

# news

# NHTSA



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Editor M. J. Noll

February 1977

## Safe Is Good

# RSVs Star at Auto Show

Press and Dealer  
Preview Day . . .

ABC Science Editor  
Jules Bergmann  
tests the "soft"  
bumper on the  
Calspan / Chrysler  
RSV during a film-  
ing for his evening  
network broadcast.



Dr. Kennerly Digges (right) and Frank Richardson of RD are questioned about the Minicars RSV features by a reporter from the Associated Press Radio Service. Jerry Kossar and Ed Chandler, RD, and Bobby Boaz, PACS, were also among NHTSA's representatives at the Auto Show.

At the Greater New York Automobile Show, held at the Coliseum from January 29 through February 6, there was a car to suit the needs of every individual.

There you could see them all--big cars, little cars, long cars, short cars, luxurious cars, old cars, famous cars and, last but not least, safety-oriented cars.

On the fourth floor, prominent among over 500 other vehicles that were on display at the show, were the Minicars and Calspan Research Safety Vehicles (RSVs). Though they are small vehicles, 2200

and 2700 pounds respectively, they were among the star attractions. People are interested in safety.

New Yorkers, accustomed to getting around town by foot and subway, zeroed in on one feature of these safety vehicles - the "soft nose" bumper. The bumper's special feat: pedestrian protection and survival in crashes up to 25 miles per hour. Jules Bergmann, ABC Science Editor, for one, was intrigued and gave this bumper national coverage on both the morning and

(See RSVs on page 3.)



## A Car To Suit the Taste of Everyone

About 500,000 people swarmed to the New York Coliseum from January 29 through February 6 to see what's new in the "World of Auto Pleasure." For here everything that car owners--and potential buyers--want, wish for and dream about were all spotlighted at one time, in one place, and under one roof.

Whatever the preference, there was a car for everyone at the 1977 Greater New York Automobile Show. On display were more than 500 automobiles, over 130 makes and models, from six different countries. Side by side with the American models were cars from Germany, Italy, Sweden, Japan and England.

Luxury cars, just completing their best sales year ever, were featured in greater profusion than ever. More than the national average of 84.25 percent of these models has whitewall or raised-letter tires. Vinyl tops, a popular item, appeared on many of the cars in the Show, but were challenged by the new T-tops and sunroofs. Factory-installed CB radios added to or incorporated with automotive entertainment centers were also featured in some of the cars.

They were all there: the spectacular cars from the world's top producers, the highly economic mini-machines, the dazzling new mid-sized cars, the natty sports coupes, and an unprecedented number of

oddballs and specials, called freaks and oddities by some collectors.

There was the World's Longest Car, featured in the Guinness Book of World Records, which is 26 feet, 9 inches long from bumper to bumper. It is the Company Limousine of the Automobile Club of America and features a passenger compartment to meet the needs of even the most discriminating traveler. It contains 2 L-shaped sofas, a TV receiving set for both regular channel and closed circuit television, a stereo system with 6 speakers to equalize the distribution of sound, 2 refrigerators, a bar, an intercom network, a video tape-deck machine, special dome and reading lights and overhead air-conditioning. It also has 3 telephones.

On the other side of the measuring stick was the MG Midget, appropriately named. The shortest car in the Show, the Midget measures only 141 inches (less than 12 feet) from bumper to bumper.

And for the person who really doesn't know in which direction he is going, there was a car with 2 front ends, which could drive forward either way.

There was also a large assortment of "Cars I Remember" including a 1923 Ford Model T Tourer, a 1934 Lafayette Towne Sedan, a 1931 Packard, a 1951 Jaguar XK-120 sports car, a 1953 Morgan four-

seat Tourer, and even a nostalgic 1931 Plymouth Coupe.

Here, under the very same roof, you could also see the Greatest from the Past--34 of the finest, the rarest, the most exotic classics and antiques in the world.

