden doors. Everyone wants to look in these little secret places. As the visitor ascends the tower, the first set of doors encountered is the cupboard where supplies were kept. A small invitation to the visitor will encourage exploration. Inside the first doors will be an old can of brass polish, an old can of glass polish, a buffing cloth and a white lab coat. Lab coats were worn to protect the apparatus from buttons and coarse cloth.

The inscription on the back of the cabinet door will be as follows:

> Lighthouse keepers had to climb these stairs many times each day. Every day they filled the lamp with oil and trimmed the lantern wicks so the light would burn brightly. Every day they polished the glass windows and lenses to keep them free of dust and soot. They wore long white coats so their buttons would not scratch the equipment.

Continuing to ascend, the visitor encounters a smaller door. This was the top of the "drop tube," through which the clockwork weights were dropped to rotate the lense. There is a heavy U shaped eye through which the chains were guided. The inscription on the back of this, door is as follows:

> Once heavy weights hung from this loop. They were attached to a set of gears that turned the light. It worked like a cuckoo clock, and the keepers had to raise the weights to keep the light turning.

The visitor next encounters the lantern house itself. A curved panel, angled to a 90° orien-

tation of visitor line of sight will be installed just below the windows. A representation of the panorama, with prominent landmarks labeled and explained, will orient the visitor. This panel will be fiberglass imbedment attached to a steel support. The panorama sign panel in the lantern house of the tower should identify Round Island, Sault Ste. Marie, Gros Cap Canada, the channel lighthouse, Parisienne Island, Whitefish Point, Iroquois Island, Nodaway Point, Mission Hill, and Iroquois Mountain.

Period Restoration (West Wing)

The West Wing - The crowning jewel of the entire site will be the eventual restoration of the west (1870) portion of the lighthouse to a historic period.

The west, or original 1870 structure will be restored to ca. 1944. The east kitchen will be a lounge for staff and volunteers, and for storage. The two apartments can be furnished differentially. Since Light House Service keepers made a lot more money than Coast Guardsmen, one apartment can be better furnished. Also, Light House Service men stayed in one place longer, and had their own furniture. It would not be incongruous, then if the Light House Service family had heirlooms and even valuable antiques in their quarters. As the Coast Guard provided the furniture for their own keepers, it is likely that suitable furniture could be found in Sears Robuck catalogs ca. late 1930's, early '40's, provided they are simple and inexpensive. A radio could be rigged up with a tape player in the Light House Service side to play a recording of a war-era radio broadcast.

Some portion of one of the apartments could be arranged so as to be perpetually in a state of being painted. An open paint bucket, brush and tarps on the floor could be included. Military issue fire extinguishers should be replaced on the racks still on the walls. Matchbooks with 'victory' motifs and ashtrays, Lucky Strikes, etc. could be present, adding to

the feeling that someone lives there. The odor of coffee or baking bread could be arranged. A non-firing replica of a service Colt .45 should be obtained, with Coast Guard issue holster. A gas burning refrigerator would be the most accurate. The north bathroom could be reserved for staff use, and a tape recording of someone bathing could make the bathroom even more real with the door closed rather than open. Pictures of Coast Guard buddies in the Pacific would be nice. Such war-time touches such as a victory garden, garden tools, an aluminum collection, milkweed collection (for floatation vests) and blueberries (in season).

Each apartment had an alarm bell and a 24 hour clock in the 1940's. A consultant interpreter should develop characters and scenarios that volunteer or summer interns could utilize for character interpretation. Because the experience in this restored area must be guided, living interpretation is recommended, and would be suitable for any age or sex of volunteer or intern. A tour guided by a 'resident' would bring the dwelling alive. Volunteers could take the role of Coast Guardsmen, Light House Service civilian, wife, son or daughter, a range of roles volunteers could identify with. The character interpretation should be authentic and accurate.

Visitors should leave with the impression that the lighthouse is still a home for keepers.

IMPLEMENTATION

IMPLEMENTATION

Implementation is in three phases. First, the VIS station and interpretive museum will be opened in the east wing (1905 addition) of the lighthouse. Second, the outdoor pavillion and signage will be constructed. Last, the west wing will be restored to ca. 1944.

What follows is a projected time schedule for implementation of this plan, including cost estimates. Many items listed are household goods. Enthusiastic local residents have already donated many materials and hours of both skilled and unskilled labor. Donations of labor and materials has to date reduced the 1979 cost estimate for renovating the east wing from $49,000 to $10,000. Therefore, actual cost estimates will range from commercial cost to zero if the item or labor in question is donated.

The implementation schedule is detailed in Table 1.

Task	Date																							
	1985				1986				1987				1988				1989				1990			
Phase I	XXXXXXX																							
VIS/Sales Outlet	X	X																						
Projection Room		X	X	X																				
Begin Furniture Solicitation			X																					
Parlor Exhibit			X	X	X																			
Audio-Visual Production			X	X																				
Watch Office				X	X	X																		
Tower Signage				X	X																			
Orientation Brochure				X	X																			
Interpretive Brochures					X	X																		
Point Iroquois Book						X	X																	
Phase II							XXX																	
Selective Thinning							X																	
Boardwalk							X																	
Rest Rooms								X																
Orientation Sign								X																
Other Signage								X	X															
Enlarge Parking Lot									X															
Phase III										XXXXXXXXXXXXXXX														
Restore West Wing										X	X	X	X	X	X	X	X	X	X	X	X			
Collect Costumes																X	X	X	X	X	X	X	X	
Train Volunteers & Interns																X	X	X	X	X	X	X	X	

Table 1. Implementation time schedule.

IMPLEMENTATION PHASE I

Exhibits

Implementation Phase I includes development of the VIS/sales outlet, the interpretive museum and publications. First an orientation brochure should be produced, outlining the history and attributes of the site. Late brochures should be developed on the following topics:

The Indian Battle
Commerce and the Trade Route
Commerce and Fishing
Commerce and Logging
The Steamer Myron
Light House Service History and Navigational Aids
The Keeper's Life at Point Iroquois
An Overview of Point Iroquois as it Relates to Geography and Topography

The last publication to be published will be an attractive, high quality book or booklet weaving together all these stories. Much of it can be culled from the Inventory Section of this document. It should have many photos and drawings and be printed on high quality paper.

Components and Costs - Visitor Information and Sales Area

	Item	Cost Range
1.	Service counter, linoleum top masonite sides, storage underneath	$0-170
2.	Three sets of wooden bookshelves	0-102
3.	Table with map storage underneath	0-700

4.	Locking glass case for 3-dimensional display items	0-200
5.	Brochures	0-300
6.	Booklets	0-1,000
Sub-total		$0-2,472

It should be remembered in construction of the northeastern bookshelves that there will be a light baffle present when the projection room is completed. The light baffle is best incorporated into the VIS/sales outlet implementation phase. This phase is also an appropriate time to solicit donations of the items that will be required for implementation of subsequent phases.

Components and Costs - Projection Room

	Item	Cost Range
1.	Two slide projectors, carousels, zoom lenses and auto-focus Caramate 3100 @ $412	$824
2.	Dissolve unit for projectors Audiotronics Corp., D101 B dissolve control	200
3.	Stereo tape deck, Realistic SCT 34 Radio Shack 14-633	70
	Amplifier, Realistic SA 10 Radio Shack 31-1982	30
4.	Projection screen, 70" x 70" Knox Mfg. Co., Knox series 65 Monitor	65
5.	Heavy bass speaker for behind shutter, Radio Shack 40-1023	30
6.	Two strobe lights, Radio Shack 42-3009	60
7.	3 tone decoders, Signetics Co. part #NE567	5

8.	Front speaker, Minimus - 17 Radio Shack 40-225	22
9.	Materials and labor needed to produce slides and tape	0-200
10.	Shelf for projector	0-10
11.	Light baffles, 2 x 4 & drywall	0-151
12.	Paint job	0-289
13.	Shutters	0-15
14.	Wooden benches or pews	0-100
15.	Mural	0-2,000
16.	Exit curtain	0-20
17.	Track lighting and dimmer switch	0-150
18.	Quartz 2-bulb electric heater Tru-Value 8R80Q	59
Sub-total		$1,365-4,300

Components and Costs - Parlor Display

	Item	Cost Range
1.	Oriental rug, used	$0-100
2.	Original radiator	0
3.	Curtains	0-20
4.	Parlor chair, used	0-50
5.	Slippers, used	0-1
6.	End table, used	0-30
7.	Ashtray, coffee cup, acrylic 'coffee'	0-2
8.	Old style binoculars	0-75
9.	Floor lamp, used	0-20

10.	3 8" x 10" sepia tone photos	20-30
11.	Small writing desk, chair & lamp, used	20-30
12.	Log and manual replicas	0-20
13.	Sepia tone photo with mirror on child's face	60-80
14.	Steps for children	0-5
15.	Old style blackboard	0-10
16.	Sign panel, "School was..." foamcore letters	30
17.	Painting of John Soldinski, framed	0-100
18.	Artificial fire	353.50
19.	Mantle clock	0-20
20.	Lecturn for photos	0-50
21.	Pad switch	15
22.	Auto fader	30
23.	Tape player with speaker and tape loop, Realistic LTR 56 Radio Shack 14 1006	35
24.	Paint job	0-289
Sub-total		$563.50-1,395.50

Components and Costs - Watch Office

	Item	Cost Range
1.	24 hour wall clock	$0-40
2.	Bulletin board	0-10
3.	Code of military justice	0
4.	Wooden desk and chair	0-200

5.	Old typewriter	0-250
6.	Crank telephone	0-100
7.	Calendar, 1955	0-10
8.	Original radiator	0
9.	2 radios, ship-shore and FM	0-15
10.	Filing cabinet (military stackable)	0-50
11.	2 pairs, old style binoculars	0-150
12.	Pad switch	15
13.	Timer	15
14.	Telephone answering service, no message capability, Radio Shack 43-244	50
15.	Cassette player, tape loop Realistic LTR 56, Radio Shack 1y 1006	35
Sub-total		$115-940

IMPLEMENTATION PHASE II

Outdoor Interpretation

Implementation phase II concerns development of the outside grounds. Included in this phase is putting outdoor signage, rest rooms, and a boardwalk in place. The brush between the lake and the lighthouse will be thinned. The parking lot may need to be enlarged at this point.

Components and Costs - Outdoor Improvement & Signage

	Item	Cost Range
1.	Rest rooms	$0-1,900
2.	Selective thinning, 40 hrs. @ $7/hr.	0-280
3.	Boardwalk, 150 wolmanized 8' 2" x 4"s ($1,000) 70' 1/2" PVC pipe ($12.60) 600' 1/8" steel cable ($120)	1,150
OPTION I		
1.	Pavillion.	2,000-8,000
2.	3 wooden sign panels	300-4,000
3.	Low profile horizontal format sign support	100
4.	Imbedded plexiglas	20-100
OPTION I Sub-total		$3,570-15,530
OPTION II		
1.	5 low profile horizontal format sign posts	500
2.	5 embedded plexiglas sign panels	100-500
OPTION II Sub-total		$1,750-4,330

IMPLEMENTATION PHASE III

Restoration

Implementation phase III is restoration of the west wing to ca. 1944. This includes plastering and painting as well as furnishing, development of interpretive characters and intern and volunteer training.

Components and Cost - West Wing

	Item	Cost Range
1.	Restoration	$25,740-143,000
2.	Furniture and household goods	0-10,000
3.	Costumes	0-500
4.	Intern, volunteer training	3,000
Sub-total		$28,740-156,500

Cost

Costs - Entire Project

Phase I

A.	Visitor Information and Sales	$0-2,472
B.	Projection Room	$1,365-4,300
C.	Parlor	$563.50-1,395.50
D.	Watch Office	$115-940
E.	Tower	$500

Phase II

A.	Pavillion Option	$3,570-15,530
B.	Free-standing Signage Option	$1,750-4,330

Phase III

A.	Restoration	$28,740-156,500

Total	$36,603.50-185,967.50

Implementation - Conclusion - After all three phases are complete, there will be little that will need to be done physically other than maintaining the facility. Character development for the character interpretation should be an ongoing process. New characters should be created and old characters strengthened. Evaluation should also be an ongoing process. Evaluation may indicate a need for the interpretation to be modified. Evaluation methods are outlined in the following section.

EVALUATION

EVALUATION

In any program where goals or objectives are stated, it is desirable to conduct an evaluation to determine if those goals or objectives are being achieved.

Whether the facility is meeting visitor needs is something that must be determined. Evaluation is a useful tool that can indicate the effectiveness of the interpretation.

For this plan, both direct and indirect evaluation will be used. Direct evaluation is simply asking what you need to know of the participants of the program. Direct evaluation is an appropriate technique when evaluation is desired, but when there isn't enough time, money, or research expertise available. Questions such as "What did you like best?", and "What did you learn about life at Point Iroquois?" should be used. These questions can be asked directly as well as printed on voluntary comment forms distributed at the sales outlet. A Likert scale could also be used to compare various components allowing visitors to rate their experiences on a scale from 1 to 5. Indirect observation will also be a useful tool. Volunteers will be instructed to observe visitor behavior and reactions, and to record these observations.

The results of the evaluation should clearly indicate which, if any, of the interpretive components should be improved. Certain aspects of the plan may need to be revised or signs and exhibits altered. With evaluation we come full circle to the needs and goals of this plan. Are visitors' needs being met? Have we reached our goals? If the answer is 'Yes,' we have achieved our purpose.

BIBLIOGRAPHY AND REFERENCES

BIBLIOGRAPHY

Blahna, D. J., and J.W. Roggenbuck. 1979. Planning interpretation which is "in tune" with visitor expectations. Journal of Interpretation, 4(2):16-19.

Cleland, C.E., 1976. Report - United States of America v. State of Michigan No. M26-73 C.A. U.S.D.C. Unpublished report submitted to the Michigan State Supreme Court.

Feldman, R.L., 1978. Effectiveness of audio-visual media for interpretation to recreating motorists. Journal of Environmental Education 3(1):14-19.

Holland, F.R., 1972. America's Lighthouses - Their Illustrated History Since 1716. Brattleboro, Vermont. The Stephen Greene Press.

Koran, J.J., L. Morrison, J.R. Lehman, M.L. Koran, and L. Gandara. 1984. Attention and curiosity in museums. Journal of Research in Science Teaching 21(4):357-363.

