

# **WOLF TRAP FARM PARK**

## **AN ADMINISTRATIVE HISTORY**

by

Barry Mackintosh



**1983**

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History Division  
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## PREFACE

Wolf Trap Farm Park is unique in the National Park System. It is the only unit of the System existing solely for the performing arts, without any further historical or commemorative purpose.

This is part of the story of that park. It is not the story of what the public has come there to see: performances and to a much lesser extent interpretive programs. Rather, it is about how the park came into being, how it has evolved, and the role played by the National Park Service there in conjunction with other parties, notably Catherine Filene Shouse and the Wolf Trap Foundation.

This is not even the whole of these parts of the story, for it is disproportionately devoted to particular problem areas that have occupied Park Service managers and professionals beyond the park itself. To those who know Wolf Trap mainly from its performances, as a positive, enjoyable place, it may seem to have an unduly negative cast. Yet let it be said at the outset: except for Director George Hartzog and a few others present at the park's creation who saw it as a great new opportunity, most Service managers involved with Wolf Trap have found it a burdensome responsibility. From the beginning, the bureau was ill-equipped by experience and institutional temperament to deal with its performing arts purpose. The park proved inordinately demanding of central office attention and money. And an agency accustomed to successful operation of its own parks and programs here found its judgment and decisions regularly overridden or circumvented by more powerful outside forces.

The story is also incomplete in not ending with an end. There can be no real end to the story of an ongoing park, of course; but many ongoing parks are more or less complete, enabling their histories to conclude on some note of resolution. In contrast, the present account of Wolf Trap must leave the reader hanging, for the park's centerpiece is as yet unrebuilt and there is no certainty how and when it will all come out. Those who read this may be moved to follow the outcome on their own with more than casual interest. Surely they will follow it with greater awareness of what went before.

Offices with Wolf Trap files and records were uniformly cooperative in making them available for the research on this project. In the Service's Washington Office, the Office of Legislation, the Budget Division, and the Park Planning and Special Studies Division had valuable information. At National Capital Region headquarters, the Wolf Trap files of the Regional Director, Associate Regional Director for Administration, Associate Regional Director for Professional Services, and Urban Coordination and Environmental Impact Division were profitably combed, as were retired records retrieved from the Washington National Records Center. Construction records on the original Filene Center were obtained at the National Capital Team office of the Denver Service Center. The Interior Library, as always, was indispensable for congressional hearings and reports on relevant legislation. And much time was well spent in the older files at the park itself.

The recent and ongoing nature of the Wolf Trap story meant that most of those involved with the park were still available for conversation, either face-to-face or by telephone. Among those contacted for their recollections and/or current information were Joseph Antosca, Albert W. Banton, James M. Beggs, Albert J. Benjamin, Benjamin H. Biderman, Joseph Brown, Nash Castro,

Russell E. Dickenson, Edward J. Donnelly, William C. Everhart, Manus J. Fish, Jr., Raymond L. Freeman, Beverly Garber, Herbert G. Gaul, George B. Hartzog, Jr., Ralph A. Hoffman, T. Sutton Jett, H. Gilbert Lusk, Theodore R. McCann, Mark Malik, Rachel K. Mullally, Paul E. Meyers, Gordon Olson, Nan V. Rickey, J. Walter Roth, Leroy A. "Whitey" Rowell, J. Claire St. Jacques, Catherine Filene Shouse, Theodor R. Swem, Harvey D. Wickware, and William H. Yingling. All were extremely helpful.

This should not be considered an "official" history. Its interpretations and biases are personal, not Park Service. It would be remarkable if some did not disagree with them. Those who do may blame the Service for permitting its bureau historian free expression; they may blame only the author for what is expressed.

Barry Mackintosh  
July 24, 1983

## I. THE BIRTH OF A PARK

More than a few units of the National Park System have come into being largely through the efforts of single individuals. But no person is more synonymous with a park than is Catherine Filene Shouse with Wolf Trap Farm Park for the Performing Arts. She conceived it, sold the concept to the Executive branch and Congress, and donated much of the land and money for initial development. Her role in its administration has been major and ongoing. As Adm. Hyman G. Rickover personified the nuclear Navy, Mrs. Shouse was and is Wolf Trap.

Both money and ability qualified Mrs. Shouse to become the park's patroness. Her father, Lincoln Filene, built Filene's department store in Boston, the flagship of the Federated Department Stores chain. Raised in proper society, she developed a love of music, drama, and dance. During the 1920s she served in several government and political posts in Washington, where she later became active in behalf of the National Symphony Orchestra and the Kennedy Center for the Performing Arts. Not a performer herself, her forte was organization, fund raising, and promotion.

Wolf Trap Farm, as Mrs. Shouse called it, sprang from her initial purchase of rural acreage in Fairfax County, Virginia, in 1930. Two years later she married Jouette Shouse, a former Kentucky congressman and assistant Treasury secretary who was then Democratic National Chairman, and they enlarged their country estate in 1935 and 1957. In 1962 the Federal Aviation Administration completed the Dulles Access Highway

to Dulles International Airport through their property. This combined with encroaching suburban development heightened Mrs. Shouse's concern for open space preservation in the area, and her familiarity with such summer music festivals as Tanglewood led to her idea of something similar for the greater Washington community.<sup>1</sup>

In mid-1964 Mrs. Shouse invited Regional Director T. Sutton Jett of the National Park Service to Wolf Trap Farm to discuss the possible donation of some part of her land for this purpose. Because the Service's National Capital Region had its hands full already, Jett was politely noncommittal. He suggested she contact Joseph Brown, director of the Fairfax County Park Authority, and the three of them later met at the farm over a picnic lunch. Brown took her proposal to his board with a negative recommendation; the Authority had no money to develop and operate what she envisioned. Mrs. Shouse also discussed her idea with Secretary S. Dillon Ripley of the Smithsonian Institution, with no more fruitful result.<sup>2</sup>

That December Jett was summoned to the office of Secretary of the Interior Stewart L. Udall. In the hallway he found Mrs. Shouse, bearing a letter to Udall offering her fifty-nine acres north of the Dulles Highway to Interior for the Park Service. Her letter cited support from Roger L. Stevens, President Lyndon B. Johnson's advisor on the arts and

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<sup>1</sup>Joseph C. Goulden, "Wolf Trap: The Story of a Strong Woman and a Good Act Gone Bad," Washingtonian, June 1976, pp. 131-32; Constance K. Ring, "Wolf Trap Farm Park: A History of Land Ownership," October 1982, 4 p. typescript at Wolf Trap Farm Park (hereinafter cited as WTFP); interview with Catherine Filene Shouse (hereinafter cited as CFS), June 14, 1983.

<sup>2</sup>Telephone interview with Jett, June 1, 1983; telephone interview with Brown, June 13, 1983; CFS interview.

chairman of the Kennedy Center's board of trustees. In the meeting Udall, an imaginative and acquisitive cabinet officer unconstrained by lack of precedent, was receptive. Although the Service was not in the performing arts business, he directed Jett and his boss, Director George B. Hartzog, Jr., to explore ways and means of accomplishing her objective.<sup>3</sup>

Leroy A. "Whitey" Rowell, chief of resource planning for the National Capital Region, hastily prepared a feasibility report on park development at "Symphony Hill" for presentation to Mrs. Shouse on January 26, 1965. The name was that given by the American Symphony Orchestra League, an educational, service, and research organization to which the Shouses had donated some thirty-eight acres of their estate in 1961. The ASOL tract, bordering the remaining Shouse acreage on the north, was to be the site of a new national headquarters for that organization; in the interim, ASOL maintained its headquarters in a brick house on the Shouse land adjacent. Rowell's report proposed that ASOL construct an amphitheater and other facilities on the parkland. He suggested but deemed it "very improbable" that ASOL might donate its land as well.<sup>4</sup>

Mrs. Shouse amended the report to prescribe Park Service construction of the amphitheater. And whereas the Service foresaw a relatively modest stage like that at Carter Barron in Rock Creek Park, she wanted a much larger facility with covered seating for three thousand. Doubtless at her instigation, ASOL was soon suggesting that it might donate ten of its acres to the Government. After further discussion, the ASOL board in June

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<sup>3</sup>Jett interview; letter, CFS to Udall, Dec. 16, 1964, WTFP file, NPS Office of Legislation.

<sup>4</sup>Memorandum, Rowell to Regional Director, NCR, Mar. 26, 1965, WTFP file D18, Washington National Records Center (hereinafter cited as WNRC).

approved the alternate idea of donating a scenic easement on the entire property.<sup>5</sup>

Director Hartzog and Service planners knew that the proposed performing arts park would face congressional opposition for its lack of conformity to established standards for national parklands. The traditional Service mission was to preserve and interpret natural and historic resources, not to present concerts and shows. To portray the new area as in keeping with Service tradition, Rowell had the plan stress interpretation of performing arts in American culture more than professional performances. Although Mrs. Shouse was most interested in the latter, Hartzog persuaded her to support the interpretive approach on tactical grounds --at least until the necessary park legislation had cleared Congress.<sup>6</sup>

The initial hurdle, however, was the Bureau of the Budget. Responding to the Service's request for immediate clearance of its draft legislation, the Budget Bureau asked whether a pending bill to establish the National Foundation on the Arts and the Humanities might serve the desired purpose. At bottom it was opposed to Federal acquisition of the property, believing the project of local rather than national significance. The Service, unfamiliar with the other bill, was unequipped to answer.<sup>7</sup>

More delay ensued, and Mrs. Shouse, wishing to make her donation by the end of the year for tax reasons, expressed impatience. Discussion

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<sup>5</sup>Ibid.; letter, T. Sutton Jett to Helen Thompson (ASOL), May 26, 1965, ibid.

<sup>6</sup>Telephone interview with Rowell, June 2, 1983; interview with Hartzog, June 17, 1983.

<sup>7</sup>Memorandum, Assistant Regional Director Raymond L. Freeman to Director, June 9, 1965, WTFP file, Office of Legislation; memorandum, Thomas C. Veblen to CFS, Dec. 17, 1965, Wolf Trap Farm National Cultural Park file, office of Regional Director, NCR (hereinafter cited as RD).

broadened to include the Smithsonian as a possible recipient. At a September meeting attended by Roger Stevens, Philip S. Hughes of the Budget Bureau, Charles A. Horsky, White House advisor for national capital affairs, and Rowell, Dillon Ripley proposed that the Smithsonian accept the donation—now including a million dollars for the amphitheater—with development, maintenance, and operation being handled by the Park Service under a cooperative agreement.<sup>8</sup>

All present agreed, but George Hartzog did not. He did not want the Service in a subservient role to the Smithsonian or any other agency; and he was unwilling to commit his bureau without authorizing legislation, knowing of Congress's reluctance to fund ventures it had not approved. The following month he obtained a resolution by the Secretary of the Interior's Advisory Board on National Parks in support of his position:

The Advisory Board feels that the Shouse property would make a fine and manageable park, and that the National Park Service development plan offers a unique facility for the cultural enrichment of the public. It is the feeling of the Board, however, that this park should be a National Park Service responsibility in its entirety.

The Board is informed that Mrs. Shouse requires that this proposed transfer be executed by December 31, 1965. Since there is no chance to acquire legislation by then that would enable the National Park Service to proceed with its plans, a problem is presented.

But this project has an appeal which is as strong as its character is unusual, and it is the hope of the Board that extraordinary efforts will be made to resolve the difficulties and that the park envisioned in the generous offer of Mrs. Shouse will become a reality.<sup>9</sup>

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<sup>8</sup>Memorandum, Rowell to Director, Sept. 24, 1965, WTFP file D18, WNRC.

<sup>9</sup>Memorandum, Acting Director A. Clark Stratton to Secretary of the Interior, Oct. 26, 1965, WTFP file, Office of Legislation; Advisory Board Minutes, Oct. 4-7, 1965, p. 149, copy in NPS History Division. The proposal was presented to and understood by the board almost entirely in terms of the interpretive approach: "As envisioned, Symphony Hill Park would provide the public an opportunity to learn about the creation and rendition of music in a pleasant, natural setting. The interpretive theme would concern various facets of the development and spread of American music.... This area will not duplicate any of the features of the Watergate

Mrs. Shouse had personally carried the Service's draft bill to Sen. Harry F. Byrd of Virginia, who agreed to introduce it as soon as it had Budget Bureau approval. "After waiting almost a year I am extremely impatient for some action from your Department regarding my offer," she wrote Secretary Udall on October 25. "It is my understanding you are heartily in favor of accepting my two offers [the land and money for the amphitheater], but I feel that some progress must be made so that I may see the public enjoyment of this property during my lifetime."<sup>10</sup> She did not continue to insist on the year-end deadline, however, allowing more leeway for bureaucratic maneuver and political persuasion.

With the acquiescence of the Budget Bureau, her attorney Ralph E. Becker and Interior representatives reached a tentative agreement in February 1966. Mrs. Shouse and the American Symphony Orchestra League would convey their lands to the United States in fee (the ASOL board having so voted in January). She would donate funds for an amphitheater with a covered seating capacity of 3,500, whose cost was now estimated at \$1,750,000. The Park Service would develop the area according to a specified program, subject to congressional authorization and appropriations; its total capital expenditure was foreseen as \$574,200. Secretary Udall recorded the agreement in a February 16 letter to Mrs. Shouse, expressing his continued enthusiasm and support for the venture: "I sincerely appreciate your patience in the face of several delays, and I believe that your generosity can make possible not only a unique and most welcome addition to the parks of our Nation's

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or Carter Barron, although there might be concerts presented... (Minutes, pp. 149, 45; emphasis added).

<sup>10</sup>WTFF file D18, WNRC.

Capital, but a significant contribution to our cultural heritage as well."<sup>11</sup>

On May 20 Udall and Mrs. Shouse signed a formal agreement based on the understanding set forth in the Secretary's letter. In the agreement Mrs. Shouse pledged to give her land and money for the amphitheater and the Secretary to accept them provided that ASOL would also donate its property and the Eighty-ninth Congress (then in its final year) would pass authorizing legislation. In addition to the large covered amphitheater, development would include an administration building with museum space for exhibits, a small natural amphitheater, and at least two studio housekeeping cabins for use by writers and composers. The Secretary would appoint an Advisory Board of not more than nine members, including Mrs. Shouse and an ASOL representative, "to render advice to the Secretary on any matter relating to artistic programs contemplated for presentation at the auditorium and to recommend and suggest for his consideration programs believed by the Board to be suitable for presentation." Following legislative authorization and appropriations, the park was to be "administered, operated, and maintained by the National Park Service as a part of the National Capital Parks System and be known as WOLF TRAP FARM PARK." Simultaneous with the agreement, Mrs. Shouse executed and placed in escrow deeds for the two parcels of her property north of the Dulles Highway and a trust fund of Federated Department Stores stock sufficient to cover the expected cost of the amphitheater; Ralph Becker as escrow agent would hold the deeds and fund until enactment of the legislation.<sup>12</sup>

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<sup>11</sup>WRYP file, Office of Legislation. See Appendix A.

<sup>12</sup>Copies of agreement and deeds ibid. See Appendix B for agreement.

A corresponding escrow agreement and deed were executed at the same time with and by ASOL. Although the League would convey its entire tract, it retained access and occupancy rights on five acres for its future headquarters building. By the terms of Udall's agreement with Mrs. Shouse, it could continue to occupy the brick house on her conveyance rent-free until it constructed its new facility.<sup>13</sup>

Secretary Udall sent draft legislation to the House and Senate five days later. His transmittal letter elaborated the purpose of the proposed park, discussed the terms of the donations and the planned developments, and provided cost figures. The Government would need to acquire an additional 19.2 acres in fee and scenic easements on 20 acres at an estimated cost of \$107,500. The planned visitor center complex, parking facilities, trails, picnic areas, and utilities would cost the Government some \$476,500. After development, about \$82,000 annually would be needed for operations. "The proposed Wolf Trap Farm Park will augment the park and recreation opportunities in the National Capital region and will involve the expenditure of only a minimum amount of Federal funds," Udall assured the Congress.<sup>14</sup>

Senate action was swift. Sen. A. Willis Robertson of Virginia introduced the bill as S. 3423 on May 27. The Subcommittee on Parks and Recreation of the Committee on Interior and Insular Affairs held a perfunctory hearing a month later, and both the subcommittee and the full committee ordered the bill favorably reported immediately afterward. "The committee seldom encounters such public-spirited, altruistic individuals who seek to make available to the general public the benefits that are not often

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<sup>13</sup>Ibid.

<sup>14</sup>Letter to Hubert H. Humphrey, May 25, 1966, in Senate Report 1346, 89th Congress, June 29, 1966.

available to the many," its report stated, "and the action of Mrs. Shouse and the American Symphony Orchestra League was a particularly gratifying one to the committee." Its only amendment was to specify a \$600,000 appropriations ceiling on land acquisition and development, which accorded with Interior's total estimate of \$584,000 for these needs. The bill passed the Senate the next day, June 30, without opposition.<sup>15</sup>

The Senate-passed bill then went to the House and its Interior committee, whose National Parks and Recreation subcommittee took testimony on July 15. Questioned about the Federal development cost estimate, Director Hartzog allowed that his \$476,500 figure was for the first five years only: "If the crowds justify additional development, we're going to be back for more money." The first hint of opposition came from Representatives David S. King of Utah and Rogers C. B. Morton of Maryland, who expressed some concern about possible competition with other Washington area performing arts facilities, such as the planned Merriweather Post Pavilion in Columbia, Maryland.<sup>16</sup>

But the committee favorably reported the bill to the House without amendment on August 9. According to its report, "The committee paid particular attention to the question whether the creation of this cultural park would be justified in view of the existence of Constitution Hall, Lisner Auditorium, and other facilities in Washington and the advanced plans for the Kennedy Center and Columbia." The consensus was that Wolf Trap would complement rather than compete with the others. "The committee found, moreover, that observance of the provisions of the escrow agreement for establishment of an advisory board by the Secretary of the Interior will not

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<sup>15</sup>Senate Report 1346; 112 Congressional Record 14781.