Thousands gazed in awe at such cars as a Hispano-Suiza Drop Head of 1928, called the Car of Kings because in its day it was favored by the Crowned Heads of Europe, and the superb Bugatti, often called the King of Cars. There were also 13 design exercises and show cars from the General Motors collection. Among these were Bill Mitchell's famed 1939 Y-Job, the only extant GM prewar experimental car and the LeSabre, the first post-war GM experimental car from which the long-dead classic Kaiser Darin may have drawn much of its inspiration. The GM collection also included the Buick Riviera Silver Arrow I of 1963; the Silver Arrow III Show Car; the Corvette Sting Ray racing car that became the prototype for the current series of Corvettes, the more recent Corvette Manta Ray; the Corvette Mid-Engine 4-Rotor Rotary-Engine job that still might become the precursor of a new line of Corvettes; the Firebird Banshee; Chevrolet's experimental

(See Auto Show on page 8.)

## RSVs (from page 1)

evening network broadcasts. CBS and NBC also gave the RSVs coverage.

Passive restraints, a driver warning system, and special tires that, in the event of a flat, can run 50 miles at 50 mph without damage to the wheel rim or tire also sparked the public's interest. But there were those who questioned: "Why do we need safer cars when the 55 mph national speed limit seems to have diminished the problem?" "Isn't it more important to get the drunk driver off the roads instead of concentrating on making vehicles safer?" Or "Shouldn't more emphasis be given to driver training and stricter licensing requirements and the safety of vehicles left up to the manufacturers?"

All are reasonable questions, for the 55 mph speed limit, driver training and licensing and our alcohol programs are all important counter-measures in helping to reduce deaths and injuries on our highways. But these alone are not enough. For even the best drivers sometimes err and, when this happens, motorists and pedestrians alike should be given a fair chance to survive. To achieve true safety on our highways, we need good and safe highways, safer vehicles, better drivers, and an adequate emergency program to assist the victim when accidents do occur.

Moreover, a safer vehicle does not only serve as a remedy after the fact.



Press Day at the Auto Show was a busy time for NHTSA people.

It can also be a preventive device. Safety tires prevent a vehicle from going out of control when it gets a flat. An advanced driver warning system will alert a driver to impending hazards and activate an emergency braking system if a collision is unavoidable. Improved driver controls and displays ease the often burdensome task of driving, and enable the driver to concentrate more on the traffic situation and less on fumbling for the necessary device or information.

The viewers were impressed. But then came the age-old question "How much will the cars cost?" Based on a production of 300,000 cars per year, the Calspan/Chrysler vehicle would market for about \$4400 in 1976 U.S. dollars. The cost of the Minicars base vehicle is even less--it would sell for a little more than \$3100 in today's market. And, more than that, they are economical to run. The Calspan/Chrysler car has combined EPA fuel economy rate of 27 miles

per gallon. The Minicars vehicle, based on the EPA combined mileage rate, would achieve about 34 miles per gallon. Repair costs should be equal to or perhaps even lower than that of present day vehicles in their class.

And then they asked, "When can I buy one of these models?"

First, the bad news. Cars identical to the Calspan/Chrysler and Minicars RSVs will probably never be manufactured for sale to the general public. Alas, John Doe Public may never be able to buy such a car.

Next, the good news. However, many of the safety features designed into the RSVs will be used as the basis for Motor Vehicle Safety Standards and, also, many will be voluntarily adopted by the Auto Industry. Thus, these features, in turn, will then be incorporated into the vehicles available to the public.

And to end on a happy note, by the mid-1980s safe vehicles could well be the rule rather than the exception. Anyway, this is our wish.



## Treasures of Tutankhamun: A Collection of "Wonderful Things"

Normally, to view magnificent treasures from the famous Egyptian tomb of Tutankhamun, the people of this country would have to travel nearly half way around the world. But now, and until April 15, 1979, 55 of the King Tut treasures are and will continue to be on exhibit in the United States to commemorate the 55th year of their discovery. Washington employees can see the exhibit at the National Gallery of Art until March 15. Those of you in the Regions, who are close enough to the other five cities (see schedule on page 6), will be able to see the exhibit later.

(Credit for the source of most of this story is given to *Treasures of Tutankhamun*, published by The Metropolitan Museum of Art.)