Koran, J.J., J.R. Lehman, C.D. Shafer, and M.L. Koran. 1983. The relative effects of pre- and postattention directing devices on learning from a "walk-through" museum exhibit. Journal of Research in Science Education 20(4):341-346.

Nowak, P.F., 1983. Direct evaluation: A management tool for program justification, evolution and modification. Journal of Interpretation 15(4):27-31.

O'Brien, T.M., 1979. Guardians of the Eighth Sea - A History of the U.S. Coast Guard on the Great Lakes. Cleveland: Ninth Coast Guard District.

Roggenbuck, J.W., and D.B. Propst. 1981. Evaluation of interpretation. Journal of Education 4(1):13-23.

Sault Ste. Marie Evening Herald. Nov. 24, 1919. Seventeen Thought Perished in Wreck of Str. Myron. 19(161):1.

Sault Ste. Marie Evening Herald. Nov. 25, 1919. Captain Only Known Survivor of Wreck. 19(162):1.

Sault Ste. Marie Evening Herald. Nov. 28, 1919. Captain Neal Tells Tale of Horror and Abandonment Following Myron Wreck. 19(165):1.

Sneider, C.I., L.P. Eason, and A.J. Friedman. 1979. Summative evaluation of a participatory science exhibit. Science Education 3(1):25-36.

Tanner, H. H., 1974. Report - United States of America v. State of Michigan. Unpublished report submitted to the Michigan State Supreme Court.

Veverka, J.A., 1978. Pacing interpretive services: A concept for interpretive planning. Journal of Environmental Education 3(1):20-26.

REFERENCES

Bacon, Elizabeth Byrnes. Daughter of lightkeeper Elmer Byrnes. Telephone interview, August, 1984.

Cameron, William. Fisherman, retired. Personal interviews in July and August, 1984.

Dickinson, Nina. Grew up and still lives next to lighthouse. Personal interviews in August, 1984.

Ebener, Mark. Fisheries Assessment Biologist, Bay Mills Indian Community. Personal interview, August, 1984.

Edwards, Stewart. Engineer, United States Light House Service, retired. Personal interviews in July and August, 1984.

Greene, Daniel. Attorney, Sault Ste. Marie Band of the Chippewa Indians. Personal interview, August, 1984.

Hall, Sidney. Son of lightkeeper William Hall. Telephone interview, August, 1984.

Kinney, James. Fisherman, retired. Foster son of Andrew Waishkey. Personal interview, August, 1984.

Kinsella, George and Meda Kinsella. Residents of Raco, Mi. Personal interview in July, 1984.

Lawrence, John. Surfman, United States Coast Guard, retired. Personal interviews in July and August, 1984.

Mace, Edward. Head Lightkeeper, United States Coast Guard, retired. Personal interview in July, 1984.

McFarland, Donald. Engineer, United States Light House Service, retired. Personal interview in July, 1984.

McIver, Malcom. U.S.D.A. Forest Ranger, retired. Personal interview in July, 1984.

McLean, Hector. Engineer, United States Light House Service, retired. Personal interviews in July and August, 1984.

Monroe, Harvey. Engineman, United States Coast Guard, retired. Personal interviews in July and August, 1984.

Parrish, Donald. Tribal Board Member, Bay Mills Indian Community. Personal interview in July, 1984.

Parrish, John. Fisherman, retired. Personal interview, July, 1984.

Parrish, Lila. Bay Mills Tribal Member. Personal interview in August, 1984.

Soldinski, Anna. Wife of Lightkeeper John Soldinski. Personal correspondence, July, December, 1984.

Teeple, Bucko. Sault Ste. Marie Band of the Chippewa Indians Tribal Member. Personal interview, August, 1984.

Teeple, Wade. Tribal Chairman, Bay Mills Indian Community. Personal interview, July, 1984.

Wolfe, Margaret. Schoolteacher, retired. Personal interview in July, 1984.

Wilcox, Walter. Owner, Wilcox Fisheries. Personal interview, July, 1984.

APPENDIX

CHARACTER INTERPRETATION

by Mark Sagan

CONTENTS

1	**Preface**
3	**Script** Research Writing Music and Dance
10	**Settings** Speaking Positions Decor and Properties
16	**Equipment** Lighting, Natural and Electrical Sound
20	**Direction** The Director's Responsibility Casting Blocking
24	**Speech** The Audience Teaching or Entertaining?
28	**Presentation** Appearance Action
41	**Appendix A** Adding dramatic values to an existing interpretive program
43	**Appendix B** A new interpretive project
46	**Appendix C** Voice study material
63	**Appendix D** Selection of personnel

Olivier is safe. It is unlikely that you will topple milord from his artistic pedestal after reading this booklet. In fact, it is not intended to make you an actor—a lengthy, complex, and arduous process. It is intended to sharpen your interpretive tools and thus reinforce the effectiveness and longevity of your message.

The subjects covered in the booklet apply to all oral interpretive programs. The material is specifically designed for National Park Service employees.

Techniques for presentations by small groups of interpreters, a method not now common in the Park Service, are outlined from time to time with the expectation that this more complex but more interesting type of interpretation will take place in the future at important sites during special periods. However, the individual interpreter, although working alone, can derive useful ideas from the group suggestions by making logical modifications.

The one-man talk will always be the backbone of the interpretive program. But each of these can be strengthened by planning and critical examination encompassing each facet outlined in the following pages.

Much of the booklet is simply common sense, so if the obvious is stated it is in an attempt to give the whole picture.

No one wants to turn your park into a setting for "play-acting." What we seek is to create believable human beings in informative dramatic situations to assist you in attracting and holding the interest of your visitors.

RESEARCH

Your first step should be to establish the interpretive objective of your program. What will the spectator take away with him? A naturalist who gives his visitors a sense of the wonder of the mountains and the great trees of Yosemite has probably done a better job than one who has filled them with a mass of partially understood and soon-forgotten facts.

So the objective must be relatively simple and have an emotional impact. Above all, it must be true. The interpretive objective should be written down in ten words or less and continually referred to during the entire planning process.

One authority, and one authority only, should be selected to determine the factual content of the presentation. He or she will draw, of course, on all available sources of information and opinion. But this one person must make the final judgment on what the facts are. No dramatic writing can withstand the "on-the-other-hand-Professor-Soandso-states" approach.

For historical interpretations, whether by an individual or a group, the research authority must supply a tight but detailed synopsis of the social, economic, and political background of the character or characters to be portrayed. Information on related characters, even though they do not appear, must also be provided to permit the interpreter to delve as deeply as possible into the life and times which molded the historic figure he strives to present.

A common error of the less experienced speaker is to concern himself solely with the elements of the characterization directly required by the words or situations of the script. This fault can be avoided if the researcher provides a full range of background information.

Is the character to be presented a real person, even though he may not carry a famous name? Yes. He or she must ring true to convince the visitors. But, preferably, such a character will be a composite of a number of persons who are known to have shared related experiences at approximately the same time and place. Also, the character may have considerably more knowledge than any individual would normally have possessed in the given circumstances.

This use of a composite character of wide-ranging interests and information permits your talk to cover more ground and interest more people.

The researcher should provide more than hard facts. For the writer to develop well-rounded persons, a wealth of anecdotal and character-color material must be supplied.

An historical character, since he or she has theoretically come back from beyond, may be permitted to know what has happened since he died. For example, a nature walk in Sequoia National Park could be handled by a man appearing as Hale Tharp, who first came upon the giant trees. He would describe the difficulties of the wilderness trip, his amazement at the sight of the first tree, the discovery of other groves, his life in the forest, the first visitors, and efforts to preserve the stand. Then he would smoothly state that "after I was gone such and such happened" and continue from there down to the present. In the process he would convey pertinent information about the trees and might even pass judgment on events that have occurred since his death. This is a convention that audiences readily accept, and it adds variety and impact to the presentation.

But the researcher need not be limited to what actually happened to Tharp. Rather, the material should encompass experiences of many persons in the park and the most up-to-date botanical knowledge.

The single character is the interesting porter of this diversity of information.

In historical interpretation, the researcher must provide abundant information on the renowned historical figures of the period, but actual representation of such figures should be avoided whenever possible. A spectator brings to the park a preconceived image of an historical personage, which automatically makes him an "expert," and even the most professionally skilled interpretation is subject to sharp criticism, as witness the press comments on the stage musical *1776*. If the characterization as presented clashes with the image in the mind's eye of the spectator (and it is almost certain to), his attention is shifted from receiving the message to challenging the validity of the interpretation. So we end up with a multitude of minor dramatic critics and historical experts who are sure that Benjamin Franklin would never have said or done *that!*

Then, too, casting problems when dealing with famous people are acute. You are unlikely to have an interpreter on staff, or find one among the seasonals, who has the build, manner, or coloring of, say a Jefferson.

Furthermore, it is impossible to attribute knowledge or actions that are not historically applicable to a famous figure, and this makes such a character much less useful to the writer. The footman can say or do anything; the king can only do what kings do.

The researcher should also provide information suitable to the representation of a legendary figure through which a story can often be told with maximum effectiveness. Just as literary license is used in building a composite character, outright fiction can be used in handling a Paul Bunyan.

WRITING

If your project involves a group of characters and a series of complicated situations, you have no choice but to call in a trained dramatic writer. Such a situation will be rare. Your more likely requirement is material for a 15- to 20-minute

dramatized talk using one or two interpreters. Someone on the staff should be able to write this.

Rather than to provide *written words*, the writer's task is to devise *performance words*. The two forms are poles apart. A grunt means little on paper, but a grunt from an interpreter portraying an old miner straining under a load means a great deal.

Therefore, approach your task as a director, rather than as a writer. Conjure up what scenes you want your audience to see, then supply the words which will make these scenes effective.

Let's take a specific example:

"THE HONOURABLE MR. JUSTICE BEGBIE, THE HANGING JUDGE"

Far north of the U.S.-Canadian border lies the goldtown of Barkerville, in its heyday (around 1858) the largest settlement west of Chicago and north of San Francisco. Crouched in a small pocket in the mountains, the town was accessible only by the Cariboo road, a hazardous trail blasted out of the towering cliffs of the Fraser River. Up this road poured thousands of disappointed miners who had failed in the California Rush. Almost all of them were Americans, not too impressed by the fact that they were in British territory.

Out from London came Judge Mathew Begbie. He recruited one clerk and four constables and promptly established law and order over his wilderness realm from tidewater to the gold camps, 600 perilous miles. He built his courthouse at the end of the trail, outside Barkerville.

The writer's task was to explain this seemingly impossible feat through an 18-minute interpretation in the old courthouse which still stands. He started with the basic interpretive plan of Barkerville which takes the glamor out of gold-seeking and emphasizes, rather, the extreme hardships of the miners' lives: the cold, the loneliness, the drudgery. Therefore, he reasoned, the spectators should be made to walk the mile and a half along the narrow, rutted wagon-road cut from the north cliff of Blackjack Canyon, which leads to the isolated courthouse. This was the first writing decision.

By this device the visitors are made aware of the lonely, rugged, starkly beautiful country. And they are startled, as they round a bend of the river, to see the courthouse, all by itself, incongruous in the wilderness.

The writer, still thinking as a director, arranged for the front doors and all the inside doors but two to be open. The spectators filter into the building without seeing any interpreter and wander around the lobby looking at the various offices furnished and equipped to the period. When a sizable group has assembled, the door at the far end of the hall opens suddenly to disclose the Clerk of the Court.

CLERK (pompously) *"Spectators may enter the courtroom."* (He stands aside and the crowd enters, seating itself first in the public seats but soon getting up its nerve to occupy the jury box, the witnesses' chairs, and then the single chair in the prisoner's dock. The clerk closes the door, goes to his chair and sits. He pauses for some seconds. The room becomes quiet.)

CLERK (rising after pause) *"Court is now in session. The honourable Mr. Justice Begbie. All rise."*

JUDGE (appears suddenly through the door from his chambers, storms up the four steps to the judge's stand, curled grey wig slightly askew, black robes flying. Standing, he leans forward slightly with both hands on the bench, glaring down, like a disordered vulture, at the spectators below. He interrupts his glare with a sudden bang of the gavel. Instinctively, the spectators sit. Still glaring down, the judge addresses them in a patronizing manner.)

JUDGE *"I suppose you have come here to see what a hanging judge looks like!"*

The device used by the writer to create mood during the assembly of the audience, followed by the strong entrance and provocative opening statement of the judge, are good examples of pulling the spectators into the frame of the interpretation right at the start. Your opening line must always be an attention grabber.

Note, also, that the spectators readily accept the ability of the judge to appear before them, although they know he is of another time.

The judge now begins his narrative, describing the disorderly situation when he arrived and how he established discipline and respect for the law. Many of the blunt yet colorful phrases are lifted from his own records (often a good device). It is a personal story, often egotistical, but through it all runs the line that an energetic, strong-willed individual can be amazingly effective.

This maintenance of a consistent point-of-view, the interpretive objective mentioned earlier, is an imperative element in your writing. And the telling of the greater story through the personal experience makes it easier for the spectator to relate.

Then the judge tells an anecdote to illustrate the flexibility and ingenuity necessary to make strong-handed administration effective under frontier conditions. He tells how a messenger, sent by the miners, met him three days ride out of Barkerville with word that two newly arrived Englishmen were planning to claim a choice piece of land, a pasture on which Catalan the Packer freshened his mules after the long trek from the coast. Now Catalan the Packer was an important man to the miners. His was the one pack train that always got through no matter what the conditions. And the pasture was important to the mules. So the judge sent his clerk to fetch Catalan who was known to be about a day's ride ahead. When they arrived, The Honourable Mr. Justice Begbie, still on horseback, pulled his wig out of one saddlebag and his robes out of the other, then, suitably adorned, held court in the middle of a field to make Catalan the Packer a British subject and thus able to hold land. Four days later, at the court in Barkerville, the pasture-jumpers were dumbfounded and the pack trains continued to go through.

A ripple of laughter runs through the audience as the anecdote is finished. The good guys have won. The judge pauses, turns to look at the portrait of Queen Victoria, draped in the Union Jack, which hangs on the wall behind him, then turns to the audience;

JUDGE (quietly) *"And so the Queen's law ran in Cariboo.* (pause, then almost belligerently) *Some say that what I practiced was poor law . . . but it was damn fine JUSTICE!"* (Pounds gavel, sweeps off bench and down through door which slams behind him, almost, but not quite, catching his robes).