<sup>16</sup>Memorandum, Fritz Kessinger to Chief, Division of Legislation and Regulations, July 18, 1966, WTFP file, Office of Legislation.

only serve to avoid conflicts which might otherwise be foreseen but will also assure the maintenance of artistic integrity in the selection and presentation of performances"--thus overcoming fears about Government interference with artistic freedom.<sup>17</sup>

Others in the House were unpersuaded. On the floor, S. 3423 was twice called up to be "passed over without prejudice" at the request of Rep. H. R. Gross of Iowa, the budgetary watchdog of the House. On September 19 Rep. Leo W. O'Brien of New York, chairman of the Interior committee, moved to pass the bill on a suspension of the rules, requiring a two-thirds vote of members present. In the ensuing debate, Representatives Gross and Charles McC. Mathias of Maryland complained that insufficient notice had been given of the committee hearing, preventing those with objections from being heard. Gross charged that the cost of highway access to Wolf Trap had been ignored: "Of course, I think we all understand who then would be confronted with a bill for a costly entrance to and exit from the Dulles Highway, and I doubt very much if that should be permitted if we are going to keep it as a high speed highway for traffic to and from the Dulles Airport." Mathias noted a lack of consideration for alternatives as well as access: "I am not at all sure that the location of this facility is ideally situated to be of the greatest service to the greatest number of people." Rep. George H. Fallon of Maryland, who with Mathias feared competition with the Post Pavilion in Columbia, called the bill "an attempt to get Federal funds to develop what is essentially a private enterprise."<sup>18</sup>

O'Brien and Rep. Joel T. Broyhill of Virginia dismissed the access

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<sup>17</sup>House Report 1821, 89th Congress, Aug. 9, 1966.

<sup>18</sup>112 Congressional Record 19283, 21749, 22945-48.

problem. "It will not be necessary to tap the Dulles access road to get to this location, because it is only a few feet from the interchange between the Dulles access road and the circumferential highway [the Beltway]," said Broyhill. "It will be the most accessible area in the entire metropolitan region." Wolf Trap's supporters were insufficiently persuasive on that occasion, however, for O'Brien's motion fell just short of the necessary two-thirds vote.<sup>19</sup>

Further consideration was delayed until October 10, when the bill was taken up under a rule in the absence of Gross and Mathias. O'Brien again played down any early need for a Dulles Highway connection, and Broyhill insisted that "The proposed park can be adequately serviced by existing highways, without special highway construction." With no floor opposition, the measure passed by unanimous consent. President Lyndon B. Johnson signed the bill on October 15, making it Public Law 89-671.<sup>20</sup>

The act (reproduced in Appendix C) was short and simple. It authorized the Secretary of the Interior "to establish, develop, improve, operate, and maintain the Wolf Trap Farm Park" as "a park for the performing arts and related educational programs, and for recreation use in connection therewith." The park was to encompass the Shouse and ASOL land donations and additional lands to a total of not more than 145 acres. Up to \$600,000 could be appropriated for the purposes of the act.

Mrs. Shouse had worried about the last provision, rightly judging the figure much too low for the Federal development planned at her park. With

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<sup>19</sup>Ibid., pp. 22945, 22949. Broyhill's "few feet" was in fact more than two and a half miles.

<sup>20</sup>Ibid., pp. 25946-47; "House Vote, U.S. Grant Assure Fairfax 2 Parks," Washington Post, Oct. 11, 1966, p. A1.

a practiced disregard for precision in such matters, George Hartzog thought the \$600,000 "as good as any other figure" and assured her that he could always come back for more when needed.<sup>21</sup> He would indeed be coming back-- for a good deal more.

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<sup>21</sup>CFS interview; Hartzog interview.

## II. EARLY PLANNING, 1966-1971

Planning for the future park got underway in earnest following the Shouse-Udall general agreement of February 1966. With its cadre of professional park planners, the Park Service naturally expected that it would take the lead in this area. Mrs. Shouse had other ideas.

Mrs. Shouse solicited proposals from several local architectural firms for the planned amphitheater and related site development. At least one believed it had the job before being dropped without compensation for its efforts, which caused some offense. In March she asked Dan Kiley, a Vermont architect, for a preliminary site plan to include the covered amphitheater, an administration building with museum space, studio cabins, a small open amphitheater, a maintenance building, a headquarters for the American Symphony Orchestra League, and parking for at least twelve hundred cars. Mrs. Shouse, George Hartzog, and Service planners reviewed his submission at a meeting in May. "It was agreed his concept was too pretentious to be economical and did not sufficiently address the natural qualities of the land," Whitey Rowell wrote of their decision to reject Kiley's scheme.<sup>1</sup>

With Mrs. Shouse's apparent support, Director Hartzog now ordered his Washington Service Center to prepare a site development plan and architectural studies for presentation at the forthcoming Senate and House hearings

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<sup>1</sup>Telephone interview, J. Walter Roth, Apr. 22, 1983; letter, CFS to Dan Kiley, Mar. 21, 1966, WTFP file, Office of Legislation; memorandum, Rowell to T. Sutton Jett, May 16, 1966, ibid.

on the Wolf Trap legislation. J. Walter Roth, the Service Center's chief architect, William Rosenberg, a staff landscape architect, and Joseph Antosca, an engineer and estimator, sprang into action on the crash project. They identified a bowl-shaped area as a "natural amphitheater" for the large covered auditorium and put together the requested documents. At Hartzog's instruction, Roth boarded a plane and flew the plans to Mrs. Shouse at her summer residence on the Maine coast. She seemed to concur, but Roth sensed a lack of total commitment on her part.<sup>2</sup>

Roth was right. After the legislation passed that fall, Mrs. Shouse turned to another outside firm: MacFadyen and Knowles of New York. John F. MacFadyen and Edward F. Knowles had designed the Saratoga Center for the Performing Arts at Saratoga Springs, a summer theater she especially favored. In early December they spent a weekend at Wolf Trap and staked out a new site for their proposed auditorium--a site much closer to the Dulles Highway. The new location was "down the hill below the old chicken house, which leaves the greater part of the open field from the crest of the hill to Wolf Trap Run open for public use," she wrote Hartzog. "Noise from the traffic on the Dulles Airport Highway is the greatest problem to be considered," she added, but the architects thought that a buffer wall or berm might be created on the park side of the highway to minimize it.<sup>3</sup>

Bowing to Mrs. Shouse's wishes, the Service contracted with MacFadyen and Knowles for architectural services. There was much unhappiness in the bureau about this turn of events: Roth and the planners were resentful that their concept had been discarded, and the new auditorium site was widely

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<sup>2</sup>Roth interview.

<sup>3</sup>CFS interview; memorandum, CFS to Hartzog, Dec. 17, 1966, file D18, WFFP.

thought inferior to the Service's selection farther removed from the traffic noise. An NPS master plan prescribing the auditorium in the preferred "natural amphitheater" location was underway, and the Service tried to regain her support for its contents in early 1967. "On January 11, Mrs. Shouse met with Don [Goldman] to convey numerous criticisms and we incorporated several of her suggestions into the present draft plan," a Service Center official wrote in forwarding the draft to the Washington Office. "She is, however, clearly dissatisfied with some of our ideas and would rather plan and guide the park herself; hence, her insistence on a number of outside consultants." George Hartzog personally argued for the Service's site selection with her, but she was determined to follow her architects' advice.<sup>4</sup>

The site preferred by the Service did present one problem, the plan noted: its proximity to the brick house occupied by ASOL. As long as the league remained in tenancy--and the escrow agreement with Mrs. Shouse set no limit--the house would impinge upon the proposed auditorium site and would preclude related park development in the desirable spot it occupied. Among other planning problems outlined in the draft were the imprecise nature of ASOL's access and reserved rights on five acres of its donated land; uncertainty as to how performances at the park would be managed and how the proposed cabins for visiting composers and writers would be allocated; possible conflicts between the performing arts purpose of the park and general recreational use by local picnickers and hikers; the inadequacy of the Shouse farmhouse on the property for administrative offices and/or museum exhibits, absent adequate funding under the \$600,000 appropriations ceiling for a new facility; and the lack of Park Service personnel experienced in

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<sup>4</sup>Roth interview; memorandum, Chester L. Brooks to Assistant Director, Cooperative Activities, Feb. 7, 1967, file D18, WTFP; Hartzog interview.

performing arts interpretation.<sup>5</sup>

Given her dominant role and influence, the draft could not be approved without Mrs. Shouse's support, and the Service's master planning process bogged down. In July Edward S. Peetz of the Service Center called attention to "the confusing situation brought about by Mrs. Shouse's direct involvement in all facets of the park and the Service's contract with outside consultants...to plan the park." He requested clearance to revise the February draft, incorporating MacFadyen and Knowles' development plans and internal policy, management, and related planning decisions: "We are reluctant to undertake such a move without such clearance because of the problems we have run into previously with Mrs. Shouse and her attorney, Mr. Becker, and other outside influences and commitments of which we were not privy." In response Russell E. Dickenson, chief of New Area Studies and Master Planning in the Washington Office, signaled a yellow light: "[D]ue to the sensitivities of the situation, it will be necessary to proceed with the master plan revision very carefully, keeping this office and Mr. Ralph Becker advised at all times."<sup>6</sup>

The revised draft, dated December 1967, began with a foreword lauding Mrs. Shouse, "whose fine sense of public spiritedness and long devotion to civic, educational, and cultural endeavors conceived this future legacy to the performing arts and the nation." The Service's amphitheater site was dropped in favor of MacFadyen and Knowles' location near the Dulles Highway. Emphasizing the difficulty posed by Trap Road and its bisection of

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<sup>5</sup>"A Master Plan for Wolf Trap Farm Park, Preliminary Working Draft," February 1967, file D18, WTFF.

<sup>6</sup>Memorandum, Peetz to Chief, Division of New Area Studies and Master Planning, July 31, 1967, WTFF file D18, WNRC; memorandum, Dickenson to Chief, Office of Resource Planning, WSC, Sept. 18, 1967, ibid.

the park, the plan proposed its relocation west and south of the park boundary.

There was much discussion of the park's management organization. The Service had hired Sheldon Morgenstern, a performing arts consultant, to recommend a suitable operating arrangement. Incorporating elements of his May report, the plan proposed a nonprofit corporation and an artistic director to manage the park's performing arts and interpretive programs; the NPS superintendent would cooperate in interpretation but would have direct responsibility only for maintenance and protection. A seasonal student apprentice program would support the performing arts and interpretation functions. Although the Morgenstern report envisioned the cabins as part of the interpretive program, open to the public for lectures, rehearsals, and demonstrations, the plan recognized that this conflicted with Mrs. Shouse's desire to maintain them as composers' retreats.<sup>7</sup>

An important element of the December 1967 draft was implemented in November 1968, when the nonprofit Wolf Trap Foundation was incorporated (of which more later). Consistent with Mrs. Shouse's desire, the amphitheater proceeded in the specified location (of which much more later). Other aspects of the plan were not realized; relocation of Trap Road around the perimeter of the park, for example, was soon abandoned in the absence of local support and sufficient land.<sup>8</sup> The road would instead be widened and realigned through the park in 1970-1971.

The Service grappled again with master planning for Wolf Trap in the

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<sup>7</sup>"Master Plan, Wolf Trap Farm Park, Preliminary Working Draft," December 1967, file D18, WTFP.

<sup>8</sup>Letter, Nash Castro to Ralph E. Becker, Apr. 9, 1968, WTFP file D18, WNRC.

spring of 1969. Another "preliminary working draft" that June sited a proposed administrative headquarters and visitor pavilion where the old Shouse farmhouse stood, a restaurant and snack bar on the ASOL house site, and two pairs of composers' cottages in more remote locations. Because the \$600,000 limitation would be exhausted by work then underway, the Wolf Trap Foundation would have to raise private funds for these developments. The plan assigned the Service direct responsibility for interpretation.<sup>9</sup>

Further revision followed, culminating in a "revised draft" master plan dated October 1970. It outlined five primary park facilities and programs. The Filene Center, the major amphitheater then under construction, was to emphasize audience involvement in viewing rehearsals, set construction, and other behind-the-scenes activity as well as regular performances. The reception area at the proposed visitor pavilion would include a lounge, sales desk, library, and changing exhibits on performing arts. Studios at the visitor pavilion would serve for lectures, chamber performances, recitals, and performances by nonprofessional local groups and students. These "flexible, multiuse areas" with platforms, projection facilities, and movable partitions would be the main focus of activity from October through May, when the Filene Center was closed. A secondary amphitheater and minor centers--a shell for dances and concerts and two smaller, less formal areas--would enable summer performances outdoors comparable to those in the studios. Four cottages would be provided as residences for creative artists.

The Park Service role would essentially be one of overseeing and

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<sup>9</sup>"Preliminary working draft, Master Plan for Wolf Trap Farm Park," June 1969, file D18, WTFP.

coordinating the activities of the several organizations actually presenting the programs. The Wolf Trap Foundation was identified as having "the primary management role at the park," being responsible for performing arts programs, concessions, and public relations. Under a recent agreement with the Foundation, American University would coordinate all education programs: a Graduate Training Program for performers; the Wolf Trap Company, a chorus and dancers recruited from colleges throughout the United States; and a National Youth Organization, a high-school-level orchestra and chorus recruited by the Music Educators National Conference. The American Symphony Orchestra League would stage conductors' workshops in the Filene Center and present conferences, seminars, and lectures. Fairfax County would provide local performing arts groups for the studios and outdoor centers, and regional and national amateur groups would also be invited to perform.

The 1970 draft plan altered several provisions of the previous year's version. Among them: the Service would no longer be directly responsible for interpretation, and the Wolf Trap Foundation would no longer be responsible for funding new capital development. The Foundation would raise money only for performing arts and educational programs; it would be up to the Service to seek increased congressional authorization and appropriations for the planned facilities.<sup>10</sup>

Notwithstanding the Service's reduced role in interpretation under the latest plan, Nan V. Rickey, an interpretive planner with its Harpers Ferry Center, set out to do an interpretive prospectus immediately after-

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<sup>10</sup>"Wolf Trap Farm Park Master Plan, Revised Draft," October 1970, file D18, WTFF. The arrangement with American University lasted until 1974.

ward. She found it a frustrating experience. Viewing Wolf Trap as a place for concerts and other professional productions presented formally to audiences, Mrs. Shouse tended to see public participation in behind-the-scenes activities as a distraction. Rickey found her basically unsupportive of the Service's efforts to extend its traditional interpretive approach to the performing arts, despite having accepted the concept earlier to sell Wolf Trap to the Congress. Thus, as with other ideas not advanced or adopted by Mrs. Shouse, Rickey's interpretive proposals went nowhere.<sup>11</sup>

Like so much else at Wolf Trap, the early planning process illustrated the difficulties faced by a Government bureau expert in certain well defined areas striking off into largely foreign territory. Gerald P. Holmes, hired by the Service from a performing arts background in 1968 to organize the Filene Center and book its attractions, retained his "outsider's" outlook in reviewing one of the master plan drafts in August 1970. "Once again my general comment is that this plan has been written by people who are unfamiliar with the running of a performing arts institution..." he wrote. "[T]he Wolf Trap operation is being made to fit into the context of the National Park Service, instead of the National Park Service realizing that Wolf Trap is a NEW aspect and activity, which will therefore make its own rules and create its own precedents." To the extent that the "final" revised draft of October 1970 overcame Holmes' objections, its relegation of the Service to a background role and other nontraditional elements bothered Service decision-makers. Recognizing the impossibility of consensus, Russell E. Dickenson, now director of National Capital Parks, shelved the

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<sup>11</sup>Telephone interview with Rickey, May 23, 1983.

unapproved plan in June 1971.<sup>12</sup>

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<sup>12</sup>Memorandum, Holmes to Chief, Division of Urban Park Programs, Aug. 6, 1970, file D18, WFP; memorandum, Dickenson to Director, Eastern Service Center, June 16, 1971, ibid.

### III. THE FIRST FILENE CENTER

The Filene Center, like Mrs. Shouse, has been synonymous with Wolf Trap. She donated much--though far from all--of the initial cost of the large covered amphitheater in memory of her parents, Mr. and Mrs. Lincoln Filene. The park's leading attraction for its striking design and popular performances, the Filene Center was plagued with problems from its construction in 1969-1971 to its fiery demise in 1982.

As recounted, Mrs. Shouse's selected architects, John MacFadyen and Edward Knowles, chose the Filene Center site in December 1966; despite general recognition of a noise problem from the nearby Dulles Highway, she and they held firm against Park Service promotion of an alternate location. MacFadyen and Knowles favored their site for its natural bowl quality (although little regrading would have been required at the other site).<sup>1</sup>

Their design for the amphitheater, developed over the next year, was widely acclaimed. A ten-story-high stage house of structural steel was faced with cedar planking. The sweeping roof over the audience was supported by four 154-foot-long laminated queen post girders, each more than a foot wide and six feet deep. The orchestra floor would seat 2,452 people and the balcony 1,054; an additional 3,000 could be accommodated on the sloping lawn outside. Angled acoustical panels with openings between rose from the floor to the roof on either side of the covered auditorium. In developing their design the architects were aided by an array of consultants: Robert Bran-

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<sup>1</sup>Interview with Benjamin H. Biderman, Mar. 17, 1983.

nigan and Hans Sondheimer for theatrical and stage matters, Peter Flack for mechanical engineering, Lev Zetlin for structural engineering, Gilmore D. Clarke and Michael Rapuano for landscape architecture, and Paul S. Veneklasen for acoustics.

The architects originally proposed to have working drawings finished by January 1968 and construction complete by May 1969, but they had not considered the extensive time required by government procedures. By May 1968 the estimated completion date had been postponed to April 1970.<sup>2</sup> Although construction was then still far from beginning, a ceremonial groundbreaking was held on May 22, 1968, with Mrs. Lyndon B. Johnson wielding the shovel. The ceremony, involving great staff time and effort, was coordinated by Superintendent Floyd B. Taylor and Saul Shiffman of the George Washington Memorial Parkway, which then had field-level jurisdiction over Wolf Trap.

The Service advertised the construction job that summer and held a bid opening on August 20. The single bid, by Coe Construction of Washington, totaled some \$3,600,000--far exceeding the \$1,896,000 specified for the job in the architects' contract. Mrs. Shouse had agreed to donate \$1,750,000, and the Park Service was contributing a net \$239,000 for related items. No more Federal appropriations could be anticipated. The problem was not with the bid but with the building as designed: it would have to be simplified.<sup>3</sup>

Working with Service professionals, the architects set about cutting certain "extras" from the basic contract. Among them was the fire protection system, which was to be offered for bid in a separate contract. Paul

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<sup>2</sup>Letter, Alfred De Vido to Manus J. Fish, Jr., Aug. 9, 1967, WTFP file, NPS Budget Division; letter, Assistant Director Charles E. Krueger to MacFadyen and Knowles, May 2, 1968, WTFP file D18, WNRC.