The story of the King Tut treasures is really two stories. The exhibit of the 55 art objects itself gives us a look into a glorious past—magnificent, beautiful art works of an ancient Egyptian culture that have been preserved through some 3200 years—articles of pure gold, jewels, and alabaster, most as exquisite today as the day they were placed in the young King's tomb in the Valley of the Kings for, it was thought, eternity.

The exhibit gives us a view of a culture that was highly developed, artistically refined—a culture that showed a love not only for beautiful



One of the most remarkable effigies in the history of man, the Gold Mummy Mask of Tutankhamun is inlaid with carnelian, lapis lazuli, quartz, feldspar, obsidian. 21-3/5 inches high. King Tut's Reign: 1334-1325 B.C., 18th Dynasty. On loan from Egyptian Museum, Cairo.

objects, but for life itself; a culture inherent in the belief that a person's life on this earth was fulfilled only by his taking with him all of the important earthly possessions he would need in his after-life. From the day an Egyptian royal child was born, plans were made to assure that at the end of his earthly existence his treasures and necessities would accompany him into eternity. Thus, by preserving their present, unbeknownst to them, the Egyptians bequeathed to Egypt and the rest of the world, centuries later, a historical panorama of a people, a culture, and a glorious past that could not have been so flawlessly preserved in any other way.

The discovery of the King Tut treasures is a second story—to many, as exciting as the art objects themselves. Tutankhamun's tomb was dis-

covered by an Englishman, Howard Carter, in November 1922. His financial backer, the fifth Earl of Carnarvon, had been bearing the cost of Carter's excavations for 15 years. Disappointed by these years of failure, he told Carter in October 1922 that he had decided not to apply for the renewal of his government concession to excavate in the Valley. Only Carter's pleading, and his offer to pay the cost himself if nothing were found, induced Carnarvon to agree to one final season. An archaeologist who had earlier given up his search had found three objects that led Carter to develop a theory that he was in the right area for the prize he sought—the tomb of Tutankhamun.

About 33 royal tombs had been found by archaeologists over the years, but they had been so badly pillaged by professional thieves centuries ago, that many of the treasures were gone. By mid-December the tourists would start coming to see these tombs. Carter had spent more than 30 years in Egypt, 15 years digging almost fruitlessly. Now he was faced with the challenge of finding his treasures in less than two months, before the arrival of tourists, or lose forever the backing of the Earl, and thus his years of intense effort, his dreams, his one life-consuming interest.

Carter's research in-

dicated that only one small area of the Valley had not been cut across with archaeologists' trenches down to bedrock. This was a small triangle bounded by the already discovered tombs of other pharaohs. So on November 1, 1922, work was resumed. "Fifty men and boys, happy to be employed from sunrise to sunset for wages of a shilling or less a day, began digging," it is recorded. In the next two days a layer of flint chips was uncovered. This was a mildly encouraging discovery, since rocks of this type were often used to block the entrance of royal tombs.

Three days later the trench had been dug to bedrock and the beginning of a staircase had been discovered. Working slowly and carefully under Carter's eye, the workmen began clearing the staircase. The top of a doorway came into view—and on the plaster covering that sealed the door were affixed the seals of the royal necropolis (cemetery). Carter wrote later that he did not dare to hope that he had actually found the tomb of Tutankhamun. The entrance seemed too modest, the setting somehow wrong, but what was important was that no one had known it was there and it still bore the seals on the door.

Carter ordered the stairway filled again, posted guards and hurried to Luxor to send a cable to Carnarvon. It read, "At last have made wonderful discovery in valley; magnificent tomb with seals intact; recovered same for