CLERK (rising) *"Court adjourned."*

The spectators file out and walk the mile and a half of wagon track back

to Barkerville. They say very little but, perhaps, they see a little more.

Back in town they are given a small pamphlet which tells them, among other things, that the courthouse is on the site of the first gold strike. When the major strike was made downstream, every log and plank was freighted down to build the new town, for miners had no time to cut trees, they came to dig. But not one plank was taken from the courthouse for this was the property of the Queen, and the seat of Judge Begbie's justice. It has remained intact, in the wilderness, for 113 years.

Above we see the introduction of an interesting and amusing story to add reality to the historical facts and to drive home the key point of the interpretation. And note the immediacy of the anecdote, it ends right in the room where the spectators are seated. Anecdotes can confuse if they are rambling and without point, but they can be most useful if used sparingly.

Then, too, the finish is strong and leaves a warm impression. This is "the button" which every performance must have. Find one for your writing project. The writer has maintained his "director's viewpoint" right to the end. Thus the words have risen naturally from the situations and carry an authentic ring.

MUSIC AND DANCE

Relax. The park interpreter is not being asked to do an operatic aria!

But can we ignore the fact that through history the great stories have been sung or chanted, told by the minstrel, the folk singer, the balladeer? Material presented in vocal form will hold attention, whereas the same information, if spoken, will lose the audience; and the emotional impact of the singing will be greater.

Dancing, too, can convey emotion much more quickly than can words. Do you recall Hitler kicking up his heels beside the surrender car on a railroad siding in France?

A sound rule is to entrust formal song, dance, and instrumental numbers only to professionals or talented amateurs. Of course, regular park personnel can be used when they have trained talent.

But all people break into snatches of song, or improvise a little dance step in everyday life and no one expects them to be skilled performers. Therefore, every opportunity to inject such short sequences into essentially dramatic situations should be seized.

A surprising number of seasonals will bring with them folk-singing and guitar-playing skills of an acceptable level. Let's use those skills.

An interesting musical interpretation is given at Federal Hall National Memorial in New York City where a guitarist starts with modern music and works her way back to music of colonial times. At Arlington House piano recitals with costumed ladies provide a charming example of creative mood-setting. Both approaches capture audiences which might well be lost to more standard historical treatments.

In outdoor situations, or anywhere a homespun approach is appropriate, custom has legitimized the borrowing of a simple melody and insertion of new lyrics. So long as the mood of the music fits the situation, an entirely different story can be told to the old melody. And in a nature situation there are many modern songs that blend in well if given simple presentation.

A note of caution: if modern music is used extensively, it may be necessary to secure a license from the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI).

SETTINGS

SPEAKING POSITIONS

Any interpretive presentation, even the simplest description by a uniformed speaker, should be given from a "stage," i.e., a position, usually raised, from which the interpreter can be clearly seen and heard by the visitors. A stage may be a stump on which the naturalist stands during a guided walk while his audience sprawls on a bed of pine needles, or a stream in which he wades as the visitors look down from the banks. Or it may be the verandah of an historic house, or a jury box in a courtroom, or the crown of a far-off hill where a horse and rider can be seen silhouetted against the sky as they ride into the interpretive pattern. In short, the most effective place from and on which to convey a dramatic story.

As a film producer will spend months searching for just the right "locations," so you should examine every possibility in your park for efficient, beautiful, dramatic, and even startling stages. Particularly effective performing areas that come to mind are the raised staging surface for the Indian dances near the rim of Grand Canyon, the setting for the bat talk at Carlsbad Caverns, and the demonstration area for dog sleds at Mount McKinley.

Each stage, and frequently there will be a series of them in one presentation, must, of course, relate to an audience. Much can be done to shape the physical arrangement of the audience so each person can see and hear to the best degree possible. When the naturalist mounts his stump, he may just "happen" to face three or four downed trees on which his audience will arrange themselves instinctively. Artfully placed, but without too much apparent clean-up of the area, the trees will form a little natural amphitheater without in any way disturbing the graceful naturalness of the area. In such a situation there should be no suggestion of the traditional ring of logs around the campfire, but rather the feeling of an untouched forest glade. There is one spot on the Congress Walk in Sequoia where by twisting one downed tree a little one way, and a second a little the other way and moving it a few feet up the hill, a gracious and natural rest spot could be created.

In Living Farm presentations, the audience can be organized by arranging fences to create a cul-de-sac into which the visitors are led. The appearance of the fences will be logical but they will unobtrusively give a form to the spectator group. Then the stage can be created by the farmer-interpreter clambering up on a stile or on an old piece of farm machinery which just "happens" to be there.

Craft demonstrations are often hard to see, for the first row of spectators masks everyone behind them. The audience view should be *down*, so the people can see the hands and feet of the demonstrator. A difference in spectator height of six to eight inches will accomplish this. Contrast this with the Living Farm illustration where the audience is

looking up and, therefore, the farmer must be several feet above the viewers for even his face to be seen. The raised shelter for farm machinery at George Washington Birthplace National Monument illustrates this point.

The down view is harder to create without simultaneously creating the undesirable appearance of an artificial viewing area. This can be partially avoided by placing the craft shed a short distance down the side of an existing slope (even if this is illogical from a drainage point-of-view) and, through imaginative landscaping, creating two or three natural-looking viewing levels that match the normal fall of the land.

There is an old theatrical rule: "If you can see their eyes, they can see you." Obvious, but frequently forgotten.

Staircases are one of the most valuable areas for audience arrangement. In historic buildings, particularly larger houses, there is much to be said for bringing the audience in through a side entrance or even a back door. This establishes a circulation pattern which would have been characteristic of those living in the house, rather than those visiting it. (Usually, not even the master stamped through the front door in his muddy riding boots.) Not only does this method create a stronger feeling of belonging, but it frequently makes possible a movement plan which brings the visitors upstairs by a backstair and downstairs by the main front stair. By stopping such a movement while they are on the stairs, the spectators are in fine position to see the story of the house enacted in the main hall, with entrances and exits to and from the principal rooms of the mansion.

The Thomas Nelson house in Yorktown, Virginia (Colonial National Historical Park), provides an excellent opportunity for this style of presentation.

Of course, the possibilities for staircases vary in every building, and frequently a well-placed balcony is the place for the interpreter and the lower hall the place for the visitor.

Countless other staging and audience areas could be listed, but it is the principle which is important: discard conventional notions of stage and auditorium forms, and in your park, in your buildings, look for novel, attention-getting areas in which to work.

The informality of such areas does not eliminate the need to precisely define the interpreter's working area and limit action to that space. In the conventional proscenium arch stage, the actor knows exactly the point where he enters or leaves the view of the audience. This same precision is necessary in informal staging to avoid entering spaces where it is difficult or impossible for the audience to see or hear the interpreter.

Comfortable lines of vision should be laid out by the director and memorized by the interpreter. Imaginary lines drawn between easily recognizable objects can serve as the guide, thus avoiding "marks" that may serve in a studio but would destroy the integrity of a natural or historic site.

DECOR AND PROPERTIES

Prepared decor can be utilized to assist the dramatic impact of a presentation, if it is well-designed, well-built, well-painted, and well-handled. But such material must in no way smack of theatrical scenery. Generally speaking, its use should be severely limited if for no other reason than cost: quality scenery is expensive.

Much greater emphasis should be placed on properties, which may be defined as articles used to further the effective enactment of the dramatic message.

Personal and *hand* properties are the responsibility of the interpreter himself, while *stage* properties are the responsibility of an attendant. The interpreter puts the watch in his own pocket, someone else puts the desk in place.

Properties, imaginatively chosen and used, can be magic. Charles Laughton adopted an hilarious and meaningful entrance when he gave his famous one-man programs. He would enter staggering under the weight of some 20 to 30 books, cradled in his hands below his paunch and rising, precariously swaying, in a stack that reached above his head.

As the audience roared with delight, it also understood it was in for an evening with a man who knew a great deal about his craft and his art.

A sword turns a bookkeeper into a Bluebeard; a plumed pen signs a document of importance; a dripping candle makes the bearer an historic character even if he wears a business suit. The Park Service is fortunate in owning such a vast array of unique properties, articles of beauty, utility, and tradition which immediately conjur up in the eyes of the beholder the image of an era past. Use them! An object resting in a case is of but passing interest. A fan, lying flat on a table, has little meaning; yet held in the hand of a beautiful woman, it is a delight which will release the imagination of the dullest viewer.

Dramatic presentations at Federal Hall National Memorial are particularly successful in making use of real properties.

Odors and noises should also be used as attention-getters and mood-creators. How delightful is the sound and smell of coffee being ground. And how stirring is the sound of a drum as it approaches over a hill; or a bugle call heard from far away.

A service area, preferably concealed but at least unobtrusive, must be provided for every demonstration, no matter how small. This area should be as close to the demonstration site as possible to allow movement of properties and equipment in private. Our beautiful fan will lose its mystery if we see milady carrying it out of the woodshed.

Once decor and properties are adjacent to the demonstration area, they may be carried on and off the stages in full sight of the audience. In fact, this will add interest to the talks. For example, a servant can enter carrying a table, while a second servant brings in a screen, a jardiniere, or whatever key property will set the time and place and style of the scene. The master follows immediately carrying the books and other articles which he arranges on the table-top as he starts speaking the words of the scene. At the end of the scene the action is reversed with all articles cleared in the same way in full view of the spectators.

On paper this may sound clumsy, but in practice it delights the audience to see a setting created where an instant before there was nothing. All movements, of course, must be meticulously rehearsed so that all action is adroit and there are no traffic jams.

Simple demonstrations, conceived basically as straight talks, can be enlivened by simple but interesting properties which are either carried in by the interpreter or "found" at the site. Found objects must be in logical surroundings—a tool leaning against a fence post, a crab trap on a dock. A quotation from the words of a famous man can have added interest if read from a beautiful book carried under the arm of the speaker. This will convey to the spectators that great words have a lasting life; not a bad idea to emphasize in this age of disposables.

Books by the Alcotts and by Hawthorne would be emotionally significant "props" at The Wayside; and let's not forget Margaret Sidney of the *Five Little Peppers*. A viewer would recall when his own hand had held a similar volume.

The little-boy's-pocket is a useful device. With some ingenuity a pocket can be constructed in ordinary clothing which will hold an amazing collection of small objects. Make one or two objects fairly large to reinforce the effect of the many small articles.

A little low-key humor can come out of this technique . . . if the speaker has the knack for that sort of thing.

Do not, however, introduce foreign objects into an authentic setting. For example, photographs should not be handed around to persons resting in a mountain meadow; they will jar the mood and be unable to compete with the real thing. A slide show at a campfire is a very questionable procedure. It is far better that mechanical interpretive aids be confined to rooms or areas specifically created for their use. Big Daddy intoning does not improve the wondrous sound of a mountain stream.

Properties that do things are always attractive. The classic fur trader's scales that took such a narrow space in the pack but could be unfolded and driven into a tree to weigh beaver pelts will surprise some modern know-it-alls.

Avoid charts, diagrams, and maps. Few people will readily understand them and attempts to explain them will lose audience attention.

Above all, a property must make a strong statement the minute it is seen. A throne and a milking stool are both things to sit on . . . get the right one!

EQUIPMENT

LIGHTING, NATURAL AND ELECTRICAL

Lighting is by far the most important pictorial factor in planning an interpretative event. The sun in the right position can make a pile of rocks into a monument. So when you scout your park for speaking locations, look at the best ones at several different times of day, and at different times of year. Then plan the program to take advantage of changing light and changing season.

We can take a lesson from the great conquerors. Whatever else they were, they were dramatic specialists. Alexander the Great topped his triumphal pillars with huge pots of flame; Hitler surrounded the stadium at Nuremberg with the same great display of open fire and over-sized flags. While such studied effects are inappropriate in most park locations because of their artificiality, even greater drama can be secured by capitalizing on the rising and setting of the sun, cloud formations, light and shade patterns through the trees, and other natural happenings. It boggles the mind to think of the myriads of fabulous light effects that abound in the parks of America. Let us take the natural dramatic lighting of great park spaces to reinforce our tales.

Even in a system as well run as the national parks, it does rain. So let's not apologize for rain; let's capitalize on the muted light of a leaden sky. For some reason people come equipped for sun and for snow, but rain is something one dodges away from under a marquee. We should try an interpretive program in a mist-shrouded valley after publicizing how the spectators should dress and assuring them that the event will take place, rain or shine. Surprisingly, many persons will enjoy talking about how wet it was. A dimension has been added to their experience, and they will treasure it. After all, getting wet is part of seeing Niagara Falls.

As a rule of thumb, the interpreter should be in the sunlight, the audience in the shade, the sun to right or left. But the audience can be asked to turn toward the sun, at times, to see a particular effect.

Indoors, dramatic lighting from concealed sources can greatly assist in telling the story. Select an appropriate natural or artificial light source, say a window or a candle, then reinforce the available light with small-scale theatrical-type lighting instruments.

Small units are available with an individual dimmer attached to each light. Concealment behind grilles, under staircases, and any odd place is thus relatively easy. The control can be built into a desk or placed behind a drape for operation by the interpreter himself. With the correct soft-edge lens and a slow-slow dim in and out, the spectator will be unaware of the added intensity—but his attention will be held.

How the lights play on the speaker should never be obvious. The spectator should not be conscious of "how

good the lighting is," for if that is his reaction the lighting has failed by intruding too strongly and thus interfering with the interpretive task. Good lighting both illuminates the action and reinforces dramatic effect; but it must concentrate the viewer's attention, not distract it.

Whenever possible, light the interpreter diagonally from left and right; a warm color on one side, a cool color on the other. This will give depth to the face. Straight frontal light will flatten out the features and should be minimized. Place the instruments high enough to throw the interpreter's shadow on the floor, but low enough to avoid heavy shadows under the brows, nose, and other parts of the face.