<sup>3</sup>Meeting Report, Sept. 10, 1968, MacFadyen and Knowles contract file (D52-014), WTFP.

Veneklasen, the acoustical consultant, worried that the architects were slighting acoustics in their cost reduction plans:

Do not under any circumstances eliminate the side wall panels. To do so would in our estimation reduce the acoustical effectiveness by 40%. We also repeat our earlier recommendation that it is essential to provide a total acoustical enclosure (intermediate glass panels) for the purpose of noise reduction, particularly on the freeway side of the auditorium.<sup>4</sup>

The side panels were retained, but at Mrs. Shouse's insistence the spaces between them were left open to the outside.

Four bids received for the scaled-down project were opened on January 14, 1969. They ranged from \$1,985,093 to \$2,453,737. The low bidder was disqualified, and on February 19 the job was awarded to Norair Engineering Corporation of Washington for \$2,207,633. To help cover the additional cost so the Park Service could make the award, Mrs. Shouse added \$202,490 worth of Federated Department Stores stock to her original trust fund, guaranteeing its value as of February 17. In the agreement, accepted by Secretary of the Interior Walter J. Hickel, she wrote, "It is my further understanding that the Department of the Interior will continue to seek an increased authorization of funds and appropriations thereunder in such amounts as may be required for rendering the Park and its facilities fully operational."<sup>5</sup>

Norair was given notice to proceed with the job on March 15 and 570 days for completion, making the termination date October 5, 1970. As usual in projects of such magnitude, however, unforeseen problems arose to delay the schedule. A carpenters' strike in the spring of 1969 impeded the pour-

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<sup>4</sup>Letter, Veneklasen to MacFadyen and Knowles, Oct. 14, 1968, ibid.

<sup>5</sup>MacFadyen and Knowles contract file (D52-014), WTFP; CFS trust fund agreement in SOP Manual, WTFP.

ing of foundations. On May 11, 1970, a crack developed in one of the laminated queen post trusses just erected, causing a work suspension while the problem was being investigated. The Service blamed Norair for using inexperienced workers with inadequate supervision. The steel workers struck for two weeks that July. When they returned, they had to bolt steel plates to the ends of the wooden trusses to overcome the cracking problem.<sup>6</sup>

While the Service and Norair argued about responsibility for the truss problems (the contractor claiming design and material defects), a topping-out ceremony was held on May 27. Director Hartzog presided, Secretary Hickel spoke, Mrs. Shouse made a presentation, and Mrs. Richard M. Nixon--just appointed honorary chairman of the Wolf Trap Foundation--blew a whistle to signal placement of a Virginia pine atop the auditorium framework. The Marine Band provided music for the festive occasion.

As with the Service's planning for Wolf Trap, Mrs. Shouse played an active role in the Filene Center's construction. While waiting for MacFadyen and Knowles to supply a color schedule, Norair was advised by the architects to paint all steel black. Mrs. Shouse objected to the color and the architects changed it--but only after much paint had been applied, requiring repainting. Although the Service was in charge of the project, she communicated directly with the architects and building contractor on other occasions, sometimes requesting additions or changes that would increase costs. Gerald Holmes, the performing arts specialist whom the Service had hired to manage the center, had a similar disregard for bureaucratic channels in corresponding with Mrs. Shouse and other outside parties

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<sup>6</sup>Norair contract file (D52), WTFP; memorandum, Harvey Reynolds, Eastern Service Center, to Associate Director, Professional Services, July 31, 1970, file D2623, WTFP.

about desired improvements. These habits created headaches for Project Supervisor Kramer L. Chapman, Project Inspector Joseph Godfrey, and Project Coordinator Joseph Antosca of the Eastern Service Center, the NPS office overseeing the work. In October LeRoy R. Brown, the Service Center director, sent a tactful but pointed memorandum to Theodor R. Swem, director of National Capital and Urban Park Affairs in the Washington Office and Holmes' boss:

In view of the sensitivity connected with this project, we here at the Service Center are being extremely careful how we communicate and with whom we communicate. Additionally and equally as important is the problem of funds. It is my understanding that the funds for this project have been exhausted, therefore we are being very careful not to do anything that will increase the costs to the project.

At Brown's request, Swem ordered that all outside correspondence from his office to the Service Center, Mrs. Shouse, and others in and outside the Service be signed only by specified officials, Holmes excluded.<sup>7</sup>

Construction problems and shortcomings continued. In December the Service rejected concrete poured for the orchestra and balcony floors for poor workmanship. Mrs. Shouse remained active in behalf of her ideas, to the frequent consternation of those directing the work. Superintendent Taylor of the George Washington Memorial Parkway, to whom fell many of the daily burdens of coping with the problems and personalities involved, relished the prospect of a new superintendent for Wolf Trap in December. "I think we should inventory all WTFP subjects in GWMP files and make a formal presentation to Supt. [H. Gilbert] Lusk...in the Happy, Generous, Spontaneous Spirit of the Season...recalling the inspiring admonition 'It is more blessed to give than to receive'!" he wrote his staff. His adminis-

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<sup>7</sup>Norair contract file (D52), WTFP; memorandum, Brown to Swem, Oct. 13, 1970, ibid.; memorandum, Swem to General Superintendent, National Capital Parks, and Chief, Division of Urban Programs, Oct. 23, 1970, ibid.

trative officer was more cautious, replying "Disagree: FBT is still supt. on paper and someday we might need every piece of paper we can lay our hands on."<sup>8</sup>

There had not been enough money to let the separate contract for fire protection of the Filene Center, estimated at \$64,000 in February 1971. In any event, the system would not have been operational by March 13, when an arsonist struck the unfinished theater. The resulting blaze caused damage costing some \$650,000 to repair. Few now believed that the Filene Center could be ready for the 1971 summer season as planned. But Mrs. Shouse came on strong, exercising her considerable influence, connections, and powers of persuasion to expedite materials, labor, and services for the rebuilding. In the process she accused John MacFadyen and Kramer Chapman of foot-dragging, and MacFadyen and George Hartzog both expressed concern about speed taking precedence over structural safety and work quality. "I am disturbed by some of the concrete and carpentry workmanship," the architect warned Mrs. Shouse in April. "The danger is that we will be pressured, through the urgency of the schedule, to accept work, having nothing to do with the fire, that would normally be rejected."<sup>9</sup>

Mrs. Shouse was undeterred. The Filene Center would be ready for opening night July 1 regardless--and it was. Sixteen change orders during the course of the contract had raised its cost to \$2,533,055, and the Service accepted the structure from the contractor only a day before its opening,

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<sup>8</sup>Norair contract file (D52), WTFP; Taylor note Dec. 10, 1970, with attached AO reply Dec. 28, 1970.

<sup>9</sup>Memorandum, Assistant Director J. Leonard Norwood to Director, Feb. 23, 1971, WTFP file, Budget Division; letter, MacFadyen to Hartzog, Mar. 18, 1971, file D52, WTFP; letter, Hartzog to MacFadyen, Mar. 23, 1971, ibid.; letter, MacFadyen to CFS, Apr. 23, 1971, ibid.

subject to completion of \$99,900 worth of work on a punch list fourteen pages long.<sup>10</sup> But presumably most of the first night crowd did not look at the rough edges too closely, having come to admire the overall effect of the dramatic amphitheater, see and be seen with the First Lady and other luminaries, and hear Julius Rudel conduct the National Symphony Orchestra, pianist Van Cliburn, and singer Norman Treigle. During the intermission American University awarded Mrs. Shouse an honorary Doctor of Laws degree, focusing the credit for the occasion where it most belonged.

Secretary of the Interior Rogers C. B. Morton was there to ceremonially take custody of the Filene Center for the Government, but both the center and the evening really belonged to Mrs. Shouse. She had done it her way.

After all the applause had died down, the Park Service was left to grapple with the significant design and construction flaws in its newest building, together with certain environmental influences plaguing it. Among the most noticeable problems were leaks, birds, and traffic noise.

Water seepage into the stage house, especially its Green Room, was the most serious. MacFadyen and Knowles blamed Norair, but the Service concluded that the contractor--with a few exceptions--had built the Filene Center according to the architects' design. "Our recent inspection of the structure indicates that there have been defects in your design for which substantial remedial measures will be required," contracting officer Leon R. Thygesen wrote MacFadyen and Knowles in April 1972. Service personnel were then trying to correct the immediate leaks into the Green Room to protect

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<sup>10</sup>Norair contract file (D52), WTPF.

its interior finish; the architects were threatened with charges for this and subsequent Service repair work unless they took other steps to solve the problem. MacFadyen and Knowles resisted these claims while seeking additional compensation for design work allegedly exceeding their contract with the Government. Under an agreement negotiated at the end of the year, the Government dropped its effort to collect for the leakage repairs and the architects paid \$50,000 of a \$200,430 Government claim for design deficiencies in the center's roof beams and doors.<sup>11</sup>

In 1974 the roof was totally recovered with aluminum by the Overly Manufacturing Company. Leaks persisted, however. A list of repair needs in 1978 described acute water leakage corroding steel work and penetrating the dimmer room, which housed more than \$150,000 worth of electronic equipment. By that time a structural analysis of the entire building was underway, and further corrective measures were taken. The stage house roof was redone, drains installed, and the previously open back porches enclosed. Leakage into enclosed areas had largely ceased when the structure burned in 1982.

The structural analysis revealed other shortcomings in design or construction. New steel had to be added under the balcony seating area and within the stage house for safety and stability. Additional cables were installed in the roof structure to keep the king posts from kicking out. These expensive reinforcements were deemed essential to avert catastrophic collapse or other structural failure.<sup>12</sup>

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<sup>11</sup>Letter, Thygesen to MacFadyen and Knowles, Apr. 28, 1972, file D52, WTFP; "Supplemental Agreement Between the United States of America, Department of the Interior, National Park Service, and MacFadyen and Knowles, Architects," January 1973, WTFP file 9, RD.

<sup>12</sup>Telephone interview with Herbert G. Graul, June 23, 1983.

Even before the Filene Center was open to the public, it became apparent that birds roosting overhead in the stage house and open-sided auditorium would cause undesirable impacts on performers and audiences. The Eastern Service Center conducted a bird control study in 1970 and recommended installation of two sound-producing electronic devices at a cost of \$3,000 to deter roosting and nesting. Such devices were later tested, without notable success. Sound cannon borrowed from the Fish and Wildlife Service and recordings of bird distress calls proved equally unproductive.<sup>13</sup>

Human access to the underside of the roof where the birds were roosting was virtually impossible until special equipment arrived late in the decade for the work dictated by the structural analysis. At that time favored roosting sites were sealed off and special wires were installed atop cables that the birds perched upon. Although not all roosting areas could be reached and rendered unattractive, these measures caused some improvement.<sup>14</sup>

The intrusion of Dulles Highway traffic noise was foreseen by Mrs. Shouse and her architects when they sited the Filene Center near the high-speed road in 1966. It was also known then that additional roadways would later be built parallel to the existing highway, carrying automobile and truck traffic even closer to the chosen site.<sup>15</sup>

As mentioned, MacFadyen and Knowles originally suggested that some kind of wall or earthen berm might be built along the highway to lessen the noise

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<sup>13</sup>Wolf Trap/Filene Center Progress Meeting Report, Jan. 11, 1971, file D2623, WTFP; Graul interview.

<sup>14</sup>Graul interview.

<sup>15</sup>See page 14. In her interview with the writer, Mrs. Shouse denied early concern with Dulles Highway noise and awareness of the future parallel roadways.

impact. "Although the noise from the Dulles road cannot be totally eliminated, a sand bank of earth or hedge is to be investigated," a 1970 progress report on the Filene Center noted. Some plant material was subsequently installed, but there was insufficient vegetative depth to make much difference.<sup>16</sup> Despite Paul Veneklasen's strong recommendation during the design phase, filling the openings on the highway side of the auditorium with glass was never seriously considered.

In 1973 Mrs. Shouse proposed that the speed limit on the Dulles Highway be reduced to twenty-five miles per hour past Wolf Trap as an interim measure--an unattainable objective even for her. Another acoustician was called in the following year, but he proposed no feasible solution. Mrs. Shouse then envisioned the park's proposed administration building as going between the Filene Center and the highway to buffer the noise.<sup>17</sup> Architect Edward Knowles, in a 1975 development concept plan that she requested and the Service funded, placed the administration building in that location. But it was never built.

As will be seen, the highway noise problem became a major consideration in the theater's reconstruction.

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<sup>16</sup>Wolf Trap/Filene Center Progress Meeting Report, Sept. 24, 1970, file D2623, WTFF; Graul interview.

<sup>17</sup>Letter, CFS to Manus J. Fish, Jr., July 23, 1973, WTFF file 10, RD; memorandum for the record, Deputy Director Russell E. Dickenson, Mar. 29, 1974, WTFF file 11, RD.

#### IV. PUBLIC ACCESS

The problem of public access to Wolf Trap was not seriously addressed by the National Park Service and the new park's proponents until after the 1966 legislation had been enacted. Congressional supporters, it will be recalled, denied or minimized any need for a road connection with the Dulles Highway or other new highway construction. Representative Broyhill misrepresented the site as "only a few feet" from the Capital Beltway and "the most accessible area in the entire metropolitan region" (page 11).

In reality, Wolf Trap as acquired by the Park Service was far from accessible to people in any great numbers. Although it bordered the Dulles Highway, the only way to get there was via Trap Road, a narrow, hilly, twisting lane running from Leesburg Pike (Virginia Route 7) on the north to the town of Vienna on the south. An improved parallel route from Leesburg Pike, Towlston Road, was being extended through a new subdivision (Shouse Village) to Trap Road north of the park, but the reaction of neighborhood residents to the prospect of inundation by Wolf Trap traffic was predictable.

Pressed by Mrs. Shouse, the Virginia State Highway Commission agreed in 1968 to realign and widen Trap Road as a continuation of Towlston Road south through the park to the existing two-lane bridge over the Dulles Highway. This project got underway in 1970 over bitter opposition by the Shouse Village Community Association, which petitioned state legislators to block its funding until ramps were built to and from the Dulles Highway at the other end to relieve the pressure.<sup>1</sup>

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<sup>1</sup>Letter, B. E. Goehring to Del. Clive L. DuVal, June 20, 1970, file

The Federal Aviation Administration, which had jurisdiction over the airport route, had other ideas. The highway had been built for the exclusive use of traffic to and from Dulles Airport, which depended on fast, uncongested vehicular access to attract patronage so far from downtown Washington. The FAA had stood fast against all efforts by Reston and other communities along the route to gain access to its road. "If access were granted to serve the Filene Center, we are certain that the precedent set by this action would make it impossible to refuse the many additional requests that would be sure to follow," the FAA's director of National Capital Airports wrote Sen. William H. Spong, Jr., in July 1970. When the Virginia senator tried again on behalf of Wolf Trap, the FAA reply was firm: "To make an exception to our access policy for the Filene Center would be to lose all. Maintaining the integrity of this vital ground link is the key to the continued vigorous growth of Dulles Airport." The agency repeated an earlier offer to let Virginia build a parallel route within its right of way from the Beltway or Route 7 to Trap Road, but the state was then in no position to fund such a project.<sup>2</sup>

Manus J. (Jack) Fish, Jr., then acting general superintendent of National Capital Parks, gave Mrs. Shouse a status report on the access problem in November 1970. Although the improvement of Trap Road would aid traffic to and from Route 7 via Towlston Road, delays could still be anticipated. The Park Service favored a link to the Dulles Highway, but the FAA was unyielding.<sup>3</sup>

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D18, WTFP.

<sup>2</sup>Letters, Arven H. Saunders to Spong, July 1 and Aug. 21, 1970, ibid.

<sup>3</sup>Letter, Fish to CFS, Nov. 9, 1970, ibid.

Mrs. Shouse picked up the ball Fish had tossed and called George Hartzog for his advice. He steered her to Acting Secretary of the Interior Fred J. Russell, a friend of President Richard M. Nixon from California, as possessing the greatest potential influence in the matter. As she was dialing Russell, Hartzog was priming him to be receptive to her request for intervention. Russell was. He contacted Under Secretary James M. Beggs of the Department of Transportation, where the FAA resided. Soon thereafter, Senator Spong announced a tentative agreement by Russell and Beggs to jointly build parallel access roads in the Dulles Highway right of way from the Route 7 interchange west to Trap Road.<sup>4</sup>

Just who would pay the estimated \$2 million cost was unclear, however. Russell, who departed for a diplomatic post after Rogers C. B. Morton became Interior Secretary in January 1971, in effect left the Park Service holding the bag, for the Department of Transportation and FAA showed no sign of coming up with any money. Wolf Trap already had urgent funding needs totaling some \$440,000 over and above the \$600,000 appropriations ceiling in its legislation; \$2 million more would be a bit much to swallow (or bury).<sup>5</sup>

Fortunately for the Service and Wolf Trap, Mrs. Shouse found an ally in Under Secretary Beggs, and Jack Fish may have been helped by a personal relationship in his office: his chief of maintenance for National Capital Parks, Richard Volpe, had been hired by George Hartzog when his brother, John A. Volpe, was appointed Secretary of Transportation by President Nixon. Beggs and Secretary Volpe proved cooperative and willing to negotiate fur-

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<sup>4</sup>Hartzog interview; Jack Eisen, "Road Approved to Arts Center," Washington Post, Dec. 23, 1970, clipping in WTFP file, Budget Division.

