



Adams
Museum & House
Where legends live



The Adams Museum & House is a private nonprofit educational complex dedicated to the interpretation and preservation of the history and material culture of the Black Hills.

Adams Museum & House

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Artifact: Responses To “What Is This?”

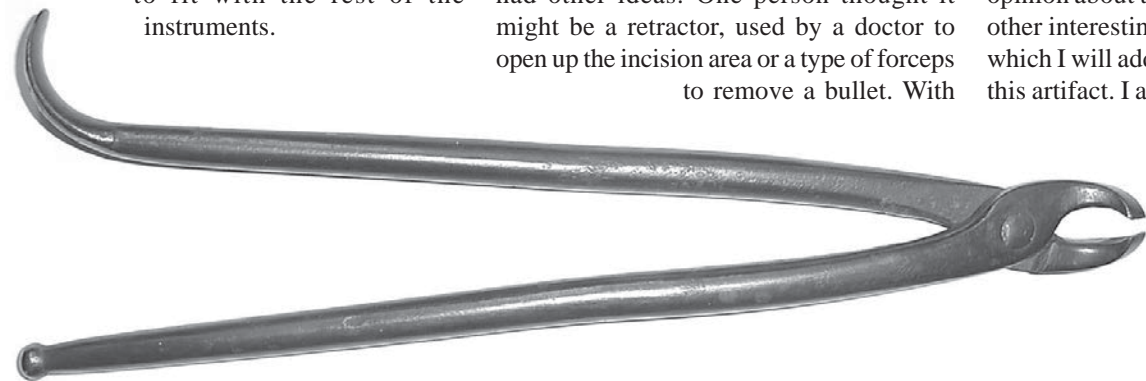
by Arlette Hansen, Assistant Curator

You may remember that in our last newsletter we printed a photograph of an artifact that had been found with some dental and medical instruments, and we asked for your help in identifying it. It didn't seem to fit with the rest of the instruments.

Thank you to all who called to offer your suggestions. Most of you thought that it was used in the dental profession, probably to pull front teeth. That is the consensus of opinion at this point. However, a few of you had other ideas: One person thought it might be a retractor, used by a doctor to open up the incision area or a type of forceps to remove a bullet. With

Deadwood's history this makes sense. Another thought it might have been used in the cobbling business to pull nails out of the soles of shoes.

So, while there was definitely a majority opinion about this artifact, there were some other interesting and practical suggestions, which I will add to the paperwork regarding this artifact. I appreciate your response and your help. I may ask for your assistance again!



The **Adams** Museum & House **Banner**

Volume 2, Number 4 • September – December, 2001

Life on the Home Front: the Black Hills Goes to War by Darrel Nelson, Exhibits Curator

(This article is abridged by Deborah Gangloff from the gallery guide for this exhibit at the Adams Museum, lower level.) Since the rough and ready beginning as gold mining camps, the cities of Lead and Deadwood have been the source of colorful tales. These stories suggest dramatic swings in fortune. They also reveal the more subtle truth that the fates of the “Twin Cities” as they came to be called, have long been interdependent. When events far from the relatively isolated communities of the Northern Black Hills erupted into global conflict in World War II, Deadwood and Lead lived up to their storied heritage. True to form, they wrote their own distinctive accounts of that great historical episode.

News of the war loomed throughout 1941. On November 2, 1941, headlining a story about a US destroyer being sunk, the *Deadwood Pioneer-Times* proclaimed, “Pacific Crisis Believed Near.” World War II came to the Hills but mostly as news and hints of future shortages. Newspapers quickly took on a more somber tone, with additional features devoted to war bulletins. Human-interest stories and general news were replaced by specifics of fighting in Europe. Maps and

charts of battles were daily fare. Early in 1942, the great machinery of a nation at war gained a more tangible presence. The huge Rapid City Army Air Base began to take shape. Plans were announced for an encampment near Hermosa and a munitions depot by Edgemont. Near Deadwood, the War Production Board (WPB) searched for tungsten for the war effort. Manganese was being shipped from the Black Hills as vital war material. Young men were being drafted while others, once thought to be beyond the age of combat capability, registered.