Whenever possible at least three lights should be used; a *key light* to one side at a down angle of 30 to 40 degrees and colored with a warm flesh or bastard amber (a blend of pink and amber), a *counter key* from the other side colored with, say, a cool lavender, and a *back light* (hung behind the interpreter) which can be clear and set at a steep angle to separate the speaker from the background by creating highlights on his head and shoulders.

The colors mentioned are readily available in inexpensive sheet form from theatrical supply houses. They are light enough in tone that they will not create a feeling of artificiality nor will they substantially reduce the intensity of the illumination.

SOUND

Discreet amplification of an interpreter's voice is a baffling business which has yet to be solved properly despite the maze of equipment on the market. The modern spectator is so accustomed to television or film productions to which sound has been added under controlled conditions and at a time of the producer's choosing, that he expects perfectly controlled speech in a live performance from a dancer who has just finished a dozen pirouettes!

While park situations are not as complicated as this example, to secure even coverage in a program where the speaker or speakers must move around a good deal requires such a clutter of equipment that any illusion is destroyed. The cordless microphone sounds like a blessing but its cost is very high and its operation plagued with uncertainties: it has an uncanny habit of failing at the most dramatic moment in the story.

To read the lines without sound reinforcement is the ideal. Nothing stands between the interpreter and his audience. But can he be heard, and, equally important, can he be understood? The secret is not volume, it is clarity!

Of course, if a formal, ribbon-cutting-type of ceremony is underway, microphones can be used. They are easily accepted by an audience and unconsciously dismissed as a convention. But for interpretive tasks, work without amplification. If the material and manner of presentation are interesting enough, the auditor will make an effort to hear. Organizing the audience, mentioned previously, cuts down on stragglers and perimeter noise and thus increases the audibility of the speaker.

The designer can assist the interpreter by altering the acoustics of rooms that are too "live" or too "dead" by adding or subtracting window draperies, screens, and tapestries.

Outdoor locations chosen for talks should be away from traffic or other competitive noise. The surf may be thrilling, but who can talk over it?

Many interesting sounds are rarely heard, because the uproar of city life has taught us not to listen. Pauses in nature walks to listen to the wind in the tree tops, a bird song, and rain dropping off leaves are effective with city-folk, perhaps more than persons accustomed to the outdoors realize. It's worth getting visitors to scramble down the bank of a mountain stream to stand beside and listen to rushing waters.

Concealed recording equipment can provide variety by introducing voices of absent people, especially if such voices have special knowledge of the setting or events related to the setting. It is interesting to hear William Randolph Hearst's son comment on his father as you stand inside the late publisher's home, San Simeon.

But keep recorded effects simple and appropriate. Exaggerated devices can be funny instead of dramatic. Beware the old-creaking-door bit.

DIRECTION

THE DIRECTOR'S RESPONSIBILITY

Every presentation, from the solo talk to the complex enactment must have a director. Now let us take that word director with care. We do not need a herd of minor Cecil B. de Milles stomping around in riding boots. But we do need an individual who, in each case, will stand off from the action and look at it objectively. No man can see and hear himself clearly. There must be another mind and another eye acting in judgment. Probably the director is the chief interpreter of the park, or the superintendent, not formally trained in the theatrical sense, but with a good feel for the material, for the objective, and an instinct for what looks right, what seems effective.

The person who acts as the director should have final authority on all creative and technical matters. He controls every word and action of an individual speaker or a group of interpreters. He organizes the staff to provide the special services or equipment required. When creative and financial aspects collide, and they will, he is the one who works to secure approval of the appropriate fiscal authority.

If the overall results are unsatisfactory, the director must be changed. This step is more effective and more humane than subjecting him to committee-type decisions which are sure to create a pallid, compromised presentation, and one which will not be a credit to the park.

The above is the accepted and proven method in theatrical production. It may seem somewhat severe when applied to a park situation. But in every interpretation a strong, consistent point-of-view must be taken if the creative product is to have attention-holding value. Therefore, that product must be the result of one imaginative mind selecting, discarding, and molding the material and the interpreter into a unified result.

CASTING

Selecting the cast is a primary responsibility of the director even when the cast, as in most cases, will be only one man, woman, or child. In many situations the cast will be determined automatically by the available staff. The seasonals probably will provide greater scope for selection than the regular staff. If the interpretive material is prepared well in advance, as it should be, a seasonal who fits the required "type" may be found. Don't overlook the better university theater departments as a source of such seasonals. Far from being artsy-craftsy as they once were, the modern departments turn out young people who are highly disciplined and tenacious workers. And they know that they must shovel manure before they can ride the white horse.

When possible, at least two people of similar type should be selected for each interpretive function to allow for frequent repetition of the material. In large operations, versatile "swing" performers should be trained to cover sickness, days off, and emergencies.

BLOCKING

As park interpretations move into more complicated fields, such as the Repertory Group is doing at Federal Hall National Memorial, designing and setting the "blocking" gains added importance. Blocking involves a series of decisions as to how each interpreter will arrive in and leave the interpretive area and where each will move within the area during the presentation. The reason behind each move must also be established precisely.

While such a well defined plan of movement is essential when two or more interpreters are involved in a single event, it is also useful for the solo interpreter. Careful blocking will ensure that a speaker does not start talking until he arrives in a position from which he can be clearly heard; that he does not turn and start to leave a second or two before he finishes his concluding statement. Blocking will add up and down or right and left movements for the speaker to ensure emphasis on telling points in his material.

Blocking is the exclusive responsibility of the director. Whether there is one or a dozen participants involved, the director plans every position and every movement. This he must do in advance and alone. An easy working method is to separate the pages of the script and paste each one on a larger sheet of blank paper. This provides an area around each page of script on which is written notes of everything which is to happen during the reading of that page. Bound together these pages form the prompt book—the bible of the interpretation.

As previously stated, even if he is in a pasture, the interpreter is working on a stage with predetermined dimensions limited by the seeing and hearing convenience of the spectators. Therefore, the usual stage delineations should be used. Right (R) is actor's right, Left (L) is actor's left, Up (U) is away from the audience, Down (D) is toward the audience, Center (C) is center, Cross (X) is a movement from one side of the stage area to the other.

Example: Servant (enters DL, X to door UR)

When the movement is shorter, phrases such as (Helen moves C) or (Helen comes C) or (Helen drops down to table DL) are used. Every director develops his own shorthand and soon remembers that his directions for interpreters to move right or left are opposite to his own right or left.

The art of the actor has been defined, unkindly, as an ability to "remember the words and not bump into the furniture." While there is a little more to it than that, certainly those are two basic requirements. The first the actor must do for himself, but in the second he must be assisted by the director. This is the so-called "traffic-control" function, and the nastiest thing to say about a director is that he is only a traffic cop. But this is a task he must do in addition to his more esthetic activities.

After he has set the blocking, the director works with the interpreter to develop character. They reach agreement on the background of the man or woman to be portrayed, the present circumstances (both emotional and physical), and the ways and means to be employed to build the dramatic story. The reading of difficult lines will also need direction, although the director should avoid any tendency to turn the interpreter into a parrot.

While much of the above refers to relatively sophisticated situations such as the one being developed at Castle Clinton (Garden) in New York, where the Phineas T. Barnum/Jenny Lind background provides a natural springboard, the essential method can be applied to simpler interpretive projects.

Even for a one-man interpretation, a regular schedule of daily rehearsals must be set and adhered to. Rehearsal is a continuously building process and an intermittent schedule, such as twice a week, is next to useless. Punctuality and work discipline are the hallmarks of the theater and must be enforced. Let us not have any nonsense about the need for inspiration and other time-wasting devices. Regular daily work is the only effective method.

SPEECH

THE AUDIENCE

There are strategies to public speaking that vary with the relationship of speaker and audience. The strategy of a drill sergeant to influence his audience is different from a clergyman's, yet both men, if they are experienced speakers, choose their strategy with many common precepts. To begin with, each has a valuable asset in knowing some fundamental facts about his audience.

You have such an asset in the knowledge that yours is a willing, even an eager audience. They *want* to be told about what they have come to see. Nevertheless, in developing your strategy you should be cautious of some common pitfalls. As soon as you can, analyze your audience from the following viewpoints:

Experience

Be careful of talking down to experienced people. If your audience is made up of people who lived through the depression, you will alienate your listeners by attempting to tell them what the depression was like, especially if it is obvious that you were not born then. In such a situation you should phrase your remarks so that your audience knows you are aware of their existing knowledge and that you are actually serving as a spokesman of the combined experiences. In all probability you will see vigorous nods of agreement. Do not, however, permit anyone to take over your talk.

Sex

Is it a mixed audience? Some aspects of your topic that you might be able to mention and elaborate before one sex might be unsuitable for the other or for mixed audiences.

Motivation

What, at present, is the foremost interest of your audience? If their tour has been planned well, they will want to hear you talk about what they are seeing. Look over the plans of guided tours and see if your talk will delay fulfillment of what might be the foremost interest of your audience. If they have traveled a long way to see something and you hold them up a few yards from it while you lecture, you cannot hope for their patient attention.

Comfort

Are your listeners physically comfortable? If not, and their discomfort is beyond your control, be sure to establish common ground with them. *Share their discomfort:* don't stand in a sheltered spot while they stand in the rain or the sun. Don't sit when they must stand.

Individual Personalities

Do not single out anyone in the group to be the obvious recipient of your remarks. Avoid personal identification with any one of your listeners. In doing so you risk hostility from the rest because of their sympathy for the one you have singled out as a target for your humor or their unconscious resentment that they are not receiving the same treatment.

TEACHING OR ENTERTAINING?

The purpose of your speaking to park visitors is to inform them of something, and that is a type of teaching. Everything you say that is not already known to the listener falls into this category. How is it, then, that some lessons are extremely dull and others so interesting they could be called entertainment? The answer lies in the teacher's manner of presenting his material.

You have already written down the facts you want to cover in your talk. They are the bones and basic structure. The flesh you put on this skeleton is your manner of delivery. That manner will determine whether you are dull or interesting. Remember that entertainment is not just telling funny stories. What is interesting is also entertaining. You already have interesting material in the facts you wrote down, and people will have traveled a long way just to hear them.

Freshness

The facts you know, and now have to talk about, probably constitute the material you know best. You may have recited the material many times before, and you know you are going to say it again and again. But you should not let familiarity with your topic lead you to fear that it might be boring to others. Remember that the members of your audience want to share your knowledge, otherwise they wouldn't be there. You must share with them the common ground of surprise, awe, or whatever it is your topic should generate. To do that you must sound genuinely enthusiastic.

Listen to people saying words they have uttered in the same sequence so many times they come quickly to the lips without mental effort: children repeating multiplication tables, or a congregation praying. The tunes of originality have gone; the high notes and the low notes are missing. A monotone is frequently heard. The pace is regular, and the volume is even and unemphatic. The sincerity of those at prayer is probably deep as ever, the many moods of children at school are still present, but the voices have lost their freshness.

If you have a tape recorder, try reading this sentence into it ten times in succession. When you play back your tape, you will probably hear that the last time you recorded the now familiar sentence the pitch of your voice changed very little, that the volume was the same for every word, and that the pace was regular. Listen to the changes of tune, pace, and volume present in your first recording. They are yours and natural to you. They should not be hard to imitate in replacing the lost freshness and originality.

Audience Interest

When you arrange the sentences of your draft into a talk, plan to capture the interest of your audience as soon as you can. The way to do this will depend on your analysis of the group listening. A good method is to express a surprising fact early. It need not be one of the facts that it is your prime purpose to reveal, but something related—something interesting that will introduce your topic. For example, if you are talking about theaters and their libraries, you might say that nobody saw the end of *My Fair Lady* during the Broadway run or in the film. Your audience will be attentive, wanting to know why. You may go on to explain that the play was only part of the story, and that Shaw wrote the ending of *Pygmalion* as a narrative. Eliza married Freddie, not Professor Higgins. Such an exposition of little-known fact gives you a good introduction to your talk about a theater library.

Express your important facts so that they are personally meaningful to your listeners. There is nothing personal about large numbers.

Beyond a certain point, the point of human experience, large numbers are just that to most of us. A million is quite as remote as a billion. The numbers are too big for our easy comprehension; we are not personally familiar with them. The successful Ripley series *Believe It Or Not* frequently dealt with extraordinary numbers. The success of the series was largely the result of its being personally meaningful to the reader, and relating large numbers to something already familiar to the reader. For example, the number of stone blocks in the Great Wall of China is so enormous that the figure is unreal to most of us. It becomes more real, however, when expressed this way, "if every citizen of New York City added a block a day to the wall, it would take over 50 years to complete the building."

If you are talking about something of historical interest, try to relate your expressions of time to human experience. Saying that Columbus crossed the ocean nearly 500 years ago is just as remote to most of us as another event 300 to 400 years ago. But most people know somebody 60 years old, and saying that it was only a little over eight human lives ago that Columbus crossed the ocean brings the fact into new perspective. Expressed that way it doesn't seem so long ago as the vague 500 years, does it?

590-839 O - 75 - 3

PRESENTATION

APPEARANCE

The principal instrument used by the interpreter is himself. Despite the obviousness of that statement, sufficient effort is seldom made to hone the instrument.

Face and Hair

Consider first the face, and the hair that frames it. Assuming that a person is wearing average clothing, the face is the most highly reflective area presented to the viewer. This is, of course, particularly true of a white person, but a brown or black person has many reflective areas which are the highlights created by the facial bone structure. Reflection attracts and holds attention. For example, in the finale of a large musical show the director will usually put his leading lady in white and she will stand out from all the deeply colored costumes around her.

Thus, as much as possible of the face should be exposed. Hairstyles can be as long as need be for a particular period, but the hair should still be kept well back from the face.

Particularly in women, the forehead should be clear whenever this is compatible with the character. The combination of long bangs and down-angle lighting can make a pretty girl look subnormal. Hair close to the eyes, which may look quite good on film (aided greatly by the close-up), can seriously reduce the effectiveness of a woman's face in a live presentation where the spectator is well-removed from the interpreter.

Facial hair should be sparingly used for the same reason. In a recent audition in Hollywood some 300 men were interviewed; only three of them had beards or mustaches, and all three explained they had grown facial hair for current roles. This situation exists because the actor is essentially a neutral person who dons or discards hair or clothing at will and as required for each role. Try to find the short-haired, clean-shaven Olivier under the makeup, hair and costumes in the film *Nicholas and Alexandra*. The interpreter should, therefore, look at himself naked, as it were, and then add the clothing and hair necessary to make his interpretive role effective. Thus many of the clean-shaven men of the Hollywood audition are best known to their fans as bearded characters in television series, but the beard is something they have assumed for that particular character not something they imposed on the role because they happen to like beards.