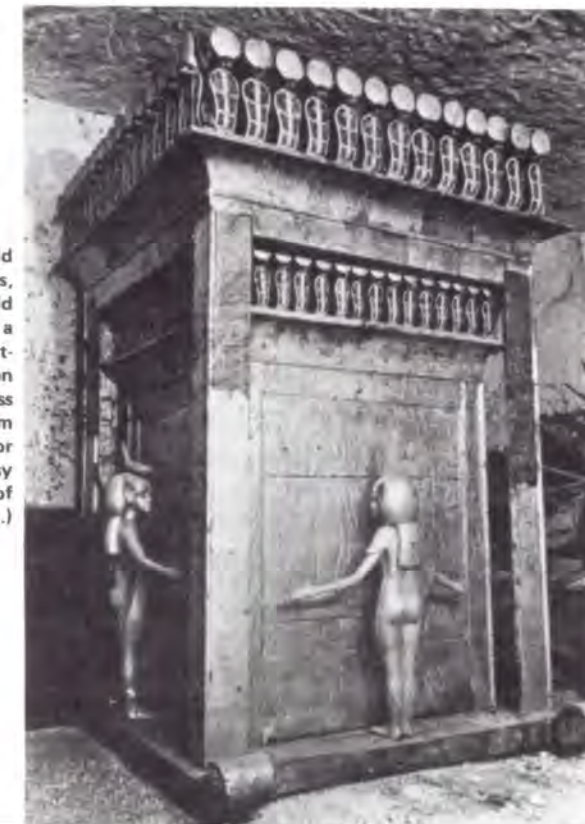
your arrival; congratulations." The Earl and his daughter, Lady Evelyn Herbert, quickly began their long trip to Egypt by ferry across the English channel, by train across France, by ship from Marseilles, by train from Alexandria to Luxor, by ferry across the Nile, by donkeys through a narrow cultivated strip of fertile land, and then finally for five additional miles over desert land to Carter's house outside the entrance to the Valley of the Kings.

The next morning their donkeys carried them to the site of the excavation. Carter and his assistant had already begun clearing the stairway again. As more of the doorway was exposed, the seals of Tutankhamun could be seen, in addition to those of the royal necropolis.

"The next day following,"

Carter wrote of November 26, "was the day of days, the most wonderful that I have ever lived through." For Carter had drilled a hole into the upper left-hand corner of the door, inserted a candle, and peered in. At first he could see nothing, the hot air escaping from the chamber causing the candle to flicker, but as his eyes grew accustomed to the dim light, details of the room emerged slowly from the mist—strange animals, statues, and gold—everywhere the glint of gold. He was struck dumb with amazement, he relates, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, "Can you see anything?" it was all he could do to utter, "Yes, wonderful things...."

(See Tut's Treasures on page 6.)



This shrine of gilded wood held Tutankhamun's internal organs, placed in four miniature gold coffins, each under the care of a different goddess whose outstretched arms spread protection over her charge. The Goddess Selket with the scorpion emblem on her head (left) is on loan for the exhibit. (Photograph courtesy of The Metropolitan Museum of Art, taken by Harry Burton.)



## Tut's Treasures (from page 5)

This room, in spite of its priceless objects, looked like the back room of a rummage shop. "Parts of three ceremonial beds, thrones, countless vases, chariots, magnificently inlaid boxes, statuettes, weapons, and much else besides--the objects of luxury, comfort, and religious significance buried with the pharaoh for his voyage through eternity, and the greatest find in the annals of archaeology--lay in untidy heaps," it is written. The tomb had been ransacked not once, but twice, probably within a comparatively short time after the burial, Carter concluded.

Carter and his group went no further that day. The next morning he set up a portable lighting system and that afternoon he and Carnarvon, the Earl's daughter, and Carter's foreman removed the door and entered the

chamber. "Packed tightly... were scores of objects, any one of which would have filled us with excitement under ordinary circumstances," Carter later wrote. "The period to which the tomb belongs is in many respects the most interesting in the whole history of Egyptian art, and we were prepared for beautiful things. What we were not prepared for was the astonishing vitality and animation which characterized certain of the objects."

Carter immediately sought academic and technical assistance before starting to clear the tomb. On December 3 he ordered the tomb closed and the passageway filled in. He also arranged for the services of Harry Burton, a photographer working for the Metropolitan Museum's Egyptian Department. Before anything was touched Burton photographed each of the

four chambers in the tomb in great detail, and then photographed the thousands of objects after their removal. Many of his pictures are reproduced in *Treasures of Tutankhamun*, published by The Metropolitan Museum of Art, and on sale at the exhibit. Carter further arranged for a chemist to help in preserving fragile objects as they were removed, and for experts in art and hieroglyphs to assist in examining them. "He also bought many bales of cotton and miles of bandages, packing boxes, and lumber, for wrapping and packing his treasures, preservative chemicals such as paraffin, photographic supplies, and even an automobile," the above book relates. An elaborate system of props and supports had to be devised to hold one object or groups of objects in place while others were being removed.

