

In addition, the Newport Folk Foundation made a grant of \$5,000 to subsidize the appearance at the encampment of a number of folk-music entertainers. This sum was matched by private contributions from Gregory Peck, Theodore Bikel, Mrs. Pete Seeger, Folkways Records and others.

All together, the Smithsonian's ambitious venture represents just one small part of that unique lobbying spectacle and experiment in living called the Poor People's Campaign. But it illustrates a number of significant elements that were present throughout: the good will that existed despite a mounting hostility toward the campaign; the large numbers and diversity of people drawn into what was going on; the frustration encountered by so many who tried to help; and, not least, the enormous mount of money involved.

Now Resurrection City has come and gone. Although Smithsonian officials are putting a good face on it, the results of the cultural program can generously be described as mixed.

The tent went up, and so did the stage facilities. That proved fairly easy.

As to what to do with them, confusion plagued the program. Seldom was there agreement among the Southern Christian Leadership Conference staffers or their followers as to what people wanted and what would be best for the whole group.

Only some of the performers on the Newport Folk Foundation list appeared. One who did not was Harry Belafonte. Others were canceled after conditions at the tent city continued to deteriorate.

Of those who did appear, the Georgia Sea Island Singers stayed for a month, not only performing but teaching some of the residents.

A high point was the performance of a Sioux Indian, Henry Crowdog, who talked with dignity of keeping cultural roots alive, sang for a largely Negro audience that joined in polyrhythmical handclapping, then beat a drum while one of the Sea Island group sang. Things clicked that night.

But there were low points. An Algonquin Indian delivered an anti-white harangue that was challenged by a white man and almost provoked a riot. Singer Pete Seeger was largely ignored by the camp's Negroes. Other performances were badly attended, at times because the camp's young people decided to hold rock 'n' roll sessions a short distance away.

#### FEW TOURS CONDUCTED

The Smithsonian tour program largely went awry. Only one trip from Resurrection City, plus a few more for the Indians at Hawthorne School, ever materialized, and it was on the Friday before the camp was closed. At other times, despite elaborate plans that included lunches prepared for the children, things fell apart because the encampment leaders failed to get the children together.

A bus costing about \$50 a day stood idle until Smithsonian officials decided to bring children from Washington schools to the specially planned programs. Almost 100 volunteer guides had been mobilized.

The Smithsonian also had hoped to organize some of the residents to create a large exhibit demonstrating the roots and culture of poverty. That project, in the words of a Smithsonian official, remains "in the gestation period."

Currently about a third of the Ford grant and a couple of thousand dollars in the other fund remain unspent.

Now that the campaign is dwindling, the financial elements are coming into sharper focus. But only to a degree.

#### FIGURING THE COST

Consider the costs of the campaign. A precise tabulation is impossible. Trying to obtain one would drive the average accountant wild, even if he had full access to records, for some of these records are incomplete, while lines of financial responsibility were criss-crossed throughout.

In direct financial outlay, in what the SCLC spent to finance the campaign, in what the government spent and in what was spent by all the people, mostly Washingtonians, and all the agencies like the foundations that rallied around to help the people of Resurrection City, the cost of the campaign probably ran between \$1.5 million to \$2 million.

The indirect costs would include countless hours of time contributed by doctors, lawyers, churchmen, food executives and others.