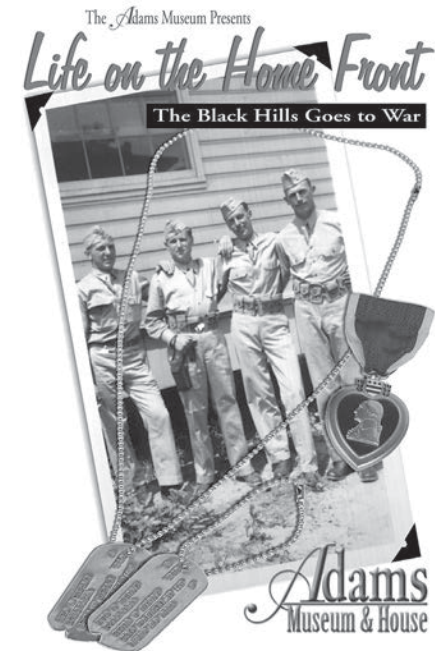
In April of 1942 the first War Savings Bond pledge drive began locally and the first genuine

inconvenience came to the home front. Coffee consumption was ordered cut by 25%. The next day more serious implications of global war were announced: the Office of Price Administration (OPA) froze prices on nearly all commodities. This was followed by restrictions on credit and installment payments, which were in turn followed shortly by price ceilings being fixed for government contracts on almost all manufacturers and wholesalers. The proverbial belt be-

gan to tighten. News of faraway fighting became more real as soldiers came home on leave and battle photos showed the loss of men and machines. It was often weeks before the actual carnage was detailed. Tucked onto the last page of a local paper from June 30, 1942 was the terse wording of a small headline, “Estimated 1,000,000 Jews slain by Nazis.”

In the months that followed disturbing news from afar mixed with seemingly normal events on the home front. Citizens gamely accepted admonitions to save, share and conserve. Scrap collections supported the war machine and gas ra-

tioning was expected soon. Sugar ration quotas were abnormally high, owing to the moonshine-inflated consumption of the previous decade. Tires could still be had despite rubber rationing, much to the amazement of visitors and to the credit of Deadwood's black market network from the Depression. Those who knew where to ask could get shotgun shells for hunting even though the world was locked in a desperate struggle, the outcome of which was still much in doubt. World War II, it seemed, was a manageable hardship. After all, the gold mines were still in full production.



Lead resident Ivo Murdy (second from right) poses with buddies outside a barracks.

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From the Director's desk — on understanding the misunderstood American Museum

In the next year, we at the Adams Museum & House are mounting a major educational campaign aimed at teaching our community and visitors about what a museum does, why museums are important, and the unique challenges the American museum faces. Using the Adams Museum as our example, we will explore the origins of the American history museum as the collector of what the community believes is important. How is it that we have slowly evolved from being a community attic and perpetuator of colorful and romantic myths into an institution committed to education through the proper interpretation and display of artifacts?

Unlike our European counterparts, most American museums are privately—as opposed to state—funded. In similar organizations such as libraries, it is assumed that the librarian has a college degree in his/her field and is a paid professional. In contrast, members of the general public often assume that those who work in museums are untrained volunteers. How did this happen?

Could it be that in America we have a tendency to view our past as recent and therefore not as important as other, older cultures? While there is little doubt in most people's minds that European museums hold treasures that should be preserved, segments of the American public seem unsure whether public dollars should support the preservation of our history. Our European counterparts are old, after all: Our lives are enriched and our spirits soar when we come face to face with artifacts from ancient civilizations. So why would our more recent his-

tory in the United States be any less valuable or deserving of exploration or preservation?

Museums and libraries have much in common. Both are non-profit, educational facilities. Yet, in grade school we all learned how to visit and use a library. Few of us, however, ever learned how to visit or use a museum. We are taught to use libraries as the wonderful resources they are, professionally run by people who earn degrees in library science. How many of us ever even realize that advanced degrees in museology exist, or that the person with the title of curator is a highly trained professional in not only how to care for the artifacts that are our material culture, but how to interpret and display them so that they are understandable, enlightening and hopefully even inspiring for generations to come?