On February 17, 1923, Carter was ready to open the Burial Chamber. In addition to the 20 experts and Egyptian government officials who crowded into the Antechamber, brightly lighted with portable electric lamps, hundreds more stood in the brilliant sunlight outside the tomb. Among them were scores of representatives of the press. Ever since the original discovery of the tomb, excitement had been building around the world. In those few short months, already, the objects of the Antechamber had influenced women's fashion and jewelry.

While the press gossiped in the sun, Carter

chipped away at the stone and mortar with which the doorway to the Burial Chamber had been covered. He then inserted an electric torch, and there, within a yard of the entrance to the chamber, stood what to appearance was a solid wall of gold. He quickly finished chipping away the rest of the filling. When he stepped inside, Carter realized that he was looking at one side of a shrine that covered the sarcophagus of Tutankhamun. It was made of wood and covered with gold and measured 17 x 11 x 9 feet--almost filling the chamber.

In one wall was another doorway, unsealed, and there Carter and Carnarvon saw still another astounding sight. "Facing the doorway, on the farther side, stood the most beautiful monument that I have ever seen--so lively that it made one gasp with wonder and admiration," Carter wrote. "The central portion of it consisted of a large shrine-shaped chest, completely overlaid with gold.... Surrounding this, free-standing, were statues of the four tutelary goddesses of the dead--gracious figures with outstretched protective arms, so natural and lifelike in their pose, so pitiful and compassionate the expression upon their faces, that one felt it almost sacrilege to look at them." One of these exquisite statues is in the exhibit.

Not until the following season was this beautiful shrine and the three others inside it entered,

and the massive stone lid of the sarcophagus lifted to reveal the pharaoh's coffin. Two other coffins were nested inside it, "the innermost one made of solid gold, beautifully chased and engraved, and about one-eighth of an inch thick. Within lay the linen-swathed body of Tutankhamun, gazed upon by mortal eyes for the first time in more than three thousand years. Covering his head and shoulders was one of the greatest of the world's artistic treasures--the polished gold funerary mask, elegant, calm, remote, and yet breathing with the life of a supremacy that had ended thousands of years before," wrote Tom Buckley, for *Treasures of Tutankhamun*. The mask is on display in the exhibit.

In addition to the 55 carefully selected treasures, the exhibit shows large photographs with detailed explanations of the discovery of the 5,000 objects that filled the four chambers of the tomb.

The Metropolitan has produced a wide variety of related sales items including books, post cards, color slides and posters, jewelry reproductions and adaptations made from molds taken by the Metropolitan reproduction sculptors directly from the original objects in Cairo. A special shop is at the end of the exhibit. It is possible, however, to go into it without first going through the exhibit, so the purchase of a book, possibly read first, or studied while waiting in line, would give the viewer a better understanding of



One of the most beautiful and representative of the objects found in the tomb is this gilded figure of Tutankhamun harpooning. Photo taken by Harry Burton who was called on the scene at time of discovery and who photographed every object in great detail, courtesy of The Metropolitan Museum of Art.

the meaning of these fabulous works of art and how they fitted into the life of the young boy-king, Tutankhamun.

Today we are privileged to see these treasures because a society that lived more than 3200 years ago knew secrets of preservation that we do not know today; because Howard Carter refused to abandon his search after many seasons and 200,000 tons of upturned sand had revealed nothing, and because he was fortunate in having a faithful backer, the Earl of Carnarvon; because Egypt a few years ago expressed the hope that these masterpieces could one day come to the United States as a firm indication of the good will between our two nations; and, finally, because of the extraordinary planning done by The Metropolitan Museum of Art in working out the negotiations.

This is an opportunity not to be lost. See and enjoy!