We must differentiate here between an *actor* (our interpreter) and an *entertainer* who creates an identifiable image and thus always plays himself. Rock stars are the prime examples of the latter. While a rock artist will not cut his hair on pain of death, a professional actor will shave his head on Monday and wear a "fright wig" on Tuesday if the roles so demand.

To summarize: start with yourself from a neutral position and build up to the character with the clothing and hair it demands. And the more of your face that you can leave

clearly exposed, the better the instrument it will be to convey the variety of your expressions.

Hands and Feet

These are the most useful body parts to the interpreter. At all costs they must be protected. Even a minor injury to a hand can restrict movement and draw audience attention away from the story. If an injury does occur, bandage it in character—there were very few adhesive bandages at Morristown.

Every park staff member knows how easily feet give out if they are not properly shod and cared for. But many seasonals probably come from environments where feet get little use and, therefore, little respect. See that they take care of them.

Hands, particularly of women, must be worked on to be believable in many interpretive work situations. Long, shaped, and polished nails were hardly common in a frontier cabin, but they creep into comparable re-enactment demonstrations. Good strong soap and plenty of hot water will roughen up hands in short order. And it won't take the young lady long to get them back in shape at the end of the summer.

Soiling

Dirt and sweat are valuable allies in our search for authenticity. Frequently, performers apply dirt and dirt effects superficially and it looks like it. Good dirt is ground in and comes from a logical source. If a man has been handling reins, he should not have marks applied to his hands; he should have marks that have come from stain which has been applied to the reins. In this way he can have come into the demonstration five minutes earlier and still look as if he has been plowing all day.

Except in mining and other dirty work, men's faces are seldom dirty and women's practically never. Let's avoid that cute Mary Poppins smudge on the left cheek. But a man's neck and throat will tend to be dirty, and certainly his hands. Keep your eyes open for "natural" dirt.

In applying artificial soiling, be sure you go far enough in area and lightly enough in amount. An extended dirty hand should not be connected to a snow-white wrist or forearm.

Sweat will look after itself if enough effort is expended. But even dirty, sweaty clothes must clearly be clean clothes which have become soiled through use that day. There should be a perceptible change in the degree of soiling throughout the day and before and after meals. But perhaps we should avoid being too authentic with the old-gnarled-trapper bit!

Suntan

The interpreter should be willing to adapt his personal off-duty habits to secure or avoid suntan or sunburn as required for the character he portrays. If this requires a marked sunburn line at the hatband position on the forehead, a good

interpreter will wear a suitable hat even when not working to clearly establish the line. Too much to ask? Not so, once he appreciates how well all these little touches will combine to make his interpretation outshine the ordinary.

Makeup

The art of makeup is complex. Therefore, "Go easy" is a valuable warning. But if you are working indoors and the light is intense some makeup is necessary.

Women particularly should research their makeup as carefully as their clothes. Sophisticated ladies of any period tend to have stylized ways of applying paint and powder. An interpretation can benefit from the use of the appropriate method. But even when authentic, nothing should be done which will make the interpreter either unattractive or ridiculous. A seasonal with a round little-girl face should not wear a beauty spot.

Makeup colors for women should be limited to the shades which would be available in the day of the character being portrayed. These, until very recent times, would be few. A girl at a Virginia restoration was observed to be wearing lipstick that doubtless carried a name such as "Cover Girl Tangerine Blush." Please!

Except in highly specialized situations, men should avoid makeup entirely. Everyone should strive for a good skin tone by natural methods.

Clothing

Interpreters should never wear *costumes*. Rather, they should wear clothing appropriate to the character they portray. Frequently this is the NPS uniform.

The uniform has many advantages; tradition, dignity, authority, formality, utility. Sometimes these elements will prove to be disadvantageous. The uniform may convey a sense of stiffness and severity. It is very difficult for an immaculately uniformed interpreter, hat squarely on head, to tell an amusing anecdote about a crabby old backwoodsman.

The solution is to fit the words to the music. Wear the uniform when it makes the presentation more effective; wear period clothing when that serves best.

Parts of specialized clothing can be worn with good effect when complete outfits are not available. Hats and shoes are the most important elements. Tuck an ordinary pair of pants into high, heavy boots and a new character is created. Clap a straw boater onto the head of a man in a business suit and we're off on a picnic.

Occasionally, a number of different hats can be used by one person in the course of a single presentation. Don't try this unless you can carry it off. If overdone, this can create the effect of a vaudeville act.

Both hats and shoes should be worn for substantial advance periods by the person who will use them before the

public. In this way their appearance and use will be natural.

Belts and other leather or metal trappings will create a sense of officialdom or specialized calling even when worn with neutral clothes. It is effective to buckle on such items during the process of the talk as one assumes a different body posture and method of speech delivery while moving into a distinct character situation. This "transformation" always has a touch of magic for the spectator.

Women can get particularly effective results from the use of scarves, neckerchiefs, shawls and the like. These are useful to depict age shifts, temperature changes, geographical moves, etc. Many famous one-woman shows have been built around a box of old hats, scarves, handbags and assorted oddities bought for next to nothing in Salvation Army stores. A neutral dress is the only basic costume required.

Watch for color authenticity in clothing for historic periods. None but the very rich had strong, pure colors until the arrival of the aniline dye, and even these were absent during World War I because of patent control by Germany.

Underclothing should have the good attention of both sexes. We must not see a modern T-shirt under a half-open Civil War tunic nor nylon hosiery below a crinoline.

Insignia and jewelry are useful but must be authentic. Every audience has an expert in something-or-other who will spot the inauthenticity immediately. Absence of trimmings will give the interpreter that "naked" look so common to the amateur. You must complete the outfit to the smallest detail once you start to dress yourself in full period clothing. Watch that wristwatch!

"Distressing" is essential to secure the lived-in look which your clothing must have. Even the apparel of a lady or gentleman will be slightly rubbed at the elbows, slightly marked at the cuffs, and slightly creased at various body positions.

Workmen, soldiers, farmwomen and others normally doing heavy work will need clothing clearly marked by wear and faded by continuous washing. With theatrical costumes, these effects are secured by a number of artificial techniques, but with the close scrutiny you will be under, heavy washing with strong soap and rubbing against appropriate rough surfaces is advised. Of course, the best method is to wear the clothing as much as possible, and you will gain in self-confidence as the clothing begins to hang easily on your body.

Clothing used in interpretations must be cleaned much more frequently than ordinary apparel. A higher level of perspiration can be expected due to the excitement generated and energy expended under interpretive conditions. Cleaning is a budget item which is frequently underestimated. Duplicate clothing is a necessity if the program schedule is intensive.

ACTION

Entrances and Exits

The law of action is that the performer must *arrive, do something,* then *leave.* The arrival must be precisely at the time scheduled; too often the interpreter, overly conscientious, arrives early. This is as bad as or worse than arriving late.

The most often heard request of the performer to the director is "Give me an entrance." And it is an *entrance* that the interpreter must make. Whenever possible this should be from a point which is clearly divorced from the route the audience has followed to reach the demonstration area. Too often, particularly in a nature walk, the interpreter parks his car near the spectators' cars and walks along the same path as they are following. When he reaches the starting point, any element of surprise has been destroyed and the needed sense of "presence," the vital "hold" that the speaker radiates towards his audience, is seriously depreciated.

In a major western park the speaker conducting a nature walk in uniform was observed as he arrived 7 or 8 minutes before the scheduled start and then spent the next 10 or 11 minutes picking up and examining cones and other material from the forest floor. When, at last, he stood on a slight rise and tried to get the group organized, he had a good deal of difficulty establishing himself as the leader for by that time he had merged into the landscape as a park employee going about other business.

Contrast the above with a figure, in sturdy woodsman's outfit, charging down a hillside and bursting out of the undergrowth to confront the waiting spectators with a cheerful shout as he jumps on a stump, waves his cap and, feet apart, gun grounded with a clunk, is off in a verbal surge of enthusiasm for his land!

He cannot keep up that level of impact for long and he should not try to. The talk and the walk will have many levels of impact, some serene, some funny, some exciting, all interesting. But that strong contact of the first entrance will not be lost over the entire walk if the material and its method of presentation are properly orchestrated.

The *exit* must be just as sharp as the entrance. There must be no slithering out at the end with the resulting sense of uncertainty that this brings to the spectator. The interpretation must *stop!*

If discussion is to follow the presentation, this should happen at a clearly defined and announced location. Preferably this spot will be a moderate distance away from the terminus of the walk. Thus the discussion will be held with a smaller and "new" audience which separates clearly from the original group.

The interpreter should not be required to sell something at this point. The few cents collected are not equal to the spectators' embarrassment, and the effective exit of the speaker and the audience's pleasant memory of him is destroyed.

Other effective entrances can usually be devised by examining the site. The classic appearance over a hill is hard to surpass. Inside an historic building a good entrance is to appear on a balcony and descend a staircase (the Southern Belle routine). Compare that with the appearance of an interpreter on the same level as the spectators. The lady on the staircase is the automatic center of all eyes; on the floor level the same woman would go almost unnoticed.

Entrances and exits should be made in character.

If the interpreter enacts the role of a crotchety old retainer (who passed the law that all interpreters should be pleasant?), he will stomp in, harangue the crowd on all the problems of living with and working for his master, then exit with a resounding door slam. Thus an event starts, happens, and ends within a unified experience frame. It will be remembered.

Performers work for a finish which is frequently called "the button." The comic wants to "leave 'em laughing," Camille wants them crying, the magician wants them amazed. Every effective interpretation will close with a strong conclusive point which crystallizes the message and mood. That's not easy to write nor easy to deliver but it is usually a simple statement—"She failed, but she showed the way," "The land was green again," "The flag was still there." Note the number of one-syllable words.

Use of Animals

No single factor adds as much drama to a situation as a horse. The "Man on Horseback," reviled as he may be, remains an arresting and dominating figure. And since the mounted man is so characteristic of American history, his use is appropriate in many situations.

With seven to eight million horses in the country today, with their numbers increasing daily, the added problems and costs of using mounted interpreters are clearly offset by the added interest spectators will show. Observe the reaction to the mounted cavalrymen at Gettysburg.

The increased speed and height provided by a mount add much to the strength of entrance and exit. But it is the enduring affection between man and horse that gives further impact to the performance. Even when the speaker dismounts, as he should for the main part of the presentation, the presence of the horse provides visual interest.

In historically sophisticated settings, the arrival of the great man and his lady in a carriage drawn by a beautiful pair will set a delightful mood. Such an enchanting picture will soon be a feature at the Vanderbilt mansion.

In battlefield situations a fine presence can be set with sturdy horses maneuvering artillery. It is amazing how much assistance can be secured, with little or no cost, from equestrian-addicts who seem to be everywhere.

Babies and dogs usually upstage actors so they are understandably unpopular in the profession. For that reason alone, dogs, at least, should be used wherever practical. Of course there are problems of control, but the presence and actions of a well-trained dog can, in themselves, provide a valuable lesson to many visitors.

Various animals, of course, work well into Living Farm demonstrations, but try some related activity not directly required by the storyline. For example, as the farmer talks, have his son ride a pony bareback across the field, interrupt his father for a moment to receive instructions, then trot away across the field again. These kinds of touches will bring reality and color to hold audience interest.

If a particular animal is known to have been a pet of an historical personage, try to introduce one. Our crotchety old retainer could complain about the trouble of cleaning up after the parrot the master had brought home from Barbados and be carrying the bird as he talks. With luck, the bird will produce some appropriate squawks to initiate some by-play. Didn't Carl Sandburg let his pet goats wander about the living room? Didn't Dolly Madison have a parrot? And how about the Vanderbilt poodle? Or FDR's Fala?

Visual and Sound Effects

Dramatic noise is a useful device to add variety. The firing of a gun is, doubtless, the most effective sound that can be produced. No one ever quite gets used to it because of the myriad connotations that the sound inspires. The faraway tolling of a bell can have realistic or impressionistic values. For example, in a battlefield sequence the clanging of the Liberty Bell can be introduced as background effect while the narrator tells of victory or defeat. The fact that this sound is not logical, geographically, does not matter as it is emotionally acceptable. Or the bell could be used as a dramatic symbol of liberty at, say, Booker T. Washington National Monument.

Effects such as these could be handled, on *time cue*, by a secretary back at the visitor center. She can flick a switch even though she cannot see the action. No visual evidence of anachronistic equipment, or of the operation of the controls for such equipment by the interpreter, is acceptable.

Any feeling of mechanical intrusion, such as the hiss of a tape running, must be avoided or the mood is instantly destroyed. A tape recorder demonstrating bird calls may be used inside a room, but such an artificial device should not be used in the forest.

A good rule is to project yourself into the mind of the viewer: what sound will enter his mind as he hears your description of the scene? Then, augment his mental impression by the reproduction of that sound with more immediate intensity. Supplement it with logically related sounds to expand his picture.

500-839 O - 75 - 4

If in doubt, use nothing. Like makeup, too little sound is better than too much. At Canada's Expo '67 the first programming scheduled on the sound system was silence!

Fire has probably the greatest visual impact of any effect. Again, this is because the spectator has direct knowledge of what fire can do. While sensational effects can be secured, you should hesitate to use any that are on a grand scale. To get such effects "in-and-out-on-cue" some type of oil must be used, and the resulting stench and smoke hardly justify the result.

The small campfire, as the symbol of security, comfort and food, has an honored place in the parks. But perhaps greater variety can be introduced in settings around the fire. The interpreter can sit on an old wagon drawn up on the far side of the campfire, as is done at Scotts Bluff, and tell his yarns from there. Any "prop" such as this which will add interest to the picture and help set a mood can be drawn from equipment which would logically be at the particular site.

Railroad fusees add interesting illumination to a night presentation in a settlement where the railroad was an important factor. And what a wonderful sight is an old railroad engine itself, all fired up and panting on a siding in the darkness of the night. Such living impressions are well worth the effort in spite of the drudgery involved in their repetitive preparation.