<sup>5</sup>Hartzog interview; memorandum, Assistant Director J. Leonard Norwood to Director, Feb. 23, 1971, WTFP file, Budget Division.

ther. When pressed by their superiors, FAA officials were unable to argue convincingly that a pair of ramps linking Trap Road directly with the short stretch of Dulles Highway to the east, open only for scheduled performances at Wolf Trap, would seriously impede airport traffic.<sup>6</sup>

There was some further discussion of who would pay, the estimated \$116,000 cost of the two ramps still rising well above the Wolf Trap ceiling. Ralph E. Becker, Mrs. Shouse's attorney and general counsel for the Wolf Trap Foundation, lobbied the Department of Transportation for funds, but DOT was unwilling to go that far. It was left to the Park Service to undertake some creative financing, in line with a proposal that it have the ramps "declared a project of general necessity for the Interior rather than earmarked as a Wolf Trap project and hence come up with some of the required construction funds without being tied to the Wolf Trap construction ceiling."<sup>7</sup>

Secretary Morton and Secretary Volpe signed a memorandum of understanding on the project the first week in June. "The Filene Center will be opened July 1, 1971, and it is urgent that temporary measures be taken to provide adequate public access to the facility," it began. The secretaries agreed that the ramps would be built to serve traffic to and from the direction of Washington; they would be barricaded except immediately before, during, and after performances, with the Park Service controlling the gates. DOT's Federal Highway Administration would provide design and construction supervision. To circumvent time-consuming Federal contracting procedures, the Wolf

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<sup>6</sup>CFS interview; Hartzog interview; telephone interview with Beggs, June 14, 1983.

<sup>7</sup>Memorandum, Becker to CFS, May 1, 1971, Historical File, WTFP.

Trap Foundation would contract for the work.<sup>8</sup>

The Foundation engaged the Charles E. Smith Company (whose president, Robert H. Smith, served on its board of directors), and construction proceeded with remarkable speed. Almost miraculously, the ramps were built and open for the first performance on July 1. They were portrayed as "temporary" pending congressional appropriation of funds for the parallel access roads from Route 7; but Congress never made such an appropriation, and not until more than a decade later did the state of Virginia begin construction of parallel roads that would shift the Trap Road ramps from the Dulles Highway.

In a recent interview Mrs. Shouse disclaimed any personal responsibility for the ramps, declaring that they had been achieved by "our friends"--notably James Beggs. Beggs (head of the National Aeronautics and Space Administration under President Reagan) recalled the ramps agreement as "a routine decision" winning FAA support. Earlier, others reported it differently. FAA's manager of National Capital Airports told the Washington Post in 1973 that the ramps "were pushed right down our throats." And a Washingtonian magazine article that year assigned ultimate credit to Wolf Trap's donor: "With the precision of an acupuncturist, Kay Shouse drove the needle home and the opposition collapsed in an anesthetized heap."<sup>9</sup>

However the credit (or blame) is apportioned, the Dulles Highway access to Wolf Trap was indeed essential to avoid intolerable traffic congestion and backups through adjacent neighborhoods. Without it the park would

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<sup>8</sup>"Dulles Airport Access Road Ramps," SOP Manual, WTFP.

<sup>9</sup>CFS interview; Beggs interview; Ken Ringle, "A Trapping Problem at Wolf Trap," Washington Post, Aug. 3, 1973, clipping in WTFP file 10, RD; Thomas E. Noyes, "Kay Shouse and Wolf Trap: The Character Who Became a Monument," Washingtonian, September 1973, p. 61.

have foundered.

Parking at Wolf Trap posed another major problem, exacerbated by the park's inadequate appropriations ceiling. A proposed parking area west of Trap Road was among the features deleted from the Filene Center and related development contract as a cost-cutting measure in 1968. The Army was approached about building parking as a training exercise, but it declined. Military aircraft landing mats were considered as a temporary expedient, but their cost was prohibitive.

The Wolf Trap Foundation wanted to asphalt all areas of suitable grade to provide parking for 2,200 vehicles. The Service resisted, considering that extent of paving incompatible with the park's natural atmosphere. Some of its planners hoped to maximize bus travel to performances from staging areas at the Tysons Corner and Montgomery Mall shopping centers, thereby minimizing onsite parking. "As a new Park area, Wolf Trap offers an opportunity for an original public transit concept," wrote Richard B. Bowser, who saw busing as a positive means of promoting "the social mixing that is a basic need in our society." Without the Dulles Highway connection, this approach might have been resorted to out of necessity. But traditional automobile access won out, and the Foundation provided temporary parking for some 1,600 cars west of Trap Road in time for opening night.<sup>10</sup>

Despite the ramps and the parking, there were severe traffic bottlenecks the first season. Cars often backed up onto the Dulles Highway at the Wolf Trap exit before performances. The following spring Senator Spong

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<sup>10</sup>Filene Center, Wolf Trap Farm Park, Progress Report No. 10, Mar. 3, 1971, file D2623, WTFP; memorandum, Bowser to Associate Director, Professional Services, May 22, 1971, WTFP file 10, RD; "Traffic Study, Wolf Trap Farm Park," Eastern Service Center, October 1971, WTFP file, Office of Legislation.

wrote the Department of Transportation to complain about this and the Park Service's decision, previously relayed, not to pursue funding for the parallel access roads from Route 7. Under Secretary Beggs replied that the backups stemmed largely from pedestrians crossing Trap Road from their parked cars to the Filene Center. The Park Service planned to construct a pedestrian underpass beneath the road before the 1972 performance season, he said; if that did not relieve the situation sufficiently, they would reconsider the parallel access roads. Meanwhile, DOT supported the decision not to move forward on those roads, the westbound one of which would cut closer to the park and increase the noise impact on the Filene Center.<sup>11</sup>

Gaining an appropriation ceiling increase in April 1972, the Service reprogrammed \$300,000 for the pedestrian underpass and \$365,000 for permanent surfacing of the west parking area. The underpass, another crash project, was built in a month by the Hult Construction Corporation of Bethesda, Maryland, under the capable supervision of Wolf Trap's superintendent at the time, Joseph Antosca. The west parking area served by the tunnel was paved to accommodate 1,000 cars, and a smaller parking lot east of Trap Road was finished off for 350 vehicles. Together they proved adequate for all but the largest crowds, when overflows were handled on grassed areas.<sup>12</sup>

These improvements, along with the widening and upgrading of Trap Road completed at the end of the 1971 performance season, greatly relieved the traffic backups that had caused public and political concern. Like almost

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<sup>11</sup>Letter, Associate Director Stanley W. Hulett to Sen. Alan Bible, Feb. 17, 1972, WTFP file, Office of Legislation; letter, Beggs to Spong, May 10, 1972, WTFP file, Budget Division.

<sup>12</sup>Pedestrian Underpass file, WTFP.

everything else at Wolf Trap, however, they came at a high price--well beyond what Congress had been led to expect in 1966.

## V. RAISING THE CEILING

It was soon apparent that the \$600,000 appropriations ceiling for land acquisition and development at Wolf Trap was grossly insufficient. George Hartzog had told the House Interior subcommittee that "If the crowds justify additional development, we're going to be back for more money" (page 9). But the park was needing a lot more money well before the first crowds showed up.

The land acquisition component of the Service's cost estimate, \$107,500, proved to be more than enough. The two Shouse parcels totaling 59.03 acres and the American Symphony Orchestra League tract of 37.863 acres were donated upon enactment of the legislation, in accordance with the escrow deeds. On March 18, 1968, Clarence W. Gosnell, developer of the Wolf Trap Woods subdivision to the east, donated two desired tracts totaling 6.61 acres in fee and a scenic easement on 10.04 acres. (His donations followed an agreement by which the Service assented to a rezoning of some of his remaining land from one-acre to one-half-acre lots; the easement along the park boundary met his open space requirement.) The Service made only two purchases. A tract of 1.90 acres and a scenic easement on 2.33 adjoining acres at the southeast corner of the park were bought from Eletheer L. Besley for \$15,000 on July 25, 1968. The final acquisition was 12.464 acres west of Trap Road and north of the Shouse tract; Morris and Ann Mary Sussman deeded it on August 14, 1968, for \$56,000. The park thus comprised 117.867 acres in fee and 12.37 acres in easement, totaling 130.237 acres, acquired at a cost of

\$71,000.<sup>1</sup>

In August 1971 Superintendent Gil Lusk became convinced that an additional 203 acres on the east, mostly unbuilt five-acre lots owned by Gosnell, should be acquired to forestall undesirable development. The land was valued at \$482,625. Acquisition would require amendment of the 145-acre limitation in the park legislation as well as the appropriations ceiling. Lusk broached the idea to Mrs. Shouse with positive results, he wrote his boss, Director Russell E. Dickenson of National Capital Parks: "Mrs. Shouse's reaction was overwhelmingly enthusiastic, and she is proceeding to contact the offices of Director Hartzog and Secretary Morton."<sup>2</sup>

Unfortunately for Lusk, Dickenson did not appreciate his initiative. "I am deeply concerned that Superintendent Lusk discussed this proposal with Mrs. Shouse prior to consultation with me, or members of your office," he wrote Hartzog.<sup>3</sup> He did not endorse the proposal, and even Mrs. Shouse's reported enthusiasm was insufficient to advance it in the face of the park's urgent and expensive development needs. Wolf Trap's acreage remained as acquired by 1968.

The money saved on land was nothing compared to the unprojected costs of development. "It will be apparent to you that we are experiencing great difficulty in getting the facilities constructed because of the Congressional limitation of \$600,000," Floyd Hough of National Capital Parks wrote Gil Lusk in November 1970 shortly before Lusk arrived on duty. At the annual meeting of the Wolf Trap Foundation in February 1971, the Service announced

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<sup>1</sup>SOP Manual, WTFP.

<sup>2</sup>Memorandum, Lusk to Dickenson, Aug. 24, 1971, Wolf Trap Farm National Cultural Park file, RD.

<sup>3</sup>Memorandum, Dickenson to Hartzog, Aug. 25, 1971, ibid.

that no Federal funds remained for such critical projects as the Filene Center's orchestra shell (a movable feature excepted from Mrs. Shouse's contribution), additional toilets and utility lines, security fencing, and sufficient parking. Ralph Becker complained about this to Secretary Morton, reminding him of Secretary Udall's assurances that the Government would take care of all development beyond the Filene Center.<sup>4</sup>

Dickenson had asked the Washington Office to seek an increase of \$2.6 million in the appropriations authorization for this development. In March 1971 Interior sent to the Office of Management and Budget for clearance draft legislation raising the Wolf Trap ceiling to \$7,767,000. This was superseded in May by a ceiling request of \$9,567,000--nearly \$9 million more than the original authorization. The last figure included \$2 million for the access roadways paralleling the Dulles Highway from Route 7 to Trap Road and \$4.2 million for a parking garage.<sup>5</sup>

OMB turned down the requested increase in September, saying that the park had no master plan adequately locating and justifying the proposed improvements and no traffic study supporting the major expenditures for access roads and parking. Wolf Trap master planning was then in abeyance (pages 20-21), but the NPS Eastern Service Center responded with a hasty traffic study based on the first summer's operation. It discounted the need for the parking garage and parallel access roads, recommending only upgrading of existing surface parking and a pedestrian tunnel beneath Trap Road.

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<sup>4</sup>Memorandum, Hough to Lusk, Nov. 6, 1970, Historical File, WTFP; letter, Becker to Morton, Feb. 23, 1971, Wolf Trap Farm National Cultural Park file, RD.

<sup>5</sup>Follow-up slip, James M. Lambe to Theodor Swem, Mar. 10, 1971, WTFP file, Office of Legislation; letter, Legislative Counsel Frank A. Bracken to OMB Director George P. Schulz, May 10, 1971, ibid.

Meanwhile, the Service prepared and OMB cleared a legislative request to simply strike the \$600,000 ceiling so that additional project funds could be individually sought and justified.<sup>6</sup>

Assistant Secretary of the Interior Nathaniel P. Reed forwarded this request to the Congress in October. Anticipating opposition, his transmittal letter cited Director Hartzog's 1966 testimony that the cost figure then submitted was valid only for the first five years. That money had all been spent for initial portions of the road, trail, and utility systems, temporary administrative headquarters, and land, Reed wrote (failing to mention the costly theatrical appurtenances at the Filene Center). "With the experience gained in this past inaugural season behind us we are better able to identify additional needs for visitor and administrative facilities," he said, listing among them a permanent concessions building, a visitor pavilion, a maintenance building, comfort stations, landscaping, picnic sites, walks and trails, parking, and a secondary amphitheater.<sup>7</sup>

Mrs. Shouse had cultivated a personal relationship with President and Mrs. Nixon that now served Wolf Trap in good stead. "We here at the White House are most interested in insuring early passage of H.R. 11303 to remove the statutory ceiling on funds for the development of Wolf Trap Farm Park for the Performing Arts," Nixon's special assistant for cultural affairs, Leonard Garment, wrote Frank R. Wolf, assistant to the Secretary of the Interior for congressional liaison, in November. "The Department of the In-

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<sup>6</sup>Follow-up slip, James M. Lambe to Director, Sept. 8, 1971, *ibid.*; letter, OMB Deputy Director Caspar W. Weinberger to Rogers C. B. Morton, Sept. 10, 1971, *ibid.*; "Traffic Study, Wolf Trap Farm Park," *ibid.*

<sup>7</sup>Letter, Reed to Carl Albert, Oct. 7, 1971, in House Report 92-743, Dec. 10, 1971.

terior's special attention to this matter will be greatly appreciated.<sup>8</sup>

Wolf learned further of White House interest from Carol V. Harford, a member of Garment's staff who would figure prominently in Wolf Trap's future. She told Wolf that Garment, John Ehrlichman, and Mrs. Nixon were all personally behind the legislation. Duly impressed, Wolf and Nick L. Laird, another Morton aide, arranged high-level conversations with Sen. Alan Bible and Rep. Roy A. Taylor, chairmen of the Interior subcommittees on parks, to get the Wolf Trap provision in the pending parks omnibus bill. This took some doing, for Bible upheld the criterion that a potentially controversial measure should receive a separate hearing before being buried in an omnibus bill.<sup>9</sup>

On December 10 the House Committee on Interior and Insular Affairs reported its omnibus bill, which incorporated the Wolf Trap provision amended to specify a new ceiling of \$5,473,000--a \$4,873,000 increase. The figure was taken directly from the Park Service's cost estimate for new development. The committee's report voiced its support:

The basic improvements at this area have been completed, but many public facilities are still needed.... A visitor center, picnic areas, an outside orchestra shell, walkways and concession facilities are planned. Necessary facilities, including those required for the health and safety of the visitor, are to be expanded or installed. Improved lighting, sound, and heating and air conditioning systems are needed in order to maximize the use of the Filene Center.... The need for this increase is recognized and it is anticipated that this authorization will be adequate to satisfy the needs at this area for the foreseeable years ahead.<sup>10</sup>

The bill came to the House floor on January 31, 1972. Only Rep. H. R.

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<sup>8</sup>Letter, Garment to Wolf, Nov. 4, 1971, WTFP file, Office of Legislation.

<sup>9</sup>Memorandum, Wolf to Laird, Nov. 5, 1971, *ibid.*; memorandum, Laird to Morton, Nov. 5, 1971, *ibid.*

<sup>10</sup>House Report 92-743.

Gross questioned the Wolf Trap increase, noting that the taxpayers had already invested some \$50 million in the Kennedy Center to serve the same metropolitan area. In defense of the increase, Rep. Wayne N. Aspinall of Colorado, chairman of the Interior committee, attributed it to the "outstanding success" of Wolf Trap as a public attraction. Said Rep. John Kyl of Iowa: "I know the gentleman from Iowa [Gross] agrees with us, when we are trying to dispense culture to the people of the United States, we should make it available to the one gallus folks who just do not have the funds to participate at some other place where the meals cost a lot of money and where you almost feel ashamed if you do not drive up in a chauffeured limousine."<sup>11</sup>

Gross continued to dispute the expenditure for another cultural center, but in the end even he voted for the omnibus bill. The Senate had previously passed the bill without the Wolf Trap provision, at Bible's behest, but on March 14 it approved the House version without recorded dissent. President Nixon signed it into law on April 11.<sup>12</sup>

An immediate reprogramming of \$665,000 from other Park Service projects, approved by the House and Senate Interior appropriations subcommittee chairmen, enabled swift work on the pedestrian tunnel and parking improvements in time for the 1972 summer season. Wolf Trap, it was clear, had a special place in the Service pocketbook.

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<sup>11</sup>118 Congressional Record 1714, 1716.

<sup>12</sup>Ibid., p. 8222; P.L. 92-272.

## VI. MANAGING WOLF TRAP: THE NATIONAL PARK SERVICE AND THE WOLF TRAP FOUNDATION, 1966-1981

When the Wolf Trap legislation was enacted in 1966, there was no clear idea of how the park would be staffed, who would arrange and manage its performances, and how the performances would be funded. Because this was a new sphere of activity for the National Park Service, much experimentation was called for. After some early groping, the Wolf Trap Foundation was formed to assume major performing arts responsibilities at the park. Its role, although essential, often brought it into conflict with the Park Service, to the point where "Who's in charge here?" became a legitimate question. As in other areas, the frequent answer was "Mrs. Shouse."

### National Park Service Management

Park Service administration of a new site usually begins with the appointment of a superintendent. Because Wolf Trap would not be publicly operational until the Filene Center was completed and because it was not far from the George Washington Memorial Parkway, Superintendent Floyd Taylor of that NPS unit was given initial jurisdiction. He had to see that the grass was cut, the area was policed, and other chores such as the Filene Center groundbreaking ceremony were tended to. The additional duties proved demanding--especially the pressures attending the auditorium construction--and he was delighted to relinquish them four years later (page 26).

Mrs. Shouse pressed George Hartzog for the appointment of a "managing director" in anticipation of the Filene Center being ready for the summer of 1969. "At least ten people have been suggested but I do not believe

that the right person can be chosen from these," she wrote him in October 1971.<sup>1</sup> An appointment winning her approval came the following May, when Gerald P. Holmes became "General Manager, The Filene Center." He had been executive assistant to the artistic director for Expo 67's World Festival of Entertainment in Montreal. His function at Wolf Trap was to be that of artistic director, organizing the Filene Center and booking the attractions. Hilmar Sallee, formerly general manager of the New York Shakespeare Festival, was later hired as his assistant. Another theatrical professional, Ralph A. Hoffman, became production manager with responsibility for "back of the house" functions in September 1970.

These positions focused on the Filene Center; the park as a whole still needed a superintendent. Harvey D. Wickware, chief ranger at Assateague Island National Seashore, was offered the job in the spring of 1968. He declined it after concluding that the superintendent's authority would be overly limited by the several other players at Wolf Trap. Albert W. Banton, Jr., superintendent at Lincoln Boyhood National Memorial, was summoned to Washington in the summer of 1970 and urged to take the job. After meeting with Mrs. Shouse and top Service officials he too became convinced that the Wolf Trap superintendent would not be his own man.<sup>2</sup>

Finally, H. Gilbert Lusk accepted the superintendency effective November 15, 1970. Formerly a park historian at Castillo de San Marcos National Monument, Booker T. Washington National Monument, and Fort Raleigh National Historic Site, he came to the job from an environmental education position with the national parks in southern Utah. At 27 he was the youngest super-

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<sup>1</sup>Memorandum, CFS to Hartzog, Oct. 3, 1967, file D18, WTFF.