### Exhibit Tour Schedule

National Gallery of Art Washington, D.C.	November 15, 1976 - March 15, 1977 10 - 5 Weekdays & Saturdays 10 - 9 Sundays
Field Museum of Natural History Chicago, Illinois	April 15, 1977 - August 15, 1977
New Orleans Museum of Art New Orleans, Louisiana	September 15, 1977 - January 15, 1978
Los Angeles County Museum of Art Los Angeles, California	February 15, 1978 - June 15, 1978
Seattle Art Museum Seattle, Washington	July 15, 1978 - November 15, 1978
The Metropolitan Museum of Art New York, New York	December 15, 1978 - April 15, 1979.



## Auto Show (from page 2)

Monza 2 + 2, the experimental Cadillac Seville; the Camaro Berlinetta Show Car; and the Corvair-based Monza SS and Monza GT.

In addition, there were such other classics as the ASI Armstrong Siddley Hurricane and several Rolls Royce beauties including a razor-edge styled sedan.

To add to the glitter and excitement of the show, an array of living, breathing beauties mingled among the mechanical ones. Zsa Zsa Gabor graced the opening. And from Broadway came the stage stars of such smash hits as "Oh! Calcutta." Mayor Beame and Ronald McDonald of TV Commercial fame were also among the notables.

For those who attended, it was a show not to be forgotten.

And for the automakers, it was a good measure of public reaction to their various makes and models. Some go so far to say that the success or failure of their various makes and models may well have been determined in New York.

Look for the successes at your local automobile dealers.

## graffiti

Even the smallest pebble  
in the brook  
fancies itself  
a precious stone.

—JAPANESE PROVERB



## Job Openings

For complete details, see the official vacancy announcements. Vacancy announcements are posted on the NHTSA Bulletin Boards at both the Nassif and Transpoint Buildings. They are also distributed to each Office Director.

Computer Systems  
Analyst, GS-334-9/11, MVP,  
Opens: 2-1, Closes: 2-22.  
NHTSA 77-70.

Safety Compliance  
Engineer, GS-801-11, MVP.  
Opens: 2-1, Closes: 2-22.  
NHTSA 77-71.

Operations Research  
Analyst, GS-1515-13/14,  
P & E. Opens: 2-4,  
Closes: 2-25. NHTSA 77-72.

Research Psychologist,  
GS-180-14, RD. Opens: 2-9,  
Closes: 3-2. NHTSA 77-73.

Program Analyst, GS-  
345-12, TSP. Opens: 2-16,  
Closes: 3-10. NHTSA 77-74.

Research Psychologist,  
GS-180-14, RD. Opens:  
2-10, Closes: 3-3. NHTSA  
77-75.

## Play Ball!

The DOT/ERA is supporting a softball division as part of the D.C. Recreation League. NHTSA will furnish one of the six DOT teams to play in this division. Anyone interested in playing on the NHTSA team should contact Dennis Pastorelle, extension 61574, no later than February 28th.

## Thought Provoker

### Mind

It takes a very unusual mind to undertake the analysis of the obvious.

--Alfred L. Whitehead

## Personnel

### Welcome Aboard

Anitra Hundertmark,  
Clerk-Typist, Exec. Sec.,  
1-2.

Philip Lindsey, Clerk-  
Typist, MVP, 1-2.

Ann Mitchell, Edit.  
Asst., PACS, 1-2.

Vincent Quarles, Mech.  
Engineer, MVP, 1-2.

Peggy Proctor, Clerk-  
Typist, OCC, 1-10.

Violet Breeding, Clerk-  
Steno, TSP, 1-11.

### 'Bye and Good Luck

Suzanne Atwood, Pers.  
Staff Specialist, AD,  
1-12.

Barbara McManus, Clerk-  
Typist, AD, 1-14.

### Congrats on Promotion

John Hinch, Mech.  
Engineer, RD, 1-2.

Mary Scheeler, Sec.  
Steno, Region III, 1-2.

## Secretary's Lament

### The Letter

DOT, oh DOT, the secretary  
One carbon grid, one yellow  
canary

It must be priority  
Type with care - Beware!  
BEWARE!

Slip two pinks, one emerald  
green

This letter's getting  
mighty mean

One carbon white, three  
tissue letterheads

DOT, oh DOT, now from her  
desk she's fled.

Doreen Goodrich  
Secret Ary, Member of  
the National Headquarters  
for Thoroughly Secret Aries  
(NHTSA)