Those of us who have chosen museum work as a profession have worked hard within the museum world to establish a code of ethics and to determine professionally acceptable methods of collections management, conservation care, and interpretation. We have state, regional, national and international professional organizations: American Association of Museums, International Council of Museums, American Association for State and Local History, Mountain-Plains Museum Association, and the Association of South Dakota Museums to name but a few. The progress the museum profession has made and continues to make, resulting in increasingly rich and user-friendly experiences for museum visitors in the face of in-

credible competition for leisure time and dollars, seems to be appreciated by an ever-expanding visiting public. Does that public have an appreciation, though, of the process and effort to bring those experiences to life and make museums an integral and critical part of the quality of a community's life? Those labels, publications, interactive teaching tools, and carefully preserved artifacts don't just magically happen!

The Adams Museum & House recently kicked off a major membership drive. By promoting membership it is our goal to get the community involved in understanding the challenges we face in preserving and interpreting our heritage. Your membership support is a way for you to join us in meeting this challenge. This work doesn't happen easily, casually or by accident, and we can't do it alone. We want you to use the Adams Museum & House as an important community resource, as a "Must See" for anyone who is interested in learning about the material and cultural history of the Black Hills, as the place you take family and friends over and over again because new exhibits and public programs spark your imagination, and a place where you can feel proud of our incredibly rich and unique heritage. We understand whom we are by knowing where we came from. We ask you to lend your support to this important work of preserving and presenting this incredible heritage that is ours.

Mary Kopco

Director, Adams Museum & House



Family picture in Victorian costumes, taken in the Adams House parlor

Pictures In The Parlor Fundraiser

The Adams House teams up once again with Woody's Old Time Photos of Deadwood's Main Street to host a Victorian photo shoot in the Adams House parlor. Dress in period costumes and have your photograph taken in the Adams House parlor gaily decorated for Christmas. Bring your family or surprise a loved one. Woody's takes digital images that are viewed on a computer screen to help you make your selection before they are printed. The photographs are available in a variety of sizes, in either color or sepia tone. A variety of photo packages, including






photo Christmas cards are offered, with prices starting at \$25. The setting is enchanting and the timing is just right for that perfect and one-of-a-kind Christmas gift.

The photo shoot will be held Saturday and Sunday, November 17 and 18. Reservations and a \$10 deposit are required. Please call 578-3724 for reservations and information. The Mary Adams Orientation Center and gift shop on the Adams House site will be open this weekend, but the house will be closed to tours to accommodate the photo shoot.

Adams Museum & House Calendar of Events

September – December, 2001

For more information or to make reservations, please call 605/578-3724

Sept. 5 	Deadwood Chamber Mixer at the Adams Museum – The formal opening of the museum's yearlong exhibition <i>Life on the Home Front: The Black Hills Goes to War</i> and business membership kickoff. 5-7 pm. Free.
Sept. 22	I'll Be Seeing You: Voices of WWII – A 1940's show performed by Juliana Schmidt and Timothy Lutz focusing on WWII, in a letter/diary format interspersed with music of the era. 7 pm at the Deadwood Pavilion. Free to members, \$5.00 for non-members. Call 605/578-3724 for information and reservations.
Sept. 25	William Coleman book signing - William Coleman, award-winning historian, stage director, educator, playwright and screenwriter, will present a book signing and talk on his most recent book, <i>Voices of Wounded Knee</i> . 7:00 pm in Deadwood City Hall
Oct. 19, 20, 26, 27 	Mirth and Murder at the Mansion – A Halloween murder mystery at the Adams House. \$10 for members, \$15 for non-members. Call 605/578-3724 for information and reservations.
Nov. 10 	Thank Goodness For Our Veterans Day - Bring a can of food for the food pantry and take a free tour of the Adams House. Veterans draw for a discount in the gift shop.
Nov. 17 & 18 	Pictures in the Parlor – Photo shoot and fund raiser at the Adams House Museum. Packages start at \$25. Call 605/578-3724 for information and reservations.
Thanksgiving Dec. 31 	Turn-of-the-Century Christmas – The Adams House will become a Victorian wonderland during the Christmas season.
Dec. 1	The Bill Gibson Orchestra – Swing to the Big Band sound of the 1940's at the Deadwood Pavilion. Free to members, \$5 for non-members. Call 605/578-3724 for information and reservations.