<sup>2</sup>Telephone interview with Wickware, Mar. 18, 1983; telephone interview with Banton, Mar. 17, 1983.

intendent in the Service and one of its rising stars. Wolf Trap nearly proved his undoing.

Lusk came into a chaotic management situation. The park, which was to begin full-scale operation the following summer, had no solid organization and no budget. Lusk himself suffered from a lack of park management experience and a total unfamiliarity with performing arts administration. His secretary and later administrative officer, Beverly Garber, had no background in procurement, hiring, and other bureaucratic procedures. The Filene Center staff--Holmes, Sallee, and Hoffman--had even less knowledge of Government procedures, outranked Lusk in grade, and did not report to him. They were under Harlowe F. Dean, chief of the Division of Urban Programs in the Washington Office; whereas Lusk reported to the general superintendent of National Capital Parks, Russell E. Dickenson. (Dean and Dickenson both reported to Theodor R. Swem, director of National Capital and Urban Park Affairs.) To help him bring some order to the chaos, Lusk commandeered two Park Service trainees assigned to National Capital Parks from the Albright Training Center; he made one a de facto administrative officer and used the other as a chief ranger.<sup>3</sup>

Beginning in the summer of 1968, Gerald Holmes made contacts with theatrical agents and traveled the country to observe performances in preparation for future bookings at Wolf Trap. Harlowe Dean, hired by George Hartzog from the impresario Sol Hurok, was unimpressed by Holmes' progress. In the fall of 1970 he arranged for the Wolf Trap Foundation to engage another Hurok associate, Joseph Leavitt, as its executive director with responsibility for the bookings. With Leavitt and the Foundation assuming the func-

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<sup>3</sup>Telephone interview with Lusk, Apr. 13, 1983; telephone interview with Garber, May 23, 1983.

tions for which Holmes and Sallee had been hired and Superintendent Lusk coming aboard to manage the park, the acting director of National Capital and Urban Park Affairs that December requested a review of previously established positions to see where savings could be made.<sup>4</sup> Holmes and Sallee were finally eased out in early 1972, Holmes later finding a place on the Foundation's staff as group sales director. (Ralph Hoffman stayed on the Service staff, later becoming chief of the park's performing arts division.)

Lusk was also among the casualties, leaving in April 1972 for a position as historian on the Blue Ridge Parkway. He had performed admirably under the circumstances, but the pace and pressures proved physically and mentally exhausting. As Wickware and Banton had foreseen, he found that other influences outweighed his own when his opinions differed from those of Mrs. Shouse and the Wolf Trap Foundation. And his lack of performing arts experience inevitably put him at a disadvantage.<sup>5</sup>

In a newspaper interview three years later, Mrs. Shouse aired her opinion of the man whose appointment she had approved: "The first park director was an extremely nice young man. He was Mormon, and he had never even been to a movie. And here he was director of a park for the performing arts and with no knowledge of the technical requirements."<sup>6</sup> Lusk was in fact neither a Mormon nor a non-moviegoer, and despite his unfamiliarity with technical requirements he was enthusiastic about the concept of performing arts in the National Park System. He gave Wolf Trap his best. Unfortunately it was not

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<sup>4</sup>Telephone interview with Theodore R. McCann, May 23, 1983; memorandum, T. Sutton Jett to Harlowe F. Dean, Dec. 4, 1970, Historical File, WTFP.

<sup>5</sup>Lusk and Garber interviews.

<sup>6</sup>Louise Lagne, "Mrs. Shouse Talks About Wolf Trap," Washington Star, Apr. 22, 1975, p. A1. In her interview with the writer Mrs. Shouse again characterized Lusk as "a Mormon who had never even been to a movie."

quite good enough for those who most mattered.

Lusk was succeeded by Joseph Antosca, who came from the superintendency of National Capital Parks-North after considerable experience with Wolf Trap while on the staff of the Eastern Service Center. The energy and enthusiasm he displayed then at Filene Center planning and construction meetings favorably impressed Mrs. Shouse, leading her to urge his appointment. Antosca immediately put his practical engineering background to good use, spearheading construction of the pedestrian tunnel beneath Trap Road in time for the 1972 summer season (page 38).

To the extent that Antosca advanced ideas not originated or endorsed by Mrs. Shouse, however, problems and frustrations developed. He proposed having recorded music in the underpass and banjo players serenading those conveyed by haywagon from the west parking lot to Filene Center performances; she vetoed his suggestions. With the major projects of the center and other development completed or in abeyance, she had more time to involve herself in day-to-day park operations. Antosca found it increasingly difficult to assert his authority. His fate was predictable, for like Lusk, he lacked the personal and professional background and manner to meet the unique requirements of his post. "The next director...really was more interested in the development of land," Mrs. Shouse later said in explaining Antosca's departure for Gateway National Recreation Area after only nine months at Wolf Trap.<sup>7</sup>

With two Park Service careerists having fallen short, Mrs. Shouse took the initiative in finding a successor outside the organization. Her choice was J. Claire St. Jacques, a professional performing arts administrator

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<sup>7</sup>Telephone interview with Antosca, May 23, 1983; Lusk interview; Hartzog interview; Lagne, "Mrs. Shouse Talks About Wolf Trap."

under Roger Stevens at the Kennedy Center. She ran into George Hartzog while vacationing in the Virgin Islands in early 1973 and pressed him to act on her recommendation. Hartzog had just been ousted as director, but he called Russell Dickenson to relay her desire. Dickenson had never heard of Claire St. Jacques, but she met what was clearly the main requirement for the job: acceptability to Mrs. Shouse. After considerable effort with the Civil Service Commission to justify her selection from outside on a non-competitive basis, he hired her as the park's director (retitled from superintendent) in March.<sup>8</sup> St. Jacques proved an excellent choice--although ultimately something more than Mrs. Shouse bargained for.

#### The Wolf Trap Foundation

As noted earlier (page 17), the Service incorporated consultant Sheldon Morgenstern's recommendation for a nonprofit corporation to manage Wolf Trap's performances in its 1967 draft master plan. The first such arrangement in connection with a Service area was then being planned for Ford's Theatre National Historic Site, where the Ford's Theatre Society would produce plays and other entertainment. This organization served as a model for the Wolf Trap Foundation.<sup>9</sup>

On September 9, 1968, Director Hartzog met with Secretary Udall, Regional Director Nash Castro of the National Capital Region, and Mrs. Shouse on Wolf Trap matters. Based on their discussion, he directed his top assistants to draft a charter and by-laws for the nonprofit entity at the park and to prepare a fund-raising prospectus to underwrite its anticipated deficits "for the first year or so." The officials at the meeting agreed that neither

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<sup>8</sup>Hartzog interview; interview with Dickenson, June 20, 1983.

<sup>9</sup>Dickenson interview.

congressional authorization for direct Government operation of the Filene Center nor appropriations to fully cover the deficit would be sought.<sup>10</sup>

Ralph Becker, Mrs. Shouse's attorney, was out of the country at the time of the meeting. Upon his return he complained to Udall about what he perceived as inadequate Federal financial support for Wolf Trap. He defined the 1966 memorandum of understanding and escrow agreement between Udall and Mrs. Shouse as committing the Government to full management and operation of the park, "including programming of performances." He cited the necessity of booking outstanding performers well in advance, requiring the ability to obligate funds very soon for the expected 1970 season. He estimated an annual deficit of \$500,000 "for the first few years at any rate," implicitly suggesting that it was up to the Government to cover it. Becker concluded his letter to the Secretary in flattering terms:

If progress on the entire project can be expedited, Wolf Trap Park and the Filene Center will be a most substantial demonstration of the breadth of vision of your administration of the Department.... It was because of your great interest and dedication that Mrs. Shouse desired your Department to administer Wolf Trap and the Filene Center rather than the Smithsonian.<sup>11</sup>

Hartzog and Udall were in a bind. They had indeed led Mrs. Shouse to expect that their agency would bear the expense of operating this new park for the performing arts once she donated the land and money for the amphitheater. To be sure, they had routinely qualified Federal funding as "subject to appropriations," but they had given her no reason to believe that they would not request the necessary appropriations. The problem was that the sums now being found or proposed as necessary were far greater than the

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<sup>10</sup>Memorandum, Hartzog to Harthorn L. Bill, Johannes E. N. Jensen, and Edward A. Hummel, Sept. 10, 1968, WTFP file D18, WNRC.

<sup>11</sup>Letter, Becker to Udall, Sept. 17, 1968, SOP Manual, WTFP.

\$82,000 annual operating figure presented to Congress only two years before. The Park Service then deliberately played down the large-scale professional performance aspect of the park, and even if it foresaw that Mrs. Shouse's vision would prevail, its lack of experience in the performing arts caused it to assume that major performances would be largely self-supporting. Direct Government funding of the performing arts was still not widely accepted, moreover. For Udall or Hartzog to have returned to the Budget Bureau and Congress at that juncture for the kind of money Becker cited would have been foolhardy--hence the decision to transfer much of the fund-raising burden to a separate entity.

Mrs. Shouse and Becker were wise enough to appreciate the politics of the situation and the danger of alienating Congress then with unrealistic demands. They proceeded to organize the Wolf Trap Foundation, which was incorporated in the District of Columbia on November 5, 1968. According to the articles of incorporation, its general purpose was "to receive and maintain a fund of real or personal property or both to implement programs in the field of the performing arts at the Wolf Trap Farm Park...." Mrs. Shouse, Becker, and Howard J. Feldman, Becker's law partner, composed the initial board of directors. Becker worked out the by-laws in close consultation with Bernard R. Meyer, an Interior Department lawyer, and Russell Dickenson, then associate regional director of the National Capital Region.<sup>12</sup>

Soon after incorporation of the Foundation, another outside body was formed: the nine-member advisory board prescribed in the Udall-Shouse escrow agreement to recommend and advise the Secretary of the Interior on Wolf Trap programming. On his last day in office, January 20, 1969, Secre-

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<sup>12</sup>SOP Manual, WTFP; Dickenson interview.

tary Udall announced his appointment of Gov. Mills E. Godwin of Virginia; Rep. Julia Butler Hansen of Washington, chairman of the House Interior appropriations subcommittee; Roger Stevens, chairman of the Kennedy Center and the National Endowment for the Arts; Frederick A. Babson, chairman of the Fairfax County Board of Supervisors; Robert O. Anderson, chairman of the Atlantic Richfield Company; Julius Rudel, director of the New York City Opera Company; Helen M. Thompson, executive vice president of the American Symphony Orchestra League; Ralph Becker; and Mrs. Shouse.<sup>13</sup>

The potential for conflict between this board and the Wolf Trap Foundation was readily dealt with. Mrs. Shouse had a close if not deciding hand in the membership of each. Five of the nine advisory board members (Anderson, Becker, Rudel, Stevens, and Shouse) sat on the Foundation's board as expanded by 1970. And the advisory board apparently never met--later efforts to find any record of meetings were fruitless. The Foundation in effect rendered it superfluous.<sup>14</sup>

What friction existed was between the Foundation and the Park Service. Those running the Foundation sensed a lack of total commitment to Wolf Trap by the Service, while the Service sometimes resented the pressures exerted by the Foundation and its well-connected board members to promote the park at the expense of other bureau concerns. Those associated with the Foundation tended not to suffer gladly the slow-moving ways of the bureaucracy in programming, budgeting, and decision-making. People of power and influence in their own spheres, they liked to do business directly with other such people--which often meant bypassing the lower echelons of the Service. "May

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<sup>13</sup>News release, "Udall Appoints Advisory Board for Wolf Trap Farm Park," WTFP file, Budget Division.

<sup>14</sup>Goulden, "Wolf Trap," p. 132.

we suggest, again, that either [Assistant Regional Director] Joe Brown or Gerald Holmes be present at Foundation meetings," Russell Dickenson wrote George Hartzog in October 1969, indicating that such bypassing was already a habit. Although on the Service payroll as its ranking Wolf Trap employee at the time, Holmes lacked "insider" status in the organization and correctly saw himself being elbowed aside by Joseph Leavitt, the Foundation's executive director, in August 1970:

The relationships, responsibilities, and authorities of the Park Service employees and the Foundation employees must be spelled out. Although Mr. Leavitt is to do the bookings, from his very tone we are given to understand that he thinks of being in complete charge at Wolf Trap. Indeed, he has been given a mandate by the Foundation to do just this, and we should like a definition of jurisdiction.<sup>15</sup>

Notwithstanding the inevitable personal and organizational stresses, the Foundation and the Service more often than not cooperated in the cause of Wolf Trap, for neither could do the job without the other. "[T]he National Park Service views the Foundation as its 'right arm' in the operation of Wolf Trap Farm, and as a conduit for the transfer of publicly donated funds to and for the benefit of a governmental enterprise established by Congress," Hartzog wrote the Internal Revenue Service in support of favorable tax treatment for Foundation contributors. The Foundation worked hard at fund raising, staging such events as a piano concert by Lorin Hollander in the excavation pit of the Filene Center to open a \$1,250,000 drive for the 1971 season. The Packard Foundation, represented on the board by Mrs. David Packard, later contributed an endowment of some \$2.2 million, the proceeds from which were to be used for new and creative arts programs.<sup>16</sup>

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<sup>15</sup>Garber interview; memorandum, Dickenson to Hartzog, Oct. 27, 1969, file D18, WTFP; memorandum, Holmes to Harlowe F. Dean, Aug. 11, 1970, file D2623, WTFP.

<sup>16</sup>Letter, Hartzog to Commissioner of Internal Revenue, Mar. 6, 1970,

The close relationship between the Service and the Wolf Trap Foundation was reflected in their shared office arrangements. Joseph Leavitt, who came to the Foundation on Harlowe Dean's recommendation, was given Park Service office space with Dean and Gerald Holmes at 801 19th Street, N.W., in Washington. He conducted Foundation business from there until March 1971, when the Foundation moved to a converted house on Mrs. Shouse's property near Wolf Trap. The Service leased the house for the Foundation through the General Services Administration, paid for the Foundation's furniture, telephones, and utilities, and maintained the leased facility. Superintendent Lusk moved the same month from the National Capital Parks headquarters building in Washington to the park's farmhouse, which from then on served as Wolf Trap's administrative headquarters.

A cooperative agreement formalizing the Service-Foundation relationship was signed on December 16, 1970. In it the Foundation was assigned "exclusive authority and responsibility to contract for the production and presentation of and/or itself present performing arts and related educational programs in the theater." The Secretary of the Interior retained the right to approve the schedule of programs and to request and obtain deletion of programs or portions thereof judged "unduly offensive for presentation in a facility owned by the Government." The Foundation received the right to sell food, drink, souvenirs, records, sheet music, and other items; it subsequently did so through a concessioner. It agreed to have available as of February 1 each year cash reserves sufficient to meet any deficit which might reasonably be expected during the following program season. The Service

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SOP Manual, WTFF; press release, "Informal Concert Opens Fund Drive for 1971 Performing Arts Season at Wolf Trap Farm Park," Sept. 11, 1969, file K34, WTFF; WTFF file, Office of Legislation.

agreed to provide free office space for the Foundation in the park; because adequate space did not become available, the Foundation received the quarters on Mrs. Shouse's property at Government expense.<sup>17</sup>

As the first season approached, it was clear that significant Federal funding would be needed to supplement the private money raised by the Foundation for production costs. In May 1971 the Service agreed to pay, through the Foundation, for stagehands and other theatrical technicians supporting Filene Center performances. On June 12 the cooperative agreement was amended to provide for direct Federal payments to the Foundation: the Secretary of the Interior would give the Foundation \$75,000 for the 1971 season and would consider future payments based on Foundation reports submitted each February.

As before, Interior and Service officials were reluctant to open the door to such subsidies, fearing that they would come at the expense of other agency needs; but Mrs. Shouse and her influential Foundation associates employed their access to the White House and Congress to good effect, and the necessary funds were forthcoming. The cooperative agreement was amended in January 1972 to increase the Government contribution and again that September to remove any limit on it. Between 1971 and 1978, in addition to its own expenses for Wolf Trap development and park operations, the Service paid the Foundation \$1,625,953 in direct subsidies and \$2,573,527 for stagehands and other technicians.<sup>18</sup>

There was some grumbling in Congress about the soaring costs of Wolf Trap. Rep. Wendell Wyatt of Oregon, a member of the House Interior appro-

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<sup>17</sup>Cooperative agreement and amendments in SOP Manual, WTFP.

<sup>18</sup>Ibid.; Jett interview, WTFP file, RD.

priations subcommittee, responded in March 1973 to a Service request for \$325,000 to air-condition the below-stage area of the Filene Center:

I wish I had a number of my past votes back. One of them is my vote to agree to accept this gift. I am not sure we can afford gifts like this. I will tell you, when I see what we are paying out of this country over the years for the operation and maintenance of the Kennedy Center, Wolf Trap Farm, and various other things that primarily benefit people in this area, I have grave second thoughts about it.

Rep. K. Gunn McKay of Utah expressed agreement. But they were a distinct minority.<sup>19</sup>

Testifying three years later before the subcommittee, Assistant Secretary of the Interior Nathaniel P. Reed reflected concern about the financial drain on his agency from Wolf Trap, the Kennedy Center, and other performing arts institutions Interior was subsidizing:

[T]he National Park Service's involvement with the performing arts raises a serious question in my mind as to whether such functions might not more properly belong elsewhere. For example, I am of the opinion that a more appropriate location might be with the National Foundation on the Arts and the Humanities.<sup>20</sup>

Neither the Congress nor the chairmen of the arts and humanities endowments rushed to endorse Reed's offer of his performing arts responsibilities, however.

Among Reed's growing burdens in the area were an annual Park Service subsidy of more than \$200,000 to the National Symphony Orchestra for summer concerts in the parks of the National Capital Region. Mrs. Shouse and the Wolf Trap Foundation requested and obtained several of these concerts for Wolf Trap--concerts the Foundation did not have to pay for but to which it

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<sup>19</sup>U.S., Congress, House, Committee on Appropriations, Department of the Interior and Related Agencies Appropriations for 1974, Hearings, 93d Congress, 1st Session, Mar. 6, 1973, Pt. 2, p. 524.