Characterization

Effective interpretation demands that the action of the participants be characteristic of what such persons would do under the given circumstances. Thus custom and habit are key factors. A miner does not walk like a high-rigger nor a courtier like a foot soldier.

So in each interpretation you should ask yourself many questions about the economic, social, and cultural background of the character you wish to use to better tell your story. You should start the construction of your characterization on the posture, gesture, and body-movement appropriate to a person of such background.

John Doe is not a true interpreter if he remains John Doe in movement and body-style and hopes to be convincing by the addition of a funny hat and a vocal peculiarity. That is caricature, not characterization.

At this point let's scotch all the hokum about "feeling" the role. Of course the interpreter must "get inside" the character he is using. But he must be always intellectually aware of what he is doing and how he is doing it. Characterization is a conscious technical process; if the speaker is "carried" away, the audience will be confused and, soon, bored.

If you are working in a group, keep your mind concentrated within the scene at all times. Do not "click in and out" as the center of attention swings to or from you. You are an

essential part of the action even when you are doing nothing. Hark to the ancient shout of the director "Keep in character!"

Unless you are portraying an historical personage whose idiosyncrasies are widely known, avoid eccentric touches which, known only to you, are authentic but which, to the audience, are distractions.

Once you have established the movement-style of your character, begin to heighten the intensity of your actions and reactions. You must be bigger than in real life to convey your ideas and emotions to the spectators. Of course, if you get too "big" you will become a melodramatic ham and the audience will laugh; if you get too "small" and "internal" you may be suffering the tortures of the damned, but the audience will think only that you have smelled something unpleasant.

Now that your body is moving in character and your actions are intensified, your hands and arms will stop "acting" and start being natural dramatic extensions of your body and brain. In short, the proper gesture will be instinctive and correct. When this transition begins, you are becoming a character interpreter rather than a poseur. But this is not to suggest that you don't have to learn many technical matters in gesture. Find out by looking; a farmer has a certain way of leaning on a fence and moving his hands as he gives directions to a passing motorist; watch him. Perhaps he doesn't move his hands at all, but only his head; watch him.

Detailed rehearsal is essential in the handling of properties. Everyone knows there is a precise way to handle a gun. Lady Windermere is just as precise in the way she handles a teacup. Something is done with a quill pen between the moment you pick it up and the moment you start to write; do it incorrectly and you make a graceful historical item look like a 29¢ ballpoint. Find out how.

Conflict and Safety

If appropriate to the storyline, physical conflict can be an effective addition to the demonstration. Again, detailed rehearsal is necessary. Not only is there the danger that the wrong fellow will win if the struggle is left to chance, but it is easy, also, to be comic when the objective is to be heroic. Here the cold eye of the director is invaluable.

Physical contact of a social nature should be used sparingly. Football players are inclined to put their arms around "pals" a good deal more frequently than most males in normal circumstances. Contact is dramatically effective only when used with discretion. A handshake at the end of a discussion can be very strong. But its intensity will be diminished if the two men have already shaken hands on meeting. Dramatic editing will remove the first handshake to strengthen the second.

Action must be safe. Even with every precaution performing is hazardous. At a university, the theater department

ranks second only to the football team in claims on the insurance office. When you heighten the intensity of action, misjudgments occur. Even an ordinary staircase becomes dangerous for in the excitement of the moment the interpreter steps a fraction longer, a fraction higher, a fraction faster. Constant rehearsal to establish habit is the best safeguard.

With naturally dangerous properties or in difficult surroundings, every eventuality should be checked out. It is amazing how many dangerous ways a non-soldier can invent to lean on a rifle. Or how frequently ladies in inflammable dresses back up against open fireplaces. Draperies often conceal light sources that get hot, yet fabrics are infrequently flameproofed. The director and the staff have a primary responsibility for the safety of the interpreters and the spectators.

Rehearsal

Even the simplest of interpretive presentations must have a rehearsal period of at least two weeks and preferably three. But as the Park Service moves into more complex presentations, the rehearsal requirements become much more intense. For example, written material involving several people must be heard in rehearsal before its worth as performing material can be assessed. Words or lines which do not ring true when spoken should be changed on the spot. If a complete scene needs rewriting, do it overnight between rehearsals.

Rehearsals begin in a room that, if at all possible, has as much working area as the prime working space on the actual site. Here the interpreters become word-perfect, learn their blocking, and develop in-depth characterizations. One week before opening rehearsals move to the site for run-throughs without equipment or costumes, although hand-props should be used. The last three days before opening are devoted to technical and dress rehearsals. Don't drop a day just because it is a Saturday or a Sunday—you will never pick up the momentum.

1 Technical Rehearsal (with interpreters but no period clothing)

2 First Dress Rehearsal (with interpreters and all period clothing)

3 Final Dress Rehearsal *(Everything . . . run through without stopping* . . . follow with clean-up)

The technical rehearsal is sometimes mistakenly used by the technical personnel to try out their equipment. This is disaster! Every technical item must be installed, tested, and approved before the technical rehearsal. The purpose of the technical rehearsal is quite different; it is a working session in which the interpreters learn to capitalize on the advantages and cope with the disadvantages of the facilities and materials with which they must work. At the same time the technicians learn to operate their equipment in relation to the actions of the interpreters. Naturally, this mutual experience cannot take place if the equipment is not in full working order.

The first dress rehearsal adds the dimension of costume and makeup which tends to inhibit the interpreters' movements and consequently their timing. Bugs apparent in the technical rehearsal should be ironed out before the beginning of the first dress rehearsal so that, barring an unforeseen jam-up, it will run through without interruption. Giving pointers and rehearsing short scenes can follow the run-through.

Thus the final dress rehearsal should, for all practical purposes except the presence of spectators, be a presentation. Many directors like to invite 20 or 30 persons, who are naturally close to the production, to the final dress rehearsal. This gives everyone a sense of playing to an audience. Under no circumstances should the general public be invited. The final dress rehearsal is not the occasion for those in the audience to have a party during the rehearsal nor for those in the cast to have one after.

No doubt the above sounds somewhat complicated and very theatrical. But the method, with appropriate modifications, can be applied to anything from a nature walk to a one-man talk at an historic site to a large scale ceremonial or other complicated affair. Have we not all suffered through a so-called simple celebration where the microphones failed, the guest speaker came on from the wrong side, the mothers of the maypole dancers had no chairs, and countless other mix-ups occurred, all through want of proper rehearsal? Try the system. It works.

The presentation itself must begin and finish on time, no matter what the circumstances. The old saw "the show must go on" was invented for the important reason that if the show does not go on, no one, the actor, the director, or the manager will be eating by the end of the week. While matters may not be quite that drastic in the Park Service, the phrase also expresses a treasured tradition which is honored by all but a tiny fringe element of the profession. Even if there are more people on the stage than in the audience (and this has happened to some distinguished artists) there is no question of canceling. And if one visitor will make the walk in the wind and rain, the interpreter should make the walk too.

Continuity

So the performance is on! Whether it is one seasonal talking to a group of children at a seashore or a hundred nymphs cavorting in the moonlight, it's been worth the effort to get it right.

Now the task is to keep it right. First, that means staying healthy. Flu and the twisted ankle have spoiled more presentations than artistic tantrums or lightning fires. The myth that

artists live a Nirvana-like existence, sleeping all day and plunging into orgies every night is somewhat exaggerated. Mostly they plug away at a routine that makes the General Motors' assembly line look like a holiday in Tahiti. You don't have to follow the almost monk-like routine of many artists on a difficult assignment, but you do have to eat and sleep regularly and play with a sizable amount of discretion. Because before each audience there is only one chance. Make it count.

Now, how do you keep the presentation alive and fresh on the 50th, 100th, 500th showing? By having rehearsed your material so well that you become technically perfect. Then you can call up a performance even when you don't feel inspired. A little "presence" will be missing but it will still be a good show.

Every three weeks or so, go back to your director and check over the presentation. Where have you become sloppy? Where have you unconsciously shifted emphasis? Where could you add a point that would strengthen a scene? Go back to your stage then with a fresh resolve.

In this way you will delight many, thrill a few! Olivier, look out!

APPENDIX A

ADDING DRAMATIC VALUES TO AN EXISTING INTERPRETIVE PROGRAM

The addition of dramatic values to the standard interpretive program, as proposed here, can lift that program from the routine to the memorable. And it can be done with the existing staff.

CONGRESS HALL

Here is the major opportunity in the park to tell visitors how the idea of independence was made to work. Weary from walking, the audience is now seated and emotionally receptive. A doorman, uniformed and working in character, has organized the seating of the audience, closed the doors, and cried formally for order. The Speaker of the House enters and the ritual appropriate to his arrival is enacted. As he begins to speak, he establishes the convention that he stands for all Speakers and, as such, represents the office, not any individual holder of that office.

His is the serious but exciting message that the spectators will carry away, the summation of their entire visit to the park. At some point in his talk he remarks on the vitality of the orators of the day and is immediately interrupted by a member of the Congress who strides in from the back of the room talking vigorously, stops at a desk on the left side aisle, and addresses the room, establishing a significant point. Ending with a flourish, the Congressman exits, and the Speaker returns to his commentary. Three or four minutes later he again yields the floor to a Congressman who strides down the right aisle talking earnestly. (It is the same man, for he stands for all Congressmen, but his second entrance is done with change of character and delivery.) This can be a varied and interesting technique to highlight the key points that the visitor should remember.

The doorman takes over at the end of the dissertation, opens the doors and shows the audience out, still, of course, in character.

Requirements

3 NPS interpreters: Doorman, Speaker of the House, Congressman
3 sets of period clothing
Congress Hall, as is: No lights, no sound system, no artificial setting, no effects. The building speaks eloquently for itself.
1 NPS director/supervisor

APPENDIX B

A NEW INTERPRETIVE PROJECT

THE STATE MALL, directly across from Independence Hall, Philadelphia

This comparatively complex proposed interpretive project would use largely amateur participants from outside the service. Professional direction would also be employed.

It is the end of the afternoon; the sun is sinking low on the horizon. The audience is seated on the wide steps on three sides; the fourth side, nearest the flagpoles, is open. Twenty cubes, measuring 26 inches, are placed in an apparently haphazard arrangement on the floor of the court. Two cubes, measuring 34 inches, are placed on the first wide step at the far end, equidistant right and left of the center line. One cube, measuring 40 inches, is placed on the top step, dead center, closest to the flagpoles. The cubes are painted a soft grey.

Twenty young men enter from the side arches, slipping quietly through the spectators down the wide steps. Each takes his position by one of the 20 cubes. One leans on his cube, another rests his foot on one, and so on. No one approaches the three larger cubes. All of this action and the subsequent movement is choreographed. Each man is talking as he reaches his cube, gesticulating, arguing with everyone and no one. A leader's voice cuts through the hubbub. The other voices die. He speaks, others answer. As the discussion ebbs and flows, it becomes apparent that the words are all taken from famous speeches and famous writings of leaders of the Revolution. The simple, forceful language will be found to have a curiously contemporary character. But no performer is costumed or made-up to resemble a famous man. Rather, they are dressed in trousers and turtleneck sweaters. Some are in cool colors, shades of blue and green, some in warmer colors, shades of crimson and orange.

One man passes to another's cube to agree with him or oppose him. At another cube three men join, then separate. As the discussion begins to resolve itself, it is apparent that the warm colors and the cool colors are forming partially unified patterns. Now a leader steps up to a second-sized cube, jumps on it, and shouts from this position of command . . . three men join him. A second leader vaults to the other larger cube and is joined by two men standing below him looking up. The time for decision is upon them. The men in the warm colors are all near the front by the larger cubes . . . some hang back slightly. The men in the cool colors are in small groups far at the other end.

Suddenly a leader jumps to the top of the largest center cube and raises his arms . . . they rush to him and form a tableau around him. The decision has been taken. The men in the cool colors form a group of despair at the far end. The natural light has almost gone.

Great searchlights placed on the ground at the base of each flagpole and pointed straight up flash on simultaneously. The tableau of men, now in silhouette, slowly revolves to watch the 13 flags rise in the shafts of light.

Blackout.

Requirements

20 young men: volunteers, a YMCA gymnastic team, or the like
5 professional actors (doubling) for one-session recording of sound track against which volunteers mime
1 professional writer
1 professional director/choreographer
Variety of theatrical lighting equipment to supplement natural light and searchlights to illuminate flagpoles—controls for same
Amplification equipment for sound track
Electricians to operate
NPS or other supervisory staff
20 costumes

APPENDIX C

VOICE STUDY MATERIAL

SPEECH HABITS This voice study material is designed to help you improve your vocal delivery in interpretive programs.

What to Avoid

"Word Whiskers" There are three sounds frequently aired by inexperienced speakers: they are ER, AH, and UM. They mean nothing (because they can also mean anything), they accomplish nothing (except the annoyance of the listener), and they sound dreadful, especially to people who are keenly interested in what you should be saying.

Making these three sounds is only a habit. Even people who know very well what they want to say are liable to develop the word whisker habit. Professional speakers do not begin their speeches with ER, nor do they punctuate them with AH and UM.

Alert yourself to these ugly sounds and eliminate them from your speech. At first the habit is hard to correct. The almost invariable excuse is "Well, I only use those sounds when I'm thinking of the word I want." But is that reasonable? Do the sounds help your selection of the word? Is your listener helped in any way? Listening for word whiskers in the speech of others, and the quick realization of how unfortunate they sound will help you avoid them in your speech.

Jargon One dictionary defines jargon as "the meaningless chatter of birds," another prefers "speech that is unintelligible," another "the language of a class or profession." For our purpose the last is useful.

It is unfortunate that people in positions of responsibility are sometimes guilty of composing new words for their occupation when there are plenty of useful words already available. It is natural for the junior members of an organization to imitate their seniors' choice of words, and thus the jargon of a profession is perpetuated.

There is a habit of adding two e's to a verb and composing a new noun. People who train others are heard describing their products as *trainees* when *pupils*, *students*, and so on would do as well. Nowadays we hear *inductees* for those being inducted, *confinee* for those in confinement, and even such curiosities as *conductee*, *advisee*, *enrolee*, *payee*, and *dismissee*. There is, apparently, no limit.

Avoid the temptation of introducing your listener to gaudy words of your own devising.