Adams Museum & House Special Programs For Children

Sept. 14 	Home Front Party – Children (minimum 8 years-old) will enjoy learning to make toys from household items and play games that were popular during WWII. Sugarless apple pie and a fruit fizz drink will be served. At the Adams Museum, 3:30 – 5:00 pm Free to members and \$5 for non-members. Call 605/578-3724 for information and reservations.
Oct. 5 	Nutting Party – Children (minimum 5 years-old) will learn how to make walnut party favors, shell boat fortunes and play Victorian games. Nut sandwiches and nut crunch apples will be served. At the Adams Museum, 3:30-5:00 pm Free to members and \$5 for non-members. Call 605/578-3724 for information and reservations.
Oct. 10 	Leonard Little Finger Presentations – Leonard Little Finger will give a presentation to the elementary school students at the Adams Museum in the morning and will discuss the Native American's role during WWII. Free. Sponsored by Allied Arts Fund, Black Hills Fibercom Arts Development Grant.
Oct. 16	Native American Hoop Dancers – Dallas Chief Eagle will perform with his students for the Deadwood/Lead schools. 10 am at the Deadwood Pavilion. Sponsored by the South Dakota Arts Council, Historic Deadwood-Lead Arts Council, and Allied Arts Fund, Black Hills Fibercom Arts Development Grant.
Nov. 30 	Christmas On The Home Front – Find out what Christmas was like in Deadwood during WWII. Make your own wrapping paper and gift boxes for Christmas. 3:30 – 5:00 pm at the Adams Museum. Free for members and \$5 for non-members. Call 605/578-3724 for information and reservations.

Adams Museum & House Winter Hours

From Labor Day through Memorial Day weekend the hours of operation for the Adams Museum and the Adams House Museum will be:

Tuesday through Saturday: 10:00 am – 4:00 pm • Sunday: noon – 4:00 pm • Closed Mondays and winter holidays

Please note: Tours at the Adams House Museum will run every hour. The last tour of the day begins at 3:00 pm.

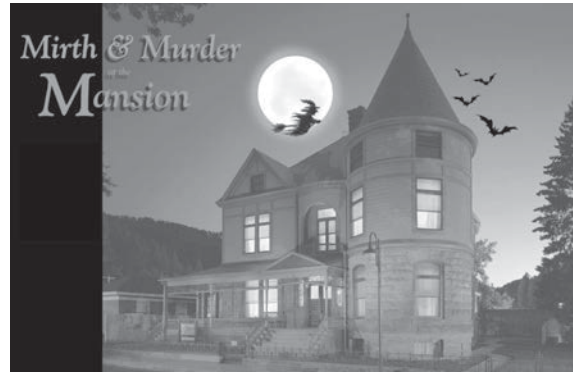
Mirth And Murder At The Mansion Returns!

by Deborah Gangloff, Assistant Director

It is that time again when thoughts turn to mystery and whodunits, and *Mirth and Murder at the Mansion* returns to the Adams House. Ghosts haunt the Adams House as Leonard Running, Sue Hey, Laurie Bangs and Phil Bangs reprise their roles as Bill, Mattie, Pamela and James, guests and employees of the elegant Richard mansion. The plot has thickened, and new twists and turns are sure to keep even repeat visitors guessing as shots ring out and they comb the mansion in search of a mysterious murderer. The night might be dark and stormy, but the entertainment is light in this original play written specifically for the

Adams House by Leonard Running. The evening ends with holiday refreshments provided by The Deadwood Social Club.

Bring a group and get into the spirit of Halloween in the most unique surroundings in the Black Hills. Performances are Friday and Saturday, October 19, 20, 26 and 27 at 5, 7 and 9 pm.



This event is sponsored by Saloon #10/Deadwood Social Club, South Dakota Arts Council, and Deadwood Historic Preservation Commission. Space is limited and reservations are required. Tickets are \$10 for members and \$15 for non-members. Please call 605-578-3724 for information and reservations.