<sup>20</sup>U.S., Congress, House, Committee on Appropriations, Department of the Interior and Related Agencies Appropriations for 1977, Hearings, 94th Congress, 2d Session, Feb. 24, 1976, Pt. 3, p. 149.

could charge admission. The Service initially refused a Foundation request for four additional NSO concerts in 1975, citing the needs elsewhere in the metropolitan area. Mrs. Shouse went to work, and soon Russell E. Dickenson --now deputy director of the Service--saw the wisdom of shifting the concerts to Wolf Trap. The Foundation agreed to furnish a quantity of free tickets to the losing inner-city neighborhoods, but the Service would have to handle their distribution and arrange transportation to and from the park. "We are pleased that we have been able to assist the Wolf Trap Foundation this summer in rounding out their schedule," Dickenson wrote Mrs. Shouse to confirm the outcome.<sup>21</sup>

Despite the occasional concern about costs and the inevitable bureaucratic battles, Wolf Trap was widely popular with the public it served and enjoyed a good press. The park and Mrs. Shouse symbolized all that was good about philanthropy and cultural advancement. The first hint to the general public that Wolf Trap had problems came with a feature article in the June 1976 Washingtonian magazine by Joseph C. Goulden, "Wolf Trap: The Story of a Strong Woman and a Good Act Gone Bad." Goulden credited Mrs. Shouse's extraordinary abilities in bringing the park into being while criticizing her ongoing, dominant role in its operation:

Adding it all up, Kay Shouse and Wolf Trap are inseparable in the public mind, and together they constitute a formidable sacred cow. So what's wrong? If patrons enjoy Wolf Trap, and the music begins on time, why worry?

Because the tranquil facade conceals an atmosphere that one former high-level employee likens to a "cannibal island, where Kay Shouse and her friends devour anyone who does not agree with them."

Kay Shouse, her dream a physical reality, refuses to share it with anyone else, especially the professional arts people responsible for

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<sup>21</sup>Letter, CFS to Russell E. Dickenson, Nov. 21, 1973, WTFP file 10, RD; letter, Dickenson to John M. Ludwig, Oct. 16, 1974, WTFP file, RD; letter, Dickenson to CFS, Jan. 23, 1975, ibid.

the theater's daily happenings. "Thank God Kay Shouse didn't endow a medical school," said a former Wolf Trap executive, "because she'd be right there in the operating room every day, wielding a scalpel and telling the surgeons what to do." Said another, "Mrs. Shouse, bless her for what she is, doesn't realize that Wolf Trap now belongs to the people of the United States, and that it is not her personal playpen."

The article went on to describe the heavy turnover in the Foundation's management, beginning with Joseph Leavitt's resignation in July 1973; the abbreviated tenures of the first two Park Service superintendents; critics' derision of Wolf Trap's programming as "shapeless scheduling without theme or discernable purpose"; and the status of the park's financing. Labeling Secretary Udall's 1966 estimate of \$82,000 for annual Federal operating costs "a classic financial blooper," Goulden outlined how the taxpayers' contribution had mushroomed:

...Wolf Trap is piling up deficits at a rate that brings quivers of alarm from its governmental partner, the National Park Service.... Since the government didn't want to get into the theater business, it insisted upon creation of a separate Wolf Trap Foundation to run the artistic end of the park. The foundation was to find contributors--corporations and individuals--to subsidize operating losses. This hasn't happened [sufficiently]. Indeed, Mrs. Shouse, through adroit bargaining, arranged things so that NPS now pays a direct operating subsidy to the foundation.... Total federal expenditures on Wolf Trap during 1976 will total \$1,599,900, or half again as much cash as will come in through the box office. The subsidy comes to about \$3 per head for everyone who enters the park, be he there for a champagne and black-tie opening of the Met or as a member of one of the Fairfax County high schools that use the Filene Center for graduation exercises.

Coming soon after Assistant Secretary Reed's proposal to transfer Interior's performing arts functions to the National Foundation on the Arts and the Humanities, the article portrayed the reaction of the Wolf Trap Foundation and Mrs. Shouse:

Wolf Trap would like to continue its present arrangement with Interior and with NPS for several reasons. Mrs. Shouse has her hooks firmly into the Interior Department, as witness the increasing annual expenditures on Wolf Trap. Further, the National Foundation on the Arts and the Humanities might demand a voice in programming in return for federal funds--anathema to Mrs. Shouse.

And she views Reed as an amusing but not very dangerous threat: "An interesting idea, but I don't know how he would accomplish it without going through Congress." And Kay Shouse makes that statement with the confidence of a woman who knows she would be at Congress first, and with the louder voice.

Goulden published a short follow-up piece in the May 1977 Washingtonian titled "Wolf Trap as Cannibal Island," occasioned by the resignation of the latest Foundation manager after less than a year. Asking "what could be done to check the turmoil that has engulfed Wolf Trap since its founding...?" he quoted the response of an anonymous Interior official: "As long as Kay Shouse is around, not a damn thing. She has the Wolf Trap board under her thumb, and she has so many friends in Congress that the National Park Service isn't going to the mats with her."

Undaunted by the unusual adverse publicity, Mrs. Shouse continued to press for more Federal funds for her park. On September 14, 1977, she wrote Secretary of the Interior Cecil D. Andrus to complain that the money his agency was allocating was "not enough for many reasons." She wanted the base annual subsidy to the Foundation, then \$150,000, increased; separate compensation for operating the box office; greater Park Service staffing of the park; and funds for planning and developing the proposed administration building, orientation center, restaurant, and all-year theater. She sent copies of her letter to Mrs. Jimmy Carter, honorary chairman of the Foundation, and Rep. John J. Rhodes of Arizona, House minority leader. Rhodes followed with a letter to Andrus supporting her requests.<sup>22</sup>

Andrus sent Mrs. Shouse a flattering but largely noncommittal response, promising only that a study of Wolf Trap's building needs would be "pro-

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<sup>22</sup>Letter, CFS to Andrus, WTFP file, Office of Legislation; letter, Rhodes to Andrus, Sept. 20, 1977, ibid.

grammed at the earliest opportunity." Unwilling to be put off in this manner, Mrs. Shouse invited Assistant Secretary Robert L. Herbst for lunch in January 1978. So persuasive was she that the Foundation's direct subsidy for 1978 was raised to \$265,000 and the park received an additional \$70,000 plus one new position to relieve the Foundation's operational burden.<sup>23</sup>

Notwithstanding this triumph, underlying problems at Wolf Trap--some of which Goulden had alluded to in his Washingtonian exposés--seriously jeopardized the park's privileged standing with Congress and the Administration later that year. Some of the problems stemmed from personal conflicts at Wolf Trap--conflicts that were surely inevitable given the park's dual administration by the Service and the Foundation.

The circumstances of Claire St. Jacques' appointment as park director suggested that her alliance with Mrs. Shouse and the Foundation would be close. "Although Ms. St. Jacques draws a federal paycheck and presumably answers to Park Service superiors, staffers at the NPS openly refer to her as 'Mrs. Shouse's lady, not ours,'" Goulden wrote in his 1976 article. Two years later the alliance was showing signs of strain. A factor in the strain was Carol V. Harford, who had interceded for Wolf Trap while on the White House staff (page 44) and who came to the Foundation as its deputy director in April 1972. A constant companion of Mrs. Shouse, the assertive Harford often exercised authority in her behalf, reinforcing and enlarging on Mrs. Shouse's already extensive involvement in park operations. However much she owed her job to Mrs. Shouse, it was hardly surprising that St. Jacques--herself an assertive and capable administrator--found occasion to resent and

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<sup>23</sup>Letter, Andrus to CFS, Nov. 10, 1977, ibid.; WTFP file, RD.

resist this involvement.<sup>24</sup>

Two incidents in June 1978, minor in themselves, were symptomatic of the increasingly strained relationship. Without the park director's involvement, Carol Harford drafted and sent to Secretary Andrus for his signature a letter inviting a prominent business leader to join him, Mrs. Shouse, and other VIPs for a dinner and performance at Wolf Trap. As a Service official under Andrus, St. Jacques should have originated the letter and participated in the function. She was understandably upset about being bypassed and so notified her superiors. Then, Mrs. Shouse wanted a "Swiss chalet playhouse" constructed in the meadow area north of the Filene Center for a High's ice cream concession. St. Jacques, on behalf of the Service, opposed the idea on grounds of health and sanitation: there were no water and other utilities to the site, and there was concern about attracting bees. Considering her stand unreasonable, Mrs. Shouse appealed over her head to Regional Director Jack Fish and Director William J. Whalen. St. Jacques let her resentment at this tactic be known, held firm, and prevailed.<sup>25</sup>

Matters came to a head that September. Mrs. Shouse told Whalen and Fish she could no longer work with St. Jacques and asked for the park director's removal. Whalen agreed, leaving it to Fish to break the news to St. Jacques. He did so at a regional superintendents' conference soon afterward.<sup>26</sup> But St. Jacques was not through yet.

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<sup>24</sup>Goulden, "Wolf Trap," p. 128; interview with Manus J. Fish, Jr., Mar. 10, 1983.

<sup>25</sup>WTFP file 13, RD.

<sup>26</sup>Fish interview; "Hearings Before the Committee on Appropriations, Department of the Interior and Related Agencies Appropriations for Fiscal Year 1979, Park Service Activities in Washington," Sept. 21, 1978, unpublished transcript in WTFP file, office of Associate Regional Director, Administration, NCR (hereinafter cited as RDA).

Word of her impending reassignment reached Rep. Sidney R. Yates of Illinois, chairman of the House Interior appropriations subcommittee, before a September 21 hearing on Park Service activities in the Washington area. Yates made some preliminary telephone inquiries of Fish and Whalen and seemed satisfied with their explanations, but other conversations just before the hearing convinced him that the Service was being overly accommodating to Mrs. Shouse and the Wolf Trap Foundation in this and other matters. The hearing thus became far from routine, nearly precipitating a revolution in Service-Foundation relations.<sup>27</sup>

Yates bore in hard to expose the origin of St. Jacques' removal. "Mr. Fish will recall when I heard about it I called on the phone and asked why she was being dismissed and he told me because--I think he said she had a negative attitude," Yates said. "Is that correct, Mr. Fish?" Fish allowed that it was. Yates then quoted from recent letters to St. Jacques from Assistant Secretary Herbst, Whalen, Fish, and Mrs. Shouse--all praising her performance. He pressed Fish for specifics on her "negative attitude," and the hapless regional director could cite only trivialities: the ice cream sales dispute, a failure to install brass plaques with the names of Wolf Trap performers, some difficulty about getting a chair fixed. Throughout the interrogation, Fish and Whalen tried to shield Mrs. Shouse and Foundation personnel from any responsibility for the friction. Only after initial denials and repeated questioning did Whalen admit that St. Jacques was being removed at Mrs. Shouse's request.<sup>28</sup>

The hearing turned to financial matters. Noting how Wolf Trap's

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<sup>27</sup>Fish interview.

<sup>28</sup>Hearings, Sept. 21, 1978.

annual operating costs had mushroomed from the original \$82,000 estimate, Yates expressed displeasure about the way those costs were being accounted for. The rental for the offsite buildings occupied by the Foundation (a second on Mrs. Shouse's property had been leased since 1973) came to \$21,362 annually and was carried in the General Services Administration budget. Aside from the failure to recognize this expenditure in the Park Service budget, Yates questioned the authority for and propriety of this arrangement with the Foundation and Mrs. Shouse. Whalen and Fish encountered very tough questioning about the manner in which the Service had given administrative support payments to the Foundation without the itemized vouchers or invoices required by their cooperative agreement. "Is this the way you handle your construction account in your western parks?" Yates asked, to which Whalen responded, "Mr. Chairman, we don't handle any accounts along these same lines."<sup>29</sup>

Other practices and occurrences were cited as demonstrating improper influence or conflicts of interest at Wolf Trap. Under questioning, Fish admitted that the Service had filled Mrs. Shouse's swimming pool and provided nets for her tennis court. Of greater concern to the committee were the quantities of free tickets that the Foundation regularly gave the Service for distribution to its personnel, other Government officials, and members of Congress. This practice, in the eyes of critics, made the Service improperly beholden to the Foundation.

The traumatic hearing sparked a flurry of action and further investigations. In a written follow-up to the committee, the Service announced a change of heart on the reassignment:

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<sup>29</sup>Ibid.

The discussions with the Committee...has helped [sic] to put the situation in perspective and on reflection, we have decided to retain Ms. St. Jacques as Director of Wolf Trap. We will meet with the Foundation to discuss the points raised by the Committee and feel sure they will agree that more open and freer communication is needed and can be accomplished. All parties involved need to and we believe will take the approach that we must at times subdue our own feelings for the overall good of the park operation.<sup>30</sup>

House Appropriations Committee staff embarked on an investigation of the pressure exerted by the Foundation on the Service, the Government's lease of Foundation offices from Mrs. Shouse, and other seeming improprieties, interviewing Wolf Trap's former superintendents and other Service officials. A General Accounting Office auditor simultaneously looked into the funding of certain park improvements, including the Filene Center, Dulles Highway access ramps, west parking lot, and pedestrian tunnel. And the Department of the Interior's Inspector General reviewed the Service-Foundation relationship under the cooperative agreement.

The existing cooperative agreement expired September 30, 1978, and Chairman Yates had let it be known at the hearing that no further money should be given the Foundation for the time being. As an interim measure, the expired agreement was continued on a monthly basis, but a complete break appeared imminent. In January 1979 NPS Associate Regional Director Edward J. Donnelly drafted a letter to Douglas R. Smith, board chairman of the Foundation, announcing discontinuation of financial support. A column in that month's Washingtonian publicized the likely outcome of the House investigation:

Catherine "Kay" Shouse's domination of Wolf Trap Farm Park could be nearing an end. The House Appropriations Committee has two investigators looking into operations of the Northern Virginia performing arts center. Specifically, they are asking questions about lack of supervision by Wolf Trap's nominal owner, the National Park Service,

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<sup>30</sup>Insert to hearing transcript, WTFP file, RDA.

and the role of the 82-year-old Mrs. Shouse.... The House investigators say the Wolf Trap study is part of an overall survey of federal parks in the capital area, and whether the nearly \$2 million spent annually on Mrs. Shouse's semiprivate preserve could be diverted elsewhere.<sup>31</sup>

Mrs. Shouse and the Foundation fought back. In February the Foundation prepared and distributed a document titled "The Compelling Need for Early Congressional Reinforcement of the Federal Commitment Effectively to Supplement Private Funding of Performing Arts Activities at Wolf Trap Farm National Park." It defended itself as an entity created by the Government for public purposes. It deplored the Service's inability to release fiscal year 1979 funds to the Foundation because of the congressional investigation and the absence of a Foundation subsidy in the Carter Administration's budget request for fiscal 1980, just submitted to the Congress. (The budget also discontinued subsidies for Ford's Theatre, Carter Barron, and the Shakespeare Festival at the Sylvan Theater.) It threatened litigation over what it labeled a breach of commitments by the Government.<sup>32</sup>

Uncharacteristically, Mrs. Shouse had failed to cultivate a relationship with Yates sufficient to forestall the recent unpleasantness. "This is the first time we've had any congressional questioning on the value of Wolf Trap...", she told an arts reporter. "It was very insulting, actually, and a very hurting experience for me." Later, mentioning her lack of access to Yates, she criticized him as one who "thinks he's helpful [to the arts] but isn't." But she maintained other influential contacts, and at least one other Foundation board member enjoyed access to the appropriations subcommittee chairman. Once again these contacts paid off. On April 13 Director Whalen informed Foundation chairman Douglas Smith that the Service would pay

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<sup>31</sup>"The Return to Cannibal Island," Washingtonian, January 1979, p. 7.

<sup>32</sup>WTFP file 14, RD.

up to \$450,000 of stagehand costs during the 1979 season and would resume its direct subsidy under proper accounting procedures:

It is also our intention to continue to make some federal financial assistance available to the Foundation to provide key services to the public which could not be provided without such assistance. In this regard, you should identify particular public services or projects for our consideration. A detailed description of these public services or projects together with a full cost analysis and an explanation of why these public services or projects cannot be funded out of Foundation resources should be forwarded to us for approval. Once approved, such projects could be undertaken by the Foundation and approved costs will be reimbursed by the National Park Service based upon the receipt and acceptance of itemized invoices.

The Service allotted \$100,000 for this purpose from its park operations account in July.<sup>33</sup>

Although the Foundation's operational role and financial dependence upon the Service were thus perpetuated, the congressional hearing and subsequent investigations had several lasting effects beyond the reinstatement of Claire St. Jacques. GSA cancelled its leases with Mrs. Shouse on the two buildings occupied by the Foundation effective March 31, 1979. The Service stopped paying for the Foundation's utilities there, providing its office supplies, cutting its grass, and plowing its driveways. To Mrs. Shouse's lasting displeasure, St. Jacques even had the Park Service arrowhead insignia removed from two signs identifying the Foundation's headquarters.<sup>34</sup>

June Gibbs Brown, Interior's Inspector General, submitted her report on the cooperative agreement in June. "Based on our review, we conclude that

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<sup>33</sup>Abby Wasserman, "Wolf Trap: An Embattled Dream," Guide to the Arts, June 1979, p. 6; CFS interview; telephone interview with Edward J. Donnelly, May 27, 1983; interview with Manus J. Fish, Jr., June 20, 1983; letter, Whalen to Smith, WTFP file, Budget Division; memorandum, Associate Director Nancy C. Garrett to Regional Director, NCR, July 16, 1979, ibid.

<sup>34</sup>Letter, William J. Whalen to Douglas R. Smith, Mar. 21, 1979, WTFP file, Budget Division; Graul interview; CFS interview.

since 1972, the Agreement has been purposely vague on the subject of the amount of the financial assistance, and that [the Service] has provided financial assistance to the Foundation on something close to an open-ended basis," she stated. "Whatever the form of financial assistance, both [the Service] and the Foundation need to proceed in a more disciplined and controlled manner." In addition to the tighter accounting controls already prescribed, she recommended that a revised agreement forbid free or discounted Wolf Trap tickets to Interior personnel:

Because free tickets are a technical violation of Departmental regulations [against considerations of value from entities doing business with the Government tending to conflicts of interest], because of the sensitivity of the issue, and because of the administrative problems involved, we conclude that the Department would be better served by strictly prohibiting free tickets to Departmental employees. If any employee needs to attend a performance in connection with his or her duties, [the Service] can purchase a ticket.