Circumlocution "Talking around" is the true meaning of circumlocution. It is usually practiced by people who are unsure of what they really want to say and therefore avoid an identifiable central theme. It is sometimes practiced by those who wish to "pad" their material. "The answer to your question is in the negative" is a familiar circumlocution for the concise "no."

"Please be advised that . . ." is a useless preamble to whatever follows; so is "it goes without saying . . ." since you are going to say it anyway.

Remember that the *content* of what you have to say is the basic reason for saying it.

The *manner* of saying it may help a great deal, but poor material will not be improved by the *number* of words expressing it. There are no rewards for the lengthiness of a talk, but there are many penalties.

Tautology This is the needless repetition of an idea already expressed.

An example of tautology is a used car dealer's description of a car "blue in color." The listener knows that blue is a color and the dealer should save himself the trouble of elaborating so simple a fact. Describing the car as blue would be enough. The following are common examples of tautology: We are going to *go* . . . I will repeat that *again* . . . The concensus *of opinion* was . . . We will continue *on* to . . . Few *in number*. Square *in shape*. A *round* circle. Killed it *dead*.

Pomposity This is the adornment of speech with high-sounding words and phrases. The best speakers use simple, direct expressions to convey even the most learned thoughts. And yet we hear some very ordinary decisions announced by "It is deemed advisable. . . ." *Deemed* is a lofty substitute for the simpler *thought* or *believed*. It stands out like an orchid amid the daisies of ordinary speech.

A service station, unwilling to be a mere service station, advertises itself in neon letters a foot high as a *lubratorium*. One is almost afraid to take a car there for greasing in case the price equals the grandeur of the advertisement.

A witness in court, reluctant to admit that he has suffered a common punch on the nose, recounts that "the accused propelled his fist against my proboscis, bringing the blood spurting forth." Somehow, he does not seem to deserve sympathy.

Euphemism Originally euphemism meant "an expression in place of one which might offend the gods."

The ancient gods of Mount Olympus seem to have weathered many generations of low utterance. It is pointless, therefore, to spare their blushes with such delicacies as "interesting condition" for pregnant, and "passed to his reward" for dead. Saying he has "joined the heavenly choir" does not soften the bereavement of those left alive.

Rules are for the guidance of the wise and the strict obedience of fools; the rule of avoiding gentle expression is not rigid. Of course there are occasions for softening one's words. No one with common sense would talk to a widow

about the "cadaver in the box" when referring to her late husband. But in this age the occasions for extreme delicacy are few.

The guide at a zoo, avoiding the word *breed*, told the visitors that the crocodiles would soon "enjoy intimate relations and have babies." Expressed that way the idea is far more lurid than the simple word *breed*.

A politician referred to his opponent as "one who issues terminological inexactitudes," and defined that by adding "I mean he deals in departures from the truth." Apparently he meant to say that his rival for office was a liar.

Even a hundred years ago, when grand pianos wore skirts so that their legs did not shock the viewer, such modesty was unconvincing. Today it is absurd.

Metaphors—mixing and modifying A metaphor describes one thing in terms of another, for example, "The expressway was a ribbon of gleaming concrete unrolling before us."

Metaphors bring imagery and color to speech. Do not use two metaphors in one sentence unless you are willing to be regarded as an amateur poet, or are prepared to risk an unplanned comedy such as "the ocean bed is virgin territory pregnant with possibilities."

Be careful of modifying a metaphor. The word *bottleneck* is a useful metaphor describing restriction of flow, but if it is modified with *large*, as in the following, the purpose of the metaphor is defeated. "The withdrawal of our troops has run into a large bottleneck." The larger the bottleneck the smaller the restriction. It is equally unwise to refer to a "small bottleneck" since that seems to be something of little consequence. The metaphorical bottleneck is better left unmodified. Be careful, too, of the metaphorical *target*. You *aim at* and hit or miss the target; you do not go to *meet* it.

Triteness This is the use of worn out phrases producing clichés, or hackneyed expressions. Some expressions, of course, need to be used over and over. We cannot escape the greeting "how do you do?" or "how are you?" Their frequent airing does not make them trite, but many supposedly witty replies are trite. "In the pink of condition" has become so shopworn it cannot hope to replace the simple "I am well, thank you; how are you?"

Many of us use clichés without even wondering what we are saying. We refer to *broad daylight*, but what is light that has become broad? There has been a fashion of referring to one's wife as *my good wife*. Is it necessary to tell the listener of the wife's nature? (Or does the speaker imply that there is another kind of wife hidden somewhere?) How many speech makers say they *would like to take this opportunity?* Must everyone not falling down drunk be *sober as a judge?* Is

every lovely girl *pretty as a picture?* And are those who know much always *mines of information,* or is it better that we *view the situation with alarm* and avoid triteness ourselves?

Mispronunciation English is not a phonetic language. That is to say its spelling is not an absolute guide to its pronunciation. Make sure of any word you do not know. English pronunciation has many vicious traps. Here is a list of words commonly mispronounced.

Word	*Proper Pronunciation*	*Common Mispronunciation*
ARCTIC	ARK-tik	AR-tik
AREN'T	ARNT	A-runt
ATHLETE	ATH-leet	ATH-a-leet
BESTIAL	BEST-yal	BEEST-i-al
BREECHES (clothing)	BRITCH-ez	BREETCH-ez
CHASM	KAZ-m	TCHAS-m
CHIC	SHEEK	TCHIK
CLEANLY (adjective)	KLEN-le	KLEEN-le
CLIQUE	KLEEK	KLIK
COMEDIENNE	ko-me-de-ENN	ko-ME-de-en
DEMISE	d-MIZE	de-MEEZ
DESPICABLE	DES-pe-ka-bl	des-PIK-a-bl
DIPHTHERIA	dif-THEER-e-a	dip-THEER-e-a
DIPHTHONG	DIF-thong	DIP-thong
EXQUISITE	EKS-que-zit	eks-KWIZ-it
FEBRUARY	FEB-roo-are-e	FEB-yew-ar-e
GALA	GAY-la	GAL-a
GENUINE	JEN-yew-in	JEN-yew-wine
GOVERNMENT	GUV-ern-ment	GUV-er-ment
GRIEVOUS	GREEV-us	GREEV-ee-us
HARASS	HAR-as	har-AS
HEIGHT	HYTE	HYT-th
HEINOUS	HAY-nus	HEE-nee-us
INFAMOUS	IN-fam-us	in-FAYM-us
LIBRARY	LY-bra-re	LY-berry
OFTEN	OFF-n	OFF-ten
RIBALD	RIB-ald	RY-bald
SENILE	SEE-nile	SEN-ile
SUBTLE	SUT-l	SUB-tel
THAMES (river)	TEMZ	THAY-mz
THEATER	THEE-a-ter	thee-AY-ter
VAUDEVILLE	VODE-vil	VAW-de-vil
VEHICLE	VEE-e-kl	vee-HIK-l
VICTUALS	VIT-lz	VIK-tew-lz
WEREN'T	WERNT	WER-unt

Words and expressions frequently misused.

ANTICIPATE Misused in the sense of *expect.* To anticipate is to act beforehand, or prematurely. If you anticipate an audience of 5,000, you begin the performance before they arrive, or you arrive before they do. If you expect an audience of 5,000, you are reasonably sure 5,000 people will arrive.

ADVISE A poor substitute for *tell* or *inform.* Poor: We are sorry to advise you that the bear died yesterday.

AS TO WHETHER A wordy and incorrect substitute for *whether.* Wrong: Please let us know as to whether you will stay one or two days.

BE SURE AND Be sure *to* taste the water, not be sure *and* taste the water.

CERTAINLY An intensifier so overworked it has grown feeble and now weakens instead of strengthening what follows. Weak: We are certainly happy you came.

COMPRISE Mistakenly substituted for *constitute.* To be right think of comprise as meaning *embrace* or *include.* Wrong: Elms, oaks, and firs comprise this large forest. Right: This large forest comprises elms, oaks, and firs.

COMPARE TO, COMPARE WITH Both are right, but they have different purposes. If you compare me *with* Napoleon, you are looking for differences. Napoleon was short and dark, I am tall and fair. If you compare me *to* a reed, you are expressing the similarity. A reed is tall and thin, so am I.

DISINTERESTED Do not use disinterested if you mean *uninterested.* Judges, umpires, and referees are *disinterested.* That is to say they do not stand to gain from the victory of either side. A man who falls asleep at a baseball game is *uninterested.*

ENORMITY The word is expressive of *wickedness,* not size. Wrong: The enormity of this building is hard to heat.

EMIGRATE, IMMIGRATE If you *emigrate,* you leave. If you *immigrate,* you enter.

FEATURE An overworked word usually adding nothing to the sentence where it lurks. Poor: Another feature of the park is the absence of fences. Better: The park has no fences.

FLAUNT, FLOUT If you *flaunt* something, you make a gaudy (and probably defiant) show of it. If you treat the rules with mocking contempt, you *flout* them. Right: The general *flaunted* his flag before the enemy.

GOOD It is vulgar to use *good* as a substitute for *well.* Wrong: He speaks good.

HEALTHY, HEALTHFUL *Healthful* means conducive to health. *Healthy* describes one possessing health. If you say carrots are *healthy,* you are speaking of the vegetable's condition. If you say they are *healthful,* you mean they are good for you.

INFER, IMPLY Not interchangeable. To *imply* is to hint

Saying that the weather was inclement might mean anything. It could have been too hot, too cold, or foggy. It is better to use specific, concrete language and say that it rained for five hours. Then the listener knows exactly what you mean and has a better picture of the situation.

POSITIVE VS. NEGATIVE When you planned your talk, you probably listed many facts of which you are certain. In speaking of these facts, be positive. Avoid the hesitancy of negative language, and to do so be wary of the word *not*. *Weak:* The attack by a not inconsiderable force was repulsed by the fort. *Better:* The fort repulsed a large attacking force.

Your audience is interested in what happened, what a thing is, and who did what. They will be bored by accounts of what did not happen, what a thing is not, and who didn't do what. If it was a certain general's habit to rise late, and it is important to your talk to reveal that, then say so in positive terms. Avoid the flabbiness of saying he was not among the earliest risers in the army.

Vocabulary Even though you may understand your topic thoroughly, your ability to convey your knowledge to others will depend on your style and on your vocabulary. The more extensive your vocabulary, the more extensive can be your spoken thoughts. The more precise your vocabulary, the more precise your speech.

When you edit the draft, keep in mind that the use of polysyllabic or long words does not show the speaker to have a good vocabulary. The ability to use the exact word, the most colorful, yet the most easily understood word, does indicate a rich vocabulary.

Learning new words page by page from a dictionary might be rewarding eventually, but progress would be slow and tedious. Moreover, since the arrangement of words in a dictionary of definitions is dependent on their spelling, there is very little connection of thought to help you retain what you have learned.

A quicker and more interesting way of building a vocabulary is to start with a general subject and become familiar with associated words. But is there such a thing as a subject dictionary? Yes, there are many. *Roget's International Thesaurus* is one; *Webster's Dictionary of Synonyms* is another.

To use the thesaurus for vocabulary building look for your subject in the index. Suppose you want to develop your vocabulary to help you plan talks about an old fort. In the index you will find the word "fort" and beside it the number of the section where the subject of forts is treated. On either side of that section are lists of associated words that will not only help you build your vocabulary but also stimulate your thoughts about your topic. There are well over 500 words

listed in the thesaurus closely associated with the subject of forts. *Attack, warfare, combatant,* and so on are categories listed close to the one dealing with forts, and each of those has its own close associates—as far as you care to go.

If there is an easily identifiable "core" word in your topic, use it to develop your vocabulary and your thinking. For example, take the word "vocabulary" itself. Its core, or root, is a Latin word, *vox*—the voice. You can see that there are many related words using the same root and all having something to do with the voice. *Vocation* is one, a profession or calling—originally a calling from God. Associated with that is *avocation,* an occupation that is your personal pleasure, your hobby. Think of the many words using *voc* in their spelling. What is a *vociferous* person like? What do you do if you *equivocate?* Who is called to a *convocation?* To whom is an *invocation* addressed?

Here are two Greek roots and two Latin roots with a list of *some* related words. Can you add to the list?

Greek	*English*
bios (life)	biography antibiotic biopsy
patheia (feeling)	apathetic pathological pathetic telepathy antipathy pathos
Latin	*English*
vivere (to live)	vivacious vivid vivisection viviparous joie de vivre convivial
credere (believe)	credit creditor credence credentials incredulous

You should not assume that your knowledge of Greek and Latin roots of English will always give you the correct meaning of the word. They do frequently; but various influences on the language distort the original meaning so that the root provides only a suggestion of the word's meaning.

A good dictionary tells you the root of the word you are studying. Don't dismiss that knowledge as useless. Far from being useless it introduces you to whole new families of words related to the one you are looking at. And it is by subject relationship (rather than spelling similarity) that a good vocabulary is built.

Use a dictionary of synonyms to find the word exactly expressive of your thought. Assume you wish to speak of your fort's strength. You would be right in wondering if the word "strong" might mean to one listener that the fort was well constructed, and to another that it exerted a lot of political influence. If your thought is that the fort had a fine ability to resist aggression or any destructive forces, you can seek for the word saying exactly that under the more general heading "strong" in your dictionary of synonyms. There you will find "stout" listed with a definition that is exactly your own thought.

You must know many words dealing with the subject most important to you. Examine them and discover their roots—then be on the look-out for words using the same root. It is very likely that those new words will be valuable to you.

VOICE QUALITY Before attempting to develop a fine speaking voice, it is well to remove from it any sounds that should not be present. It is pointless developing those with the rest of the voice, only to try to remove them later.

A good speaking voice does not attract attention to itself; it has no curiosities. *Strong* dialects and vocal peculiarities divert attention from *what* is being said and focus it on how the words are uttered. The first step, therefore, is to eliminate distracting sounds. Most of these can be easily eliminated by the speaker himself once he becomes aware of them. A *strong* dialect, however, takes a long time to eliminate and is best worked on by a speech teacher.

Glottic Shock Glottic shock is most commonly caused by tension. Nervous speakers permit the vocal bands to become strained and the result is an ugly "click" heard, usually, at the beginning of words starting with a vowel. Some speech books refer to this as the "glottic attack" on a word. The "click" is especially apparent if the voice is amplified electronically.