We Thank Our Community And Honor Our Veterans

The Adams Museum & House is grateful to our community for its generous support throughout the year. Many of you support us financially, or with in-kind contributions. You volunteer your time, attend our events, visit the museums, bring your friends and relatives to our exhibits and to the Adams House, donate artifacts and share with us your experiences and expertise. The support

you give us helps us to survive and thrive, and we want to show our thanks. One way we do this is to host several "Thank Goodness for Our Neighbors" days throughout the year, offering free tours of the Adams House and discounts in our gift shops. On Saturday, November 10 we will host a "Thank Goodness for our Veterans" day. Tours of the Adams House will be free

for the donation of a canned food item for the KOTA Care and Share Food Drive. Tours run every hour on the hour from 10:00 am – 3:00 pm, and space is available on a first come, first served basis. Visitors who are military veterans will be eligible to "draw for a discount" on items purchased in the AM&H gift shops.

Life On The Home Front: The Black Hills Goes To War — continued from page 1

In September 1942 the first local boy was killed in combat, leaving his wife, sister and brother to ponder the price of war. Just a few weeks later the biggest imaginable bombshell hit the papers. On October 7 the War Production Board issued W.P.B. Limitation Order L-208 that ordered the closure of all gold mines west of the Mississippi by December 7, 1942.

City and mine officials protested. State senators weighed in. Governor Bushfield called the closures "needless disruption of the economic welfare of the communities where they operate." While the wartime rituals of rationing, planning for blackouts and scavenging for raw materials were no longer news, closing the gold mines was a bitter pill.

By the end of 1943 Lawrence County had lost almost 45% of its population. In April of 1944, business activity in Deadwood was 17% lower than that month a year earlier. Still, local support for the war never waned. Young men and women dutifully went off to serve in every branch of the military. They garnered medals for bravery in combat, earned

Purple Hearts and achieved national prominence. Marine Captain Sam Wong, from the Deadwood High School class of 1912, rose to become the highest-ranking officer of Chinese ancestry to serve in the war. The Navy ranked the City of Lead as first in the State for its number of enlistees. Lawrence County exceeded its quota of war bond purchases in each of seven drives.

News from the fighting front continued to be harsh but hopeful. There was still no word on when the mines might reopen. But when Homestake's general manager, Guy Bjorge, spoke to the Deadwood Chamber in late 1944, he made a startling comment. He claimed that at war's end, Deadwood and Lead would fare better than those cities that had become dependent on war industries. On that point he proved to be right.

Finally, on June 17, 1945, between the surrenders of Germany and Japan, and after strong pressure from mining states, the WBP rescinded the infamous Order L-208. Still, mining the urgent war materials of lead, zinc and copper were given priority. It was not until July 1945 that Homestake Mine re-

opened.

A month later the war came to an end. Hardly a city in the world got through unchanged. Far from hostilities, Lead and Deadwood never faced outright destruction. But decisions made two thousand miles away to win a war on the other side of the globe nearly brought economic ruin. The lasting effect to each city was more complex. While Homestake's reopening promised stability, if not growth, neither city regained its prominence as centers of trade or service. That role moved south to Rapid City, as it prospered from its proximity to the Army's bomber facility, which had first been deactivated after the war and then made permanent as Rapid City Air Force Base. Deadwood and Lead had shrunk to small towns as the world had grown much bigger in the minds of their citizens. Each community was still home to those that remained, all of whom were glad to be done with war and eager to get on with more mundane problems. Both cities had met the challenge of World War II in characteristically dramatic fashion.

World War II In The Adams Museum: Confessions Of An Exhibits Designer by Darrel Nelson, Exhibits Curator

There are two display cases in the Adams Museum that are so full of artifacts that neither could accept one more object without looking cluttered. To the left of these cases is a curiously worded text panel that reads: "These cases are even more full than they appear." Is this a joke? No. Both cases and text point to the character of the Museum's newest special exhibit, *Life on the Home Front: The Black Hills Goes to War* (Adams Museum lower level, June – December 2001).

Life on the Home Front began as an idea of Museum Director Mary Kopco. While honoring those who met the challenge of World War II has become something of a national passion, with blockbusters from Hollywood and bestsellers from New York leading the way, she learned through conversations with many residents that Lead, Deadwood and the Black Hills region have their own story to tell. It is in fact a story that is both unique in American history and little known outside the area. Kopco was determined to both honor local citizens for their roles in shaping the course of history and tell that potentially forgotten story. The vision of the exhibit looked to be as poignant as it was timely. In the mind of this exhibit designer, however, it initially loomed as something else: an intimidating uncertainty.

Like many exhibits the design of this one began with a frank assessment of relevant materials in the Museum's archives and a hard look at the exhibition space. A quick scan through photographs and documents in the collection revealed that the topic of World War II lay inconveniently just outside the traditional purview of the Museum. The artifacts on hand were not enough to make one display case coherently interesting. The available exhibition space in the lower level of the Museum was a section of hallway with masonry walls and one glassed viewing room. The budget limitations were very distinct. I wondered, "What could be done here? Could it be done well?"

Answers to these began to emerge while reading through newspapers in the Deadwood Public Library. Circumstances and the exigencies of local history did indeed give World War II a unique character in the Black

Hills. As has so often been the case, the gold mining industry, and the intensities of human behavior it seems to engender, conspired to set the area up for dramatic twists of fate. Equally revealing were interviews with area citizens who had served in the war or lived on the home front during it. These proved to be not just stories to personalize the clippings and photographs. They were stories inside of stories inside of still other stories.

Phone calls from the community began to come in. This person had a few photographs. That one had ration books. Another had a uniform or two. Could I use a piggy bank with Hitler's face? How about a samurai sword issued to a GI to keep it out of the hands of Japanese citizens at war's end? Could the exhibit use the uniform worn by a Lead area POW during his internment? How much of this attic full of weapons and military hardware did I think would fit? I was unprepared for the breadth of community support. Soon the exhibit had the offer of more fascinating World War II artifacts than could possibly be used.

As the active interest of area residents yielded a treasure trove of relevant and remarkable objects, the vision of what the final exhibit might look like took shape. While there was an overall plan, the next few weeks revealed that the end product was developing as a sometimes unpredictable dialogue between exhibition space and loaned artifacts, with my intuitive judgments trying to mediate the needs of both. Over the weeks that followed the expression of all these dynamics took a form that would be familiar to any design class, with clear use of repetition, variation, contrast and unity of both colors and textures. A condensed orchestration of artifacts, complete with a theme, sub-themes and counterpoint opened to the public on June 1.

Now that many visitors are passing through the exhibit daily, what difference does it make that the idea seemed next to impossible a few months ago? A lot! It was the very limitations and challenges that made the exhibit what it is. It is not a mere display of collected objects and not a scaled-down version of what a large metropolitan museum could mount. *Life on the Home Front* is a tightly composed sequence of



The "Days of '76" Parade in Deadwood, 1939

varied, even ironic experiences, which immerse the visitor in a wealth of stories. Small areas have become intimate viewing possibilities. The white masonry walls have become a syncopated rhythm of textured and variously colored panels. Some artifacts are documentations while others serve as both symbols and metaphors. Altogether the elements are intended to raise some questions and answer others, describe as well as suggest, and speak to the heart as well as the mind.

As a relative newcomer to the Museum staff, I see levels of meaning in the final product. First, none of it would have been possible without both the interest and trust of the community. About five percent of the displayed objects belong to the museum. The rest are loaned for the exhibit. Second, the Adams Museum at its best is second to none when it comes to telling a story, space and archive parameters notwithstanding. The cases are indeed visually full, just short of too much, as I intended. But when the visitor begins to read the texts and descriptions, the stories therein multiply and richly interweave. Third, Kopco and the Board of Trustees' vision for the exhibit and confidence that it could be done were unerring. As the one with drill in hand, I was probably the last to believe it. It is now up to exhibit visitors to decide if it was done well.

Adams Museum Home Front Party by Jan McCormick, Educator

Having a party during World War II was much simpler than parties before the war. Sugar was rationed and families on the home front went without many of the basics that they had taken for granted before the war. Women who grew up with the belief that their place was at home taking care of the family were now working wartime jobs. Having a party would lift the spirits of those who had loved ones fighting overseas.

On September 14, 2001 the Adams Mu-

seum will host a Home Front Party for children (minimum age 8 years old). After taking a tour of *Life on the Home Front* exhibit, children will write a victory letter to one of the soldiers featured in the exhibit, play games that were popular in the 1940's, and learn to make a toy out of household items. After the fun and games the children will enjoy a sugarless apple pie and a fruit fizz drink.

The party is from 3:30 – 5 pm on Friday, September 14. It is free for members and \$5 for non-members. Space is limited to 15 reservations. To reserve a spot for your child or for more information please call 605-578-3724.



Chamber Mixer At The Adams Museum

The official opening of *Life on the Home Front* will be celebrated with a Chamber Mixer at the Adams Museum on Wednesday, September 5, 5 – 7 pm. The Governor's Tourism Advisory Council will be holding their annual fall meeting in Deadwood, and will be our honored guests. The AM&H will use the opportunity to kick

off the second phase of our membership campaign, informing business owners of the benefits of AM&H membership to their organizations. Plaques will be awarded to area businesses that have become members within the past year.

So dig out those shoulder pads and seamed stockings and join us for a WW II

theme Victory party at the Adams Museum on September 5. Relive the glorious and infamous moments of WW II as you view *Life on the Home Front*, visit with our friends on the Governor's Tourism Advisory Council, and find out what the AM&H can do for you through our business member program. We hope to see you there!

World War II In Song And Story – One Night Only!

by Deborah Gangloff, Assistant Director

On Saturday, September 22 the tears and triumphs of World War II come to life again in the theatrical musical production of *I'll Be Seeing You: Voices of World War II* at the Deadwood Pavilion. Juliana Schmidt, accompanied by Timothy Lutz, tell the wartime stories of the men and women at the front and the loved ones waiting at home. These ordinary Americans had difficult jobs to do but rose to the occasion: a B-17 pilot flying bombing raids over Europe, a mother who sends her three young sons off to war, a sailor in the South Pacific, an army wife who works at a war plant, and a soldier learning to survive in the Battle of the Bulge.



Against a backdrop of world war their worlds change forever. They share their experiences via excerpts from their diaries and letters to their loved ones, and through popular songs of the era such as "This Will Be My Shining Hour," "I Don't Want to Walk

Without You," "White Cliffs of Dover," "When the Lights Go On Again," "Boogy Woogy Bugle Boy," and, of course, "I'll Be Seeing You." Schmidt and Lutz hold the audience spellbound as they recreate the mood and music of that transformational era that was the best and worst of times in our country and the world.

Juliana Schmidt, soprano and Timothy Lutz, tenor and pianist, hail from Menomonie, Wisconsin and are the theatrical company *An Old Sweet Song*, specializing in music from America's bygone days. *An Old Sweet Song* dresses in authentic costume of five different eras, and presents American popular music of the past intertwined with a script relative to the individual era. Particular attention is paid to historical accuracy and the performance practice of the era.

Juliana Schmidt has vocal music degrees from Lawrence Conservatory of Music and the University of Minnesota. Her recital and

performance experiences include solo appearances with the St. Paul Chamber Orchestra, venues in the Twin Cities, Minnesota, Michigan, South Dakota and Wisconsin. Schmidt teaches voice privately in Menomonie and Amery, Wisconsin. She is also president of a local arts agency.

Timothy Lutz is an elementary music teacher. He received his music education degrees from UW-Stevens Point, and the University of Illinois. Lutz is frequently called upon as a presenter for national music education seminars, and music and computer application workshops for teachers. He is also active in community music and theater organizations.

I'll Be Seeing You: Voices of World War II is sponsored by the Gold Dust Casino/Holiday Inn Express, the South Dakota Arts Council, South Dakota Humanities Council, and Deadwood Historic Preservation Commission, and will be presented one night only, Saturday, September 22 at 7:00 pm at the Deadwood Pavilion. Ticket prices are \$5 for non-members and free to all AM&H members. Please call 605-578-3724 for information and reservations.

Celebrate The Holidays With The Big Band Sound

by Deborah Gangloff, Assistant Director

In many ways America came into her own during World War II: she was youthful, brash, and full of optimism and energy. That spirit was nowhere more evident than in the music of the time. Join the Adams Museum & House at the Deadwood Pavilion on Saturday, December 1, 2001 at 2:00 pm to swing along with the music of the Big Band era.

The Bill Gibson Orchestra of Sioux Falls will pay tribute to the great bandleaders of the decade including the Dorsey brothers, Glenn Miller and Les Brown, to name just three. Introducing the band and the musical selections will be South Dakota's own Karl Gherke, host of South Dakota Public Radio's "Big Band Spotlight." Hear live those favorites that helped to buoy up America's spirits during her darkest hours, including "String of Pearls", "In the Mood", "Begin the Beguine", and the unforgettable "White Christmas".

Trombonist Bill Gibson has recorded for CBS and NBC television and has played lead trombone for many groups including the

Jimmy Dorsey Orchestra, the Tommy Dorsey Orchestra, Al Grey/Jimmy Forrest Orchestra, Les Elgart Orchestra, Don Glasser Orchestra, Vaughn Monroe Orchestra, and the Ringling Brothers Barnum and Bailey Circus. Mr. Gibson is an active arranger and orchestrator for numerous singers, dancers and entertainers. He maintains an active schedule as a performer, adjudicator, clinician



Orchestra leader Bob Gibson of Sioux Falls

and teacher. In addition to his role as leader of the Bill Gibson Orchestra, he is the jazz ensembles director at Augustana, teaches brass at the University of Sioux Falls and is a faculty member of the Clark Terry Institute of Jazz Studies.

The entertainment begins at 2:00 pm at

the Deadwood Pavilion with a musical performance by Deadwood-Lead band students. The event is sponsored by the Mineral Pal-

ace, the Adams-Mastrovich Family Foundation, the South Dakota Humanities Council, the South Dakota Arts Council and the Deadwood Historic Preservation Commission. Tickets are \$5 for non-members and free to mem-

bers. Tickets are available by calling 605-578-3724 or at the Dahl Fine Arts Center. Mark your calendars to add Big Band music to your holiday fun. Join us on Saturday, December 1 at 2:00 pm at the Deadwood Pavilion.

Lessons Learned From The World War II Exhibit

by Arlette Hansen, Assistant Curator

Every exhibit is a learning experience for the Museum staff, and the World War II exhibit, *Life on the Home Front*, which was completed in June and officially opened in September, has certainly been no exception. The first lesson was finding that the museum had very few WW II era artifacts in its collection. Perhaps the perception is that these articles are not "old enough" for donation to a museum. Perhaps WW II veterans have plans to pass these articles on to their children and grandchildren, which is completely understandable. However, we have all heard stories of children having played with the things their fathers and mothers brought back from the war, and now, as adults, have no idea of what happened to them. At any rate, the staff quickly realized that a call would have to go out to area residents asking for loans of articles to put into the exhibit.

That request brought about another learning experience. The response was wonderful. People had incredible items stored away in attics and basements, and they were

excited about sharing them. Many people called to ask what they could contribute, delivered everything they had promised, and left the museum offering to bring in even more. The process of deciding what could fit into the exhibit was difficult because of such overwhelming generosity, and it rapidly became another educational opportunity since the available space for the exhibit limited the amount of items that could be shown and the stories that could be told.

Again, another lesson – not only were the articles themselves of value, but each and every one had a story behind it. The people who brought these articles into the museum told of family memories, personal experiences and tales their fathers and mothers had shared about the war. These stories were at times sad and almost unbelievable, but always they were uplifting and worthy of being told. And this brings about the final and probably most important lesson: the museum's role in community history.

The Adams Museum, as the oldest history museum in the area, has always served

in the capacity of preserving the past, keeping it alive and available for our visitors and researchers. But the museum's mission has expanded along with the growth of the collection and the increase in the numbers of patrons and history buffs who use the resources of the Adams Museum and House. Today's history museum must not only preserve and conserve its artifacts, but it must make an attempt to interpret the items in the collection and to educate the public about the times that have passed, the attitudes that have changed, the experiences that have shaped the present. In other words, the contemporary museum must make the best possible attempt to tell the stories that accompany and add depth and life to its artifacts.

The Adams Museum invites you to come in to view *Life on the Home Front*. Take your time, read the narratives, listen to the music, and we believe that you, too, will walk away knowing more about how that time changed our community and the men and women involved in it.