Director Whalen resisted this recommendation on the grounds that the Service should not have to pay in order to monitor and evaluate programs conducted under its own jurisdiction. "I didn't see anything wrong with taking those tickets. It's our park," he told a newspaper reporter. As ultimately renewed, the cooperative agreement provided for the Foundation to give the Service a block of eight free tickets for each Wolf Trap performance--a far cry from the 5,330 tickets received for all performances during 1978.<sup>35</sup>

Public evidence that Chairman Yates had been reconciled to the Foundation came at his appropriations hearing on the fiscal 1980 budget held March 28, 1979. A year earlier Yates and Rep. Gunn McKay of the committee had

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<sup>35</sup>"Review of the Cooperative Agreement between Wolf Trap Foundation for the Performing Arts and the United States of America," WTPF file, RD; memorandum, Whalen to Inspector General, Sept. 14, 1979, *ibid.*; Hollie I. West, "No More Free Tickets," Washington Post, July 21, 1979, clipping *ibid.*

spoken critically of Interior's mounting expenditures on public entertainment in the Washington area. Based on that criticism, the subsequent September hearing on Wolf Trap, and its general desire to cut discretionary spending, the Office of Management and Budget struck all local performing arts subsidies from the Park Service portion of the new budget submission. At the March 28 hearing Rep. Joseph M. McDade of Pennsylvania, the ranking Republican on the subcommittee, asked Director Whalen why this action had been taken. Sensing hostility to the cut, Whalen replied apologetically:

I guess for a variety of reasons, but I am presuming a little bit here, but at our last year's hearings the Committee did single out and discuss quite a bit the performing arts programs in Mr. Fish's bailiwick and it included Wolf Trap and Ford's and, I feel that possibly a misreading was made of the Committee's intentions by some of the people in OMB and they felt it was the Committee's desire that these be cut out....

"How in the world would they know?" Yates shot back. At his subcommittee's initiative, Congress restored the money. Wolf Trap was allotted \$450,000 for stagehand costs and \$150,000 for general program support--the Foundation subsidy--in 1980.<sup>36</sup>

Because this was not enough to support the fifteen-week summer schedule the Foundation planned that year, the Foundation expected the Park Service to cover the balance from park operating funds. In March Acting Director Ira J. Hutchison warned Carol Harford, now Foundation president, that the Service could support only a thirteen-week schedule: "Accordingly, please be advised that although you may wish to proceed with the extended schedule, all costs, including those normally incurred by the National Park Service,

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<sup>36</sup>U.S., Congress, House, Committee on Appropriations, Department of the Interior and Related Agencies Appropriations for 1979, Hearings, 95th Congress, 2d Session, Mar. 7, 1968, Pt. 6, pp. 54-55; U.S., Congress, House, Committee on Appropriations, Department of the Interior and Related Agencies Appropriations for 1980, Hearings, 96th Congress, 1st Session, Mar. 28, 1979, Pt. 7, p. 899.

related to the additional two weeks must be borne by the Foundation." He attached a draft revision of the cooperative agreement that had expired a year and a half before; the revision specified a thirteen-week season. "The former agreement, which was extended month-to-month pending the execution of the new agreement is no longer tenable to the National Park Service," he wrote, requesting Foundation approval by April 15.<sup>37</sup>

Secure in the belief that it had regained the upper hand, the Foundation shelved the agreement and proceeded with its fifteen-week season. Afterward Regional Director Fish withheld \$68,680 from the \$150,000 subsidy payment to the Foundation to cover the Service's expenses for the extra two weeks. The Foundation went to its friends in the Congress, who were forthcoming with guidance in the fiscal 1981 appropriations conference report issued in November 1980:

The managers are informed that the Park Service has withheld payment to the Wolf Trap Foundation called for by the management agreement.... The managers agree that the Service should honor its contractual agreement with the Foundation and resolve any issues arising from an extended season outside of the agreement.<sup>38</sup>

This suggestion that the Service should hand over the withheld \$68,680 posed a problem for Fish, for the 1980 fiscal year was past and the money was gone. But pressure mounted. Carol Harford wrote him for the money in March 1981 (although she was very dilatory about supplying the required documentation of Foundation expenditures). In September Fish came through with the requested sum. "In light of the financial difficulties

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<sup>37</sup>Letter, Hutchison to Harford, Mar. 27, 1980, WTFP file, RD.

<sup>38</sup>Letter, Fish to Harford, Sept. 30, 1980, WTFP file, Budget Division; conference report quoted in memorandum, Fish to Director, Apr. 13, 1981, WTFP file, RD.

you outlined, we have reevaluated our position on this matter..." he responded to Harford. "We must point out that in the future should the program scheduled by the Foundation for the Filene Center or, with approval, other park areas, require park support services costing any amount beyond that for which we are budgeted, we must be reimbursed directly by the Foundation for our costs."<sup>39</sup>

The Carter Administration had again requested no local performing arts subsidies for fiscal 1981. Congress again restored the money, raising the Foundation's grant to \$175,000. The Foundation again exceeded the Service's programmed support capability for the 1981 summer season, and despite Fish's attempt to assert Service authority in the matter, he again had to cover the extra expense out of Service funds. The fiscal 1982 and 1983 budgets voted under the Reagan Administration continued the subsidy amid the heightened efforts toward budget reduction elsewhere.<sup>40</sup> The Foundation had weathered the investigative storm of 1978-1979 with barely a scratch.

As mentioned, renewal of the cooperative agreement between the Service and the Foundation was a long time coming. In April 1979 Fish sent Director Whalen a draft envisioned as providing "a new approach to our relationship with the Foundation." Under it the Foundation would take full responsibility for all Filene Center activities and services and for Wolf Trap's concessions, and it would receive all income from them. The Service would have full responsibility for all park activities outside the Filene Center and would assume the center's utility costs; it would no longer pay for the

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<sup>39</sup>Letter, Harford to Fish, Mar. 25, 1981, WTFP file, RD; letter, Acting Regional Director Robert Stanton to Harford, July 17, 1981, ibid.; letter, Fish to Harford, Sept. 3, 1981, WTFP file, Budget Division.

<sup>40</sup>Fish interview, June 20, 1983.

stagehands and subsidize the Foundation.<sup>41</sup> The latter positions were naturally anathema to the Foundation, and with the Yates committee's resumption of support for Foundation assistance there was no chance of their acceptance.

The Foundation, which enjoyed the broad latitude and aid granted under the expired but extended agreement, rejected the revised draft that October. In addition to continued financial subsidies, it wanted greater authority over the park beyond the Filene Center. As noted, it refused the following year to accept a specified limit on its summer performance season. After lengthy further negotiation, the parties finally signed a new three-year agreement on September 16, 1980.

The Foundation got most of what it wanted. The Service would continue to provide all maintenance, janitorial services, and structural building repairs except in concession and other third party areas, for which the Foundation would be responsible. It would provide and pay for all utilities except within box office and concessions or third party areas. Although the Foundation was to assume the cost of its telephone service in the park after September 1981, this never happened. The Service would support Foundation-sponsored performances within the budgets it had programmed for the purpose (but as noted, the limitation was soon violated). It would continue to bear stagehand costs and provide grants to the Foundation up to the amounts appropriated by Congress. It would conduct park interpretive programs related to the performing arts.<sup>42</sup>

Unfortunately, the signing of the new agreement did not spell an end to all difficulties between the parties. Personal tensions at the park,

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<sup>41</sup>Memorandum, Fish to Whalen, Apr. 4, 1979, WTFP file, RD.

<sup>42</sup>NPS, NCR, Fiscal 1982 Budget Briefing Statement, WTFP file, Budget Division.

exacerbated by the events of 1978-1979, were not easily overcome. The Service resented the continued overbearing influence of the Foundation on its management of Wolf Trap, as when it was forced to finance support for the extended performance seasons. Mrs. Shouse and the Foundation resented what they perceived as a lack of Service and Administration commitment to their efforts, as evidenced by their need to continually fight for Government funding necessary to meet park objectives.

To strengthen its role and insure its permanence at Wolf Trap, the Foundation in late 1981 sought legal standing through an amendment to the park's authorizing legislation. S. 1999, introduced by Sen. John W. Warner of Virginia on December 16 at the Foundation's request, would add a new section to the 1966 act:

The Wolf Trap Foundation for the Performing Arts...is responsible for creative activities at Wolf Trap Farm Park including, but not limited to, programming both of an entertainment and educational nature and all ancillary activities pertinent to these programs. Such activities shall be carried out in accordance with an agreement with the Secretary [of the Interior].

Were the bill enacted, the Foundation would gain primary and permanent responsibility for the park; the Service would be relegated to the essentially housekeeping role it bore at the Kennedy Center relative to that facility's board of trustees. Although Warner's amendment might have been interpreted as a recognition of reality, the Service was unwilling to retreat to that extent. With customary discretion James M. Lambe, the Service's legislative chief, avoided a frontal attack on the bill's intent, instead characterizing it as unnecessary in the response he prepared to Congress:

Although the National Park Service has enjoyed excellent cooperation with the Foundation in the operation of Wolf Trap Farm Park, we question the need to write into statutory law that a private entity shall have certain broad responsibilities with respect to the park. Private foundations may undergo changes in leadership and direction, and they may be dissolved or reorganized. We believe the current law

provides needed flexibility.<sup>43</sup>

The bill as introduced never came to a vote. With the Filene Center's destruction less than four months later, attention shifted to its reconstruction, and the bill was rewritten to focus on that concern. Because the Foundation and the Service would continue their close interaction in the rebuilding, this overview of their relationship will be resumed in the later chapter on that subject.

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<sup>43</sup>Memorandum, Associate Solicitor J. Roy Spradley, Jr., to Legislative Counsel, Feb. 19, 1982, SOP Manual, WTFP; Lambe undated draft in WTFP file, Office of Legislation.

## VII. PLANNING AND OTHER DEVELOPMENT, 1973-1983

Although the Filene Center was to be Wolf Trap's centerpiece, Mrs. Shouse from the beginning had more in mind for her park. Early planning incorporated her ideas for an administration building with museum space, a small open amphitheater, a maintenance building, several studio cabins, and other minor facilities. Completion of the Filene Center and related access development did not curtail her ambitions, despite their much-greater-than-expected cost. Nor was she deterred by the master planning impasse reached in 1971 (pages 20-21).

In October 1973 she proposed to Secretary Morton an all-year theater at Wolf Trap. With a seating capacity of 750-850, it would house more experimental productions than the Filene Center. It would be part of or attached to the performing arts museum that Secretary Udall had agreed to, she told Morton, and would also have a restaurant. She was prepared to donate a million dollars, she expected a matching amount from an unnamed foundation, and she would raise from two to three million more elsewhere for the facility.<sup>1</sup>

Well aware of the expense to the Government entailed by Mrs. Shouse's original gift, the Secretary responded in time-honored bureaucratic fashion. In mildly discouraging language, he proposed that she join in funding a feasibility study to see if the facility would be economically viable, if the Washington area needed another theater, and if Congress would be likely to

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<sup>1</sup>Letter, CFS to Morton, Oct. 4, 1973, WFTP file 10, RD.

support the additional costs to the Government.<sup>2</sup>

At a meeting with Deputy Director Dickenson in March 1974, Mrs. Shouse pressed for a start on the visitor center-administration building and showed some interest in accepting Morton's study proposal, to which she had not previously responded. Because she was already convinced of the need, however, she saw the study as a development plan rather than an exploration of feasibility. To insure that it would contain the desired content and recommendations, she induced NPS Director Ronald H. Walker to hire one of her Filene Center architects, Edward F. Knowles, to address all the proposed facilities.<sup>3</sup>

Taking his lead from his patron, Knowles came forth with a development concept plan in June 1975. He called for a Visitor Orientation Center containing the museum-information center, the enclosed theater, and the restaurant to go where the house occupied by the American Symphony Orchestra League was located. A separate administration building, serving both the Park Service and the Wolf Trap Foundation, would be placed between the Filene Center and the Dulles Highway to shield the center from traffic noise (page 31). With the same optimism displayed on the Filene Center project, Knowles estimated the total cost for these facilities at \$2.7 million.<sup>4</sup>

Mrs. Shouse found fund-raising for the theater more difficult than expected, and neither the Administration nor Congress displayed great eager-

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<sup>2</sup>Letter, Morton to CFS, Nov. 6, 1973, ibid.

<sup>3</sup>Memorandum for the record, Dickenson, Mar. 29, 1974, WTFP file 11, RD; Alice Digilio, "New Year-Round Wolf Trap Theater Proposed," Fairfax Journal, August 1974, clipping ibid.; letter, Knowles to J. Claire St. Jacques, Aug. 15, 1974, ibid.; memorandum, Edward S. Peetz to Director, NCP, Nov. 24, 1975, WTFP file, NPS Park Planning and Special Studies Division.

<sup>4</sup>"Wolf Trap Farm Park Development Concept Plan," June 1975, file D18, WTFP.

ness to devote more public money to the park's enhancement. Following some signs of increased donor interest in the fall of 1975, the Service requested \$703,000 for comprehensive design and construction drawings for the theater in its Bicentennial Land Heritage Program, but Congress denied the request. In September 1976 Mrs. Shouse wrote to prod Secretary of the Interior Thomas S. Kleppe, calling Government construction of the theater, orientation center, restaurant, and administration building "one of the stipulations of my gift." She repeated the pledge of private donations but now mentioned only \$1 million "in hand." Her letter stressed the importance of the theater and cited congressional backing for the development:

The little theater, for which there is great demand, is needed not only for plays, chamber music and small productions, but also for the continuation of our Interpretive Program which the Park established for the culturally underprivileged.... The little theater is also needed for conferences on the Arts, including the Economics of the Performing Arts. A very important NIH doctor is waiting for us to provide space for a conference on the Contribution of the Performing Arts to Health.... Many members of Congress know of our hopes for the future and have promised support.<sup>5</sup>

In response, the Service prepared for Kleppe a briefing paper on future development at Wolf Trap. It confirmed the need for the administration building to consolidate the Service's operation, then in the former Shouse farmhouse and five trailers, and the Foundation's operation divided among two houses offsite and a trailer in the park. It conservatively estimated Federal costs at \$1,688,200 for all planning, construction of the administration building, and site development and utilities for the Visitor Orientation Center, which would itself require an estimated \$2,351,400 in donated funds. Government operation and maintenance of the new facilities would

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<sup>5</sup>Letter, CFS to Kleppe, Sept. 21, 1976, WTFP file, office of Associate Regional Director, Professional Services, NCR (hereinafter cited as RDP).

cost some \$954,000 per year.<sup>6</sup>

Mrs. Shouse and Carol Harford met with the outgoing Secretary in January 1977. Kleppe voiced support for the development and recommended they approach Representatives Yates and McDade of the Interior appropriations subcommittee about a supplemental appropriation for advance construction planning that fiscal year. This was done, but the committee did not approve the supplemental, nor did it support a requested appropriation for the construction planning in fiscal 1978. Instead, it voted \$165,000 for the Service to prepare a park general management plan that would reexamine the need for all proposed development.<sup>7</sup>

Thus thwarted by the Yates committee, the Foundation went to Rep. Harold T. (Bizz) Johnson, chairman of the House Committee on Public Works and Transportation, to try another tack. At its request, Johnson wrote President Jimmy Carter in June 1978 to have him declare the all-year theater an essential Federal building, which would enable the General Services Administration to do the necessary construction planning. Director Whalen hastened to assure Yates that this attempted end run had not been initiated by the Service, which now sought only \$100,000 for a new development concept plan to determine "what additional construction, if any, is appropriate at Wolf Trap Farm Park." Yates responded to Secretary Cecil D. Andrus with support for this limited approach.<sup>8</sup>

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<sup>6</sup>"Future Development at Wolf Trap," October 1976, WTFP file, Budget Division.

<sup>7</sup>Letter, CFS to Kleppe, Jan. 12, 1977, WTFP file 13, RD; WTFP file, Budget Division.

<sup>8</sup>Letter, Johnson to Carter, June 7, 1978, WTFP file, RD; letter, Whalen to Yates, June 19, 1978, *ibid.*; letter, Yates to Andrus, July 10, 1978, WTFP file, Budget Division. The attempted bypassing of his committee undoubtedly contributed to the coolness Yates exhibited toward the Foundation

At the nadir of Service-Foundation relations in January 1979, Mrs. Shouse apparently lost hope for the all-year theater at the park and announced that the Foundation would build a "barn" for chamber concerts, experimental works, and symposia on the grounds of her Plantation House property. She deeded the chosen site to the Foundation, which proceeded with construction in 1981. "The Barns at Wolf Trap" opened to the public in January 1982 amid some public confusion about its connection with Wolf Trap Farm Park and the Park Service. While the Service then and later tried to make clear that there was no connection, the Foundation capitalized on its national park relationship in promoting its private theater. Language in a brochure it distributed on 1983 performances in the park exemplified this practice:

America's only National Park for the Performing Arts is located just off the Beltway, 30 minutes from downtown Washington. And parking is absolutely free.

Come early and see The Barns, our newest addition....

To further the confusion of identity, the brochure bore the park designation and NPS arrowhead insignia but the address of the Foundation's office outside the park.<sup>9</sup>

The Service's development concept plan finally appeared in October 1981 in an environmental assessment format, that is, as a presentation of alternatives rather than a single plan. It catalogued an array of problems: visitor use was at or near capacity; the seasonal nature of the park limited its service to the public; interpretive activities could not be conducted in

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at his September 1978 hearing on Wolf Trap.

<sup>9</sup>Lon Tuck, "New Chamber Ensemble for Wolf Trap Park," Washington Post, Jan. 27, 1979, clipping in WTFP file 14, RD; "Before You Open This, Pick Up A Pen" (brochure cover), copies at WTFP. In her interview with the writer, Mrs. Shouse insisted that The Barns did not replace the all-year theater "promised" for the park.

inclement weather; administrative facilities were inadequate and dispersed; rest rooms and food service were inadequate and inconveniently situated; Filene Center performances were impaired by outside noise; parking during major performances was inadequate and unsafe, as when up to 750 cars were forced onto wet, grassy slopes. The first development alternative was for no action, leaving the problems unaddressed. The second would provide limited new facilities to better accommodate existing levels of visitor use and operational needs; included were such elements as a new administration building or use of the ASOL building, new comfort stations, and improved box offices. The third alternative would enable year-round interpretation of performing arts via a new administration-interpretation facility. Also included were two proposals for public transportation to Wolf Trap to curtail peak overflow parking.<sup>10</sup>

Because it did not include all of the originally envisioned development and presented lesser alternatives to the greatest development it did propose, Mrs. Shouse and the Foundation leadership were not pleased with the development concept plan. When the nature of the opposition became apparent, the Service shelved the document.<sup>11</sup>

The subject of Wolf Trap planning arose at Yates' hearing on the fiscal 1983 budget in May 1982, a month after the Filene Center fire. Fish attributed the relatively limited development in the development concept plan

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<sup>10</sup>"Environmental Assessment: General Management Plan/Development Concept Plan, Wolf Trap Farm Park, Virginia," October 1981, National Capital Team, Denver Service Center.

<sup>11</sup>Graul interview; WTFP file, RD.

and the Service's failure to follow through with a decision on it to the concurrent efforts by Mrs. Shouse and the Foundation. In addition to the recently completed Barns, they were planning a drama conservatory, dormitories, and other facilities on their private lands, Fish said, "So, the idea of the visitors' center-cafeteria-type of thing really is not in our planning now."<sup>12</sup>

Although the major park development beyond the Filene Center did not materialize, some of the lesser facilities proposed by Mrs. Shouse did. The first was one of the four planned cottages for composers and writers in the performing arts. Edwin Carr, the Foundation's first board chairman, donated funds for the materials; Fairfax County vocational high school students provided the labor; Woodward and Lothrop department stores donated furnishings; and Sigma Alpha Iota gave a piano. Located near Wolf Trap Run in the southeast portion of the park, the completed "First Composer's Cottage" was dedicated in a ceremony on December 12, 1973.

Six composers occupied the cottage during 1974. It was utilized fairly well thereafter, but not to the extent that pressure mounted for additional cottages. The Foundation took charge of scheduling its occupants; the Service handled housekeeping chores. Unfortunately, the cottage burned to the ground on December 8, 1979, in one of a succession of fires that plagued the park.

A fire detection system had been installed but did not function on the night of the fire. Carol Harford wrote indignantly to Director Whalen about the Service's failure to prevent the destruction: "Should the Government

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<sup>12</sup>U.S., Congress, House, Committee on Appropriations, Department of the Interior and Related Agencies Appropriations for 1983, Hearings, 97th Congress, 2d Session, May 11, 1982, Pt. 11, p. 649.

continue to appear irresponsible in being able to maintain security over these and other Wolf Trap properties, it will become increasingly difficult for the private sector to rally to meet not only these causes but others we must ask them to share in." She asked what the Government's plans were for rebuilding the cottage. At a meeting soon afterward, Whalen agreed to split the cost of rebuilding with the Foundation. The matter was not immediately pursued, however, and the next Wolf Trap fire long postponed any plans for reconstructing the cottage.<sup>13</sup>

The proposed outdoor amphitheater took shape in early 1974. The Children's Theater-in-the-Woods, as it was called, was built by the park maintenance staff northeast of the Filene Center across Wolf Trap Run. The simple stage and benches were made from rough slab wood, and the cost of the project was minimal.

The theater burned in November 1976. Mrs. Shouse and Charles R. Watts II, president of the Foundation, circulated fund-raising letters seeking \$35,000 to rebuild. This relatively large figure worried the park staff and Director Gary Everhardt, who wrote his programming and budget officer: "Keep an eye on this. It could very well become a new massive structure exceeding the original." And whereas the original had been reserved for Service-conducted interpretive programs, the Foundation saw the new facility as affording more room for its activities. "We very much hope that the Foundation will be given the opportunity to present a few programs in the new Children's Theater-in-the-Woods," Mrs. Shouse wrote Claire St. Jacques in February 1977. "We have in mind jazz combos, guitar players and chamber music...."

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<sup>13</sup>"Composer's Cottage" WTFP file, RD; letter, Harford to Whalen, Dec. 19, 1979, ibid.; Gaul interview.

The fund-raising campaign for the theater collected more than \$80,000, of which Mrs. Shouse agreed to transfer \$55,000 for the rebuilding. The new theater was erected on steel underpinnings during 1977 and was indeed more elaborate than the original. Like its predecessor, however, it proved a valuable interpretive and entertainment facility at Wolf Trap.<sup>14</sup>

Another facility that occasioned some controversy was the Shelter, a log-cabin-style structure built by the Wolf Trappers in 1977. The Wolf Trappers, an arm of the Foundation comprising contributors of \$5,000 or more, wanted a place where they could meet and socialize during performances and at other times. Architect Frederick Fryer designed the structure for them and sited it near the Shouse farmhouse. The park staff, not overly enthusiastic about accepting the "gift" of the semiprivate clubhouse, objected especially to the selected location. With the assistance of Service engineer John J. Longworth, they recommended an alternate site near the concession building, more convenient to utilities.

At an onsite meeting on February 24, 1977, Jack Fish obtained the Wolf Trappers' assurances that the Shelter would be available for other public purposes, but they balked at the alternate site suggested. Fish telephoned Mrs. Shouse, then vacationing in Miami. She wanted it where the Wolf Trappers did. He yielded, believing the issue not worth fighting over. Construction was volunteered by R. Wayne Hirst, and the structure became an attractive addition to the park headquarters complex.<sup>15</sup>

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<sup>14</sup>Graul interview; Everhardt note Dec. 1, 1976, on memorandum, Fish to Everhardt, Nov. 23, 1976, Children's Theater Fund file, WTFP; memorandum, St. Jacques to file, Jan. 4, 1977, *ibid.*; letter, CFS to St. Jacques, Feb. 18, 1977, *ibid.*; memorandum, St. Jacques to Fish, July 6, 1977, *ibid.*; Fish interview, June 20, 1983.

<sup>15</sup>Memorandum, St. Jacques to file, Feb. 24, 1977, WTFP file, RDP; Graul interview; Fish interview, June 20, 1983.

The last addition before the Filene Center fire was a permanent maintenance complex at the west corner of the park. A building inherited from the Shouses originally served the maintenance force, but it became another fire casualty. The new facility was begun in the fall of 1978 by Curtin and Johnson, Inc. Most of it was completed the following year, although some work extended into 1980.<sup>16</sup>

In the category of retained rather than new development was the house occupied by the American Symphony Orchestra League. This was planned from the beginning to be removed and its site devoted to other uses; but under the escrow agreements of May 20, 1966, ASOL maintained rent-free occupancy until it built its new headquarters on the five-acre reservation in the tract it had donated for the park (page 8). ASOL was unsuccessful in raising money for the new headquarters, and in October 1974 its board resolved to explore the possibility of acquiring space in the proposed park administration building. This proposal proved fruitless, as did ASOL's consideration of "log cabins" for its Wolf Trap headquarters in 1975.<sup>17</sup>

By February 1976 Mrs. Shouse became impatient with ASOL's longer-than-expected tenure. "As each month passes we become increasingly aware of the need to use the brick house now occupied by the American Symphony Orchestra League," she wrote Jack Fish. She asked him to notify ASOL board members that the Foundation needed it by April 1, 1977, as a meeting place for its donors. ASOL was not eager to vacate, however, and obtained a legal opinion from its attorney, Lee R. Marks:

During the negotiation of the May 20th agreements, Mrs. Shouse and the United States attempted to place a 10-year limitation on the

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<sup>16</sup>Permanent Maintenance Building file, WTFP.

<sup>17</sup>WTFP file 14, RD.

League's right to use the brick house and to build its permanent headquarters. Helen Thompson [ASOL's executive vice president] and I resisted this, and it does not appear in the final agreements. It is my opinion that the League's right to use the brick house rent-free, and its right to enter upon and use the 5-acre tract for construction of headquarters facilities, continue in perpetuity.<sup>18</sup>

ASOL stayed on, and Mrs. Shouse's impatience grew. Although the Shelter was built as a donors' meeting place, the Foundation was still crowded in its two leased buildings on her property. In August 1978 she wrote Fish about securing the ASOL house for the Wolf Trap Associates, another Foundation auxiliary:

As we become more and more crowded for space I feel there must be a time limit given the ASOL for the occupancy of the house which the National Park Service makes available to them. Moving the Wolf Trap Associates into this building would give more office space in the log cabin [one of the leased buildings]. This would not solve our need for an Administration Building but it would give us a bit more space for the moment.<sup>19</sup>

Finally in November 1982 ASOL voluntarily vacated the premises for an office more conveniently situated in downtown Washington. Mrs. Shouse immediately laid claim to the space on behalf of the Wolf Trap Associates: "In my early talks with the Park Service and with Secretary Morton this house was always considered to be used by the Foundation as soon as it was vacated by the League," she wrote Fish. The Associates moved in the following year, the question of rent being held in abeyance pending legal resolution of any remaining rights ASOL might have in the property.<sup>20</sup>

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<sup>18</sup>Letter, CFS to Fish, Feb. 19, 1976, *ibid.*; letter, Marks to E. Atwill Gilman, Mar. 13, 1976, *ibid.*

<sup>19</sup>Letter, CFS to Fish, Aug. 16, 1978, WTFP file 13, RD.

<sup>20</sup>Letter, CFS to Fish, Sept. 15, 1982, WTFP file, RD; Graul interview. Contrary to Mrs. Shouse's statement, during her early talks with the Service and through Secretary Morton's tenure the house was planned to be demolished once vacant.

## VIII. THE SECOND FILENE CENTER

The Filene Center was originally designed with a fire protection system, but this was deleted from the contract when it became necessary to cut construction costs (page 23). Long recognized as a need, a protection system was finally funded in fiscal year 1982, and work began on its installation. The job was about five percent complete on April 4, 1982, when fire destroyed the centerpiece of Wolf Trap Farm Park.

The arson division of the Virginia State Police cooperated with the Service's U.S. Park Police in an investigation. The fire was found to have originated at the north entrance to the dimmer room, probably from either a ceiling heater igniting flammable materials nearby or electrical arcing within the extensive wiring there. No evidence of arson was found.

The day after the fire, President Ronald Reagan called Mrs. Shouse to express sympathy and offer help. He directed Secretary of the Interior James G. Watt and Chairman Frank Hodson of the National Endowment for the Arts to assess the damage and recommend action. Governor Charles S. Robb of Virginia and Rep. Frank R. Wolf of the district containing Wolf Trap toured the site and advocated rebuilding. Robert Keith Gray, board chairman of the Wolf Trap Foundation, called an emergency board meeting at Mrs. Shouse's Washington townhouse. The board voted to salvage as much as possible of the 1982 summer season in a temporary facility at the park and to rebuild the Filene Center; it was proposed that contributors of \$1,000 or more would "buy" seats bearing plaques with their names.<sup>1</sup>

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<sup>1</sup>Sandra G. Boodman and Sandra R. Gregg, "Wolf Trap Board Plans to Re-

After a rapid survey of the situation, Under Secretary of the Interior Donald Paul Hodel sent a status report to Craig L. Fuller, assistant to the President for cabinet affairs, on April 9. He identified clean-up of the site as a Park Service responsibility, the funding for which was being re-allocated within the bureau. He presented the location of that summer's performances, scheduled to begin June 8, in terms of options: either in the meadow north of the Filene Center at Wolf Trap, at a cost of about \$1 million in rental facilities and equipment; or at an alternate site or sites, such as the Robert F. Kennedy Stadium, District of Columbia Armory, Capital Center, Kennedy Center, National Theater, or Carter Barron Amphitheater. The Foundation had displayed "strong sentiment" for staying at Wolf Trap, he noted, whereas "The Park Service leans strongly toward the use of Carter Barron.... If the money spent for temporary facilities at Wolf Trap were spent on the refurbishing of Carter Barron, there would be long-term benefits to the amphitheater."<sup>2</sup>

Hodel reported another difference of opinion on the location for rebuilding the Filene Center: the Foundation favored the present site; the Service advocated a location removed from the Dulles Highway (as it had originally). There was general agreement that the center should be reconstructed as it was, with the addition of proper fireproofing. If the Service handled reconstruction, there was no possibility of completion before 1985 under Government procurement regulations. Hodel therefore supported the idea of a "private entity"--e.g., the Foundation--undertaking the project. As for its financing, he reported:

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build Theater," Washington Post, Apr. 6, 1982, p. B1.

<sup>2</sup>Memorandum, Hodel to Fuller, Apr. 9, 1982, WTFP file, RD.

Foundation members clearly lean toward the Federal Government as being responsible for funding the total reconstruction. However, we have already encountered comments from individuals and Hill staffers that they are not eager to have funds diverted from needed refurbishing of parks in their areas in order to reconstruct a fine arts facility in the Washington, D.C. vicinity. Private donations should be encouraged as much as possible.<sup>3</sup>

Fund raising had already begun under the auspices of Postmaster General William F. Bolger, a member of the Foundation's board. Using an appeal letter bearing his official title, Bolger contacted the chief executive officers of five thousand corporations throughout the United States to raise \$10 million. A special zip code he had arranged was specified for contributions. His letter made clear that the Foundation expected to prevail on the location of the 1982 performances: "'The show will go on' at Wolf Trap during the coming twelfth season. Using whatever temporary expedients prove best, we will present every attraction it is physically possible to produce."<sup>4</sup>

The Washington Post was among the first on the campaign bandwagon. "If ever there were a time or an opportunity to thank Mrs. Shouse for the great source of inspiration and entertainment that she and her family made possible, this is it," declared an editorial two days after the fire soliciting public support and contributions to the Foundation. The Post followed a week later with a second editorial citing an estimated reconstruction cost of \$17 million and appealing again for donations.<sup>5</sup>

The Foundation pressed forward with plans for an interim amphitheater at Wolf Trap. The Park Service was persuaded to reprogram \$450,000 for a

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<sup>3</sup>Ibid.

<sup>4</sup>Bolger appeal letter Apr. 8, 1982, enclosed with letter, Bolger to Russell E. Dickenson, Apr. 12, 1982, WTFP file, RD.

<sup>5</sup>"To the Revival of Wolf Trap," Apr. 6, 1982; "Wolf Trap: The Next Steps," Apr. 13, 1982.

stage, seats, dressing rooms, and other associated facilities in the meadow north of the Filene Center; the Foundation insisted on a covered seating area and agreed to provide the cover. A modular structure engineered by Sprung Instant Structures of Calgary, Alberta, composed of fabric panels tensioned between pointed aluminum arches, was selected; but the only available unit was at a trade fair in the United Arab Emirates. Foundation connections and influence again proved effective. Mrs. Strom Thurmond, a Foundation board member, approached the Saudi Arabian ambassador to the United States, and he arranged to have it shipped at no cost. The components arrived at Wolf Trap on May 15 and were assembled with the help of volunteer labor in two weeks. Two thousand could be accommodated beneath the structure; another 4,500 could sit on the sloping lawn outside. Eight companies donated sound and other electronic equipment for the 1982 season, which got underway less than a week late.<sup>6</sup>

Another major donation came after Park Service and consultant engineers determined that the steel framing still standing from the fire could not be reused. Michael P. Amman, president of the Wrecking Corporation of America and a previous Wolf Trap contributor, submitted a demolition bid of \$1,001--the sum to be given to rather than paid by the Government. His generosity was evidenced by the other bids received, which ranged upward from \$28,400 in cost. The superstructure was removed before the performance season opened in the Meadow Center, as the temporary facility nearby was called.<sup>7</sup>

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<sup>6</sup>Letter, Hodel to Sen. James A. McClure, Apr. 30, 1982, WTFP file, Office of Legislation; Lynn Rosellini, "Wolf Trap Turns Into a Very Important Charity," New York Times, June 1, 1982, clipping in WTFP file, RD; Sybil Thurman, "The Wolf Trap Rescue," Aramco World Magazine, July/August 1982, pp. 27-29; WTFP file, RD.

<sup>7</sup>WTFP file, RD.

The heavy publicity and outpouring of support for Wolf Trap were not universally applauded. "Some performing arts groups in Washington are looking with undisguised dismay at the success of the current fund-raising efforts for the rebuilding of the Filene Center...", a Washington Post article reported, citing their concern that the campaign would draw money otherwise forthcoming to them. A New York Times article portrayed Wolf Trap as a charity favored by the rich and influential--"Washington's glitter crowd," in the quoted words of James A. Kalish, director of a nonprofit social agency coalition. Kalish, angered that the social elite had flocked to help the Filene Center rather than the city's poor, spoke derisively of the park's patrons:

Wolf Trap is a very glamorous operation, with a very well-connected board, which seems to change with every administration. The audience is 90 percent white suburban. And the money goes with class. If you ever go out there, you will see the white wine and the little expensive hors d'oeuvres. And people put out their little blankets and go slumming on the grass.<sup>8</sup>

The Foundation's unwillingness to shift its program temporarily to Carter Barron reinforced its suburban elitist image: Mrs. Shouse and her associates feared that the park's traditional patrons would be reluctant to venture so near to the inner city, and to the extent that they did or stayed away, they would lose the habit of coming to Wolf Trap.

On May 6 Senator Warner called a meeting of interested parties to settle upon the estimated cost of rebuilding the Filene Center, determine Federal and private participation levels, and discuss amendment of the legislation he had introduced the previous December (page 74) to authorize the reconstruction. Attendees included Representative Wolf, Under Secretary

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<sup>8</sup>Joseph McLellan, "It's Wolf Trap's Turn in the Receiving Line," Washington Post, Apr. 25, 1982, p. L1; Rosellini, "Wolf Trap Turns Into a Very Important Charity."

Hodel, Frank Hodsoll, David and Lucille Packard, Robert Gray, William Bolger, Carol Harford, and Mrs. Shouse. By this time receipts from the initially successful fund-raising campaign had slowed, and only about \$500,000 of the approximately \$17.5 million thought needed had been realized. Mrs. Shouse and David Packard, now heading the fund drive, argued that the Government should contribute eighty percent of the cost, but the political attendees saw this as difficult to sell. General agreement was reached on a fifty-fifty split, with Representative Wolf advocating a Government loan to the Foundation to cover its share so that it could proceed quickly with the reconstruction.<sup>9</sup>

The matter was explored further at the fiscal 1983 budget hearing conducted by Representative Yates' appropriations subcommittee