The sound of "h" requires an open throat. If you *think* of the letter "h" as prefixing words that actually begin with a vowel and shape your throat to pronounce the word that way, it is unlikely you will make the sound of a glottic shock.

A speech habit contributing to glottic shock is the stopping and starting of sound when it is needless to do so. If it is not the speaker's habit to hold his throat open, he permits his vocal bands to meet and "click" apart as he initiates his next sound.

Words beginning with vowels within a sentence should be sounded as though they were part of the preceding word. If that is done in a sentence such as "I am an American," the only possible space for glottic shock is on the first word "I." To remove it from that word practice the technique of holding the throat open for the "*H*" sound as though you were going to say "*HI*," but instead say "*I*."

Almost as soon as you become aware of what glottic shock sounds like, you will eliminate it easily from your speech.

Nasal Twang This ugly sound, heard in many big-city dialects, is also the result of nervous tension. The muscles in the upper part of the throat are tightened, the tongue is drawn back, and the velum (or soft palate) is held rigid. The result is that the stream of air through the vocal bands passes the rigid velum and carries its sound through the nasal passages. In passing the velum the air stream sets it vibrating and causes a sound rather like the one made by "twanging" a ruler held over the edge of a desk.

To overcome nasal twang, exercise the velum up and down so it is no longer your habit to hold it rigidly in the one position.

Run your tongue backwards along the roof of your mouth. About two thirds of the way back from your top teeth your tongue feels the end of the bone that forms the dome or roof of your mouth. From there on backward the roof of the mouth feels soft. That soft part is your velum.

To exercise the velum, blow out in quick, sharp puffs, first through your lips and then down through your nose, one puff through the nose and then one puff through the lips. As you do this exercise, you will feel your velum going up and down to change the direction of the air stream.

A properly timed velum movement will permit all the air stream to come through the nasal passages for the sounds of *M*, *N*, and *NG*. If the velum is not in the proper position for those sounds, in all probability you will sound as though you have a head cold. Your *M* sound, coming through the lips instead of through the nasal passages, will become a *B*, your *N* will turn to *D*, and *NG* will sound like *IG*.

Conversely, if the velum is held so that all sounds are directed through the nasal passages, an unpleasant buzzing sound is heard as a background to your speech. This is nasality.

It is important to exercise your velum so that you are able to time its movement for the proper direction of your air stream.

Breathiness It is not the amount of air in the lungs, but the control of that amount which is important to good speech.

Excessive exhalation while speaking causes the sound of

air in motion to accompany the speech sounds. This results in a distracting curiosity, "breathiness." Sometimes this sound is an affectation based on the odd belief that it produces glamorous or "sexy" speech.

The amount of air used for your speech sounds should be controlled by the diaphragm, the large, flat muscle beneath your lungs. If you project and articulate well but use the minimum amount of breath as you speak, you are controlling your diaphragm properly. To accustom yourself to the sensation of proper diaphragm control, be deliberately breathy for a few minutes. Use a lot of breath for your speech and see how your shoulders automatically slump down and forward as your lung space diminishes.

Obviously, poor posture, breathiness, and lack of diaphragm control are closely associated. Equally disastrous for good speaking is an unnaturally rigid posture with the shoulders forced back and the chest held awkwardly high. This causes the laryngeal mechanism to be cramped and, instead of a noisy exhalation, a noisy intake of breath. The ideal posture for proper diaphragm control and resultant efficiency in breathing requires a straight spine, the head erect but not stiffly so, and the shoulders controlled but free from rigidity.

Leakage

As the term implies, leakage is the needless escape of air from somewhere other than planned. Besides producing the ugly sounds of air in motion through a small opening, leakage results in wastage of breath and frequent interruptions in the speech pattern for inhalation.

These are the common causes of leakage:

1 Failure to stop the air stream when *stop consonants* are articulated. Stop consonants are *D* and *T; B* and *P;* and *G* and *K*. For the sounds of *T* and *D* the tongue should be positioned tightly against the dental ridge—the curved bone behind the upper teeth. If the tongue meets the dental ridge only loosely, the result is leakage over the tongue tip and an *S* sound following *T* and *D*. Two times ten totals twenty becomes tswo tsimes tsen tsotsals tswentsy, and Dan's daily dozen turns to Dsan's dsaily dsozen. This is called frontal leakage. It is especially apparent on words ending with *D* or *T*.

B and *P* are also called plosives. As the name implies, their sounds are made by a small explosion of air as the lips part quickly to release pressure behind them. If the pressure is too great, or the lip muscles not controlled, the lips fly forward when these sounds are made and the speaker's sounds are punctuated by unpleasant puffing sounds. Through an amplifier, it is a loud "pop."

For both *G* and *K* sounds the teeth should be slightly parted and the velum raised while the tip of the tongue is behind the lower teeth. Both sounds are palatal stops, which

means that the sound results from the body of the tongue suddenly leaving its contact with the palate and releasing a stream of air. If the tongue has not been held tightly against the palate in the first place, a wet and gargling sound accompanies *G* and *K*.

2 Muscular impairment causes lateral leakage. The group of muscles at the tongue tip were the last to develop in man. He was able to walk and use his hands long before he was able to communicate by articulate speech. As a result, the tongue tip muscles are the first to relax when the system is impaired. Without firm control of these muscles the speaker is subject to lateral leakage, air spilling over the sides of the tongue. Listen to the sounds of drunken speech. The frequent "ish" sounds ("who shaysh I sshhhould go homesh?") are lateral leakage. But fatigue also causes these muscles to weaken and people half asleep also "sshpeak like that."

The most common cause, however, and let's not be euphemistic, is laziness. Failure to use and develop those tongue tip muscles properly, results in speech that sounds lazy and sloppy.

Some Unfortunate Substitutions

Most faults of pronunciation result from the substitution of one sound for another. These are the most common habits, and like other habits they can be corrected only by the one practicing them.

Substitution of *D* for *T*. Pronounce the girl's name *Rita Reeder*. Do both words sound the same? They shouldn't. *Rita Reeder wrote a bitter letter and sent it to the editor* should not sound like this. *Reeder Reeder rode a bidder ledder n sen id a the edidder.*

Permitting *D* to substitute for *T* is part of the habit that eventually goes so far as to drop the *D* and *T* completely, especially when they follow an *N*. This habit causes San Diego to become Sannyaygo, a handsaw to become a hansaw, a lantern to become a lanern, and what is interesting to become innaresting.

Vowel Substitution Without using the International Phonetic Alphabet it is hard to write sound. A very frequently abused vowel is the one heard in the proper pronunciation of head, read, bed, and said. Many people make the unfortunate substitution of the vowel heard in the proper pronunciation of hid, rid, bid, and Sid. One hears git instead of get, did instead of dead, and so on—as a consistent habit.

An Unfortunate Neglect

L is one of the richest sounds we have. Actually there are two kinds of *L's*, clear *L* and dark *L*. Clear *L* precedes a vowel; dark *L* precedes a consonant and is heard as final *L* in a syllable. Examples: *Clear L*—Lake, De-lay; *Dark L*—Will, Told.

Dark *L* is the one neglected. Listen to people saying a-right for all right; a-ready for already; on-y for only, and so on. What a shame when *L* is such a pleasant sound!

Some Vocal Qualities You Might Care to Change

The air you have compressed in your lungs passes out through the vocal bands and causes them to vibrate. This vibration results in sound. The tunes of that sound—its position on the musical scale—depend on the length of the vocal bands and the tension of the muscles which control them. Of course, there is nothing much you can do about the length of your vocal bands. In general, their length is somewhere between ⅞-inch and 1¼-inches in men, and between ½-inch and ⅞-inch in women. There are, however, laryngeal muscles you can use to control pitch.

Most people have a far greater range of pitch than they believe, and it is rare to find someone who actually cannot use two or three notes more. A full octave is within the capability of nearly everybody and a two-octave range is common. If you regard the bottom note of which you are comfortably capable as being zero and top note of which you are comfortably capable as being 100 more, then likely your optimum pitch (the average note of your speech) is somewhere near 27. If your optimum pitch is much higher than that, the higher notes of expression in your speech will be correspondingly high and rather displeasing. A high pitch is unfortunate, especially in men. Listen to the vocal tones of hysteria; they are high. High-pitched speech gives that impression, child-like excitement, or uncontrolled emotion.

If your pitch is high, you should not try to lower it suddenly and speak on so low a note that it is uncomfortable. Doing that can impose severe strain on your speech instrument and even damage it permanently. To train your voice down, sing down. Starting on your optimum pitch sing down three notes and then speak a few sentences on the lower note. Start again and repeat the exercise. Do this ten or twelve times a day, consciously swelling the volume as you sing down. But do not strain your voice!

The nasal continuants, *M, N,* and *NG,* when properly sounded provide the resonating sonority of speech. On these three sounds all the air expelled passes through the nasal passages. If it does not, the result is the sound of a head cold. The *M's* become *B's,* the *N's* become *D's,* and the *NG's* turn to *G's.* As the breath that produced these voiced sounds is expelled, the vibrations it carries are reinforced in the nasal cavities. Be sure that your stream of air is expelled entirely through your nose for these three sounds. But only these three. If any other sounds are made so that the air stream is directed through the nasal passages, the result is an unpleasant "twanging" sound. (See "Nasal Twang.")

Projection is not shouting. Assuming your articulation is

good, all you need to project your voice over a distance longer than usual is loudness. To increase loudness it is necessary to increase the energy of the air stream vibrating the vocal bands and to breathe more frequently than usual.

There are many unvoiced sounds. These sounds are made by just initiating, restricting, or stopping the air stream in a certain way. There is no accompanying vibration of the vocal bands, and because of that it is difficult to make these sounds louder than usual without wasting a lot of air. The unvoiced sounds are *H, T, P, S, K, F, SH,* and *CH.*

Vowels and diphthongs offer the best opportunity for increasing loudness. Lower your rate of speaking and lengthen your delivery of vowels and diphthongs increasing the pressure of the air stream that produces them.

As an exercise for strengthening your voice, articulate the long vowels in sequence increasing volume as you go. The long vowels are *OO, OH, AW, AH, ER, AY, EE.*

DIALECTS

Like all other languages still spoken, English is subject to variations of its pronunciation. The caprices of fashion and personal taste are no less responsible for this than the geographical vastness of the English-speaking world. The standard of pronunciation is not the authority of any dictionary. Dictionaries accept the standard of present usage by educated people.

In the United States, dialects result from the diversity of speech among the early colonial settlers and the isolation of the settlements from one another. The difficulty of transportation between settlements meant that any influence on pronunciation in one settlement, for example, one Dutch-speaking family among 20 English, was consistent. The majority would, of course, prevail, but not without a lasting influence from the minority. A small Dutch-sounding "twist" to an English vowel might come to be the pronunciation standard of that community regardless of education and social standing. Thus to hear the regional accents of the United States confirms the origins of the first settlers.

There is nothing sub-standard about a regional dialect!

If the vowels and diphthongs are consistently spoken a certain way, that, in itself, constitutes a standard.

That standard might not be appropriate for playing classical English drama, but then Cultured Southern English might be equally inappropriate for speaking the lines of a play set in the dialectal area. Recognizing that a strong regional dialect is a curiosity, it is better to employ users of that dialect as speakers only if their speech sounds contribute comfortably to the intent of what they say, and do not make the speaker himself an exhibition. For example, it might detract from the pastoral effect if the speaker guiding a tour through a simple, rustic setting was unmistakably from the Bronx.

Many authorities of speech forecast the disappearance of regional dialects within the United States with the increasing ease of transportation. Unless you have some other reason for doing so, it does not seem worthwhile to change the dialectal habits of your life for a talk to a group which, in all probability, has its own varieties of dialect.

What is to be avoided is mispronunciation within the framework of your own dialect. Included in this section is a list of words commonly mispronounced. Do not guess at any pronunciation, but check your dictionary. The NBC Handbook of Pronunciation is especially helpful.

APPENDIX D

SELECTION OF PERSONNEL

Casting is the most difficult aspect of the task of adding dramatic quality to an interpretation. The "eager beaver," particularly among seasonals, should be approached with care. Persons who talk about being "turned on" by artistic activities are usually found to be "turned on" about some other wonderful new project about three weeks hence. The something-less-than-gushing type is more likely to stick the course.

Consistency of availability, particularly by regular staff members, is a prerequisite. It may be tempting to use an effective man even though his other duties will call him away from time to time. Don't do it. A consistent program can be developed only by training persons who will stick throughout the season. Develop an "always-on" team even if some of them look less promising at first.

Appearance of interpreters must be consistent with the types of characters portrayed—black hair in Spanish areas, blondes in nordic regions, etc. Avoid pretty boy/pretty girl types. What you want is interesting faces, faces with character, faces that will be remembered.

Perhaps the most important quality to seek, particularly among seasonals, is *desire*. A true interpreter will work as well for three visitors as for three hundred; will wipe the rain from her nose and keep going; will take out the last group even if it means being late for her date that night.

Like all performers, the interpreter must have *courage*. It ain't easy!

Talent is a useful quality but it's hard to spot, particularly at first. With seasonals, it's doubtful if you will be able to tell for a month. Some early starters will fade, some late starters will bloom. An open personality is a quality to look for. And watch for the shy ones. They will try the hardest and please the most.

Where the budget will allow, it may be useful to hire a few professional singers or instrumentalists. However, in the wrong setting, professionals can be harmful. It is difficult also to get enough playing time out of them. They tend to want to come, give a 45-minute set, then leave.

Approach dancers with care; their choreography often lacks authenticity. And dancers working inside usually need very good floor surfaces to be effective. Pictorially, dance needs a good physical setting to hold an audience for any length of time.

If good talent turns up among the staff and the seasonals, try for enough money to hire a professional director for a few days to select the best material, set the routines and physical aspects of the presentation, and generally polish everything into a well-knit production.

Above all, do not accept volunteers who want to help out for a day or two and therefore do not feel they need the same careful rehearsal that everyone else is getting. One confused presentation from "help" like that and the reputation of the program will take weeks to recover.

Very few situations will call for an all-entertainment program. But many can be enlivened by a few chords on a banjo, a haunting folk song even from a small voice, or an Irish clog even if done with more energy than skill. Try something.

It could be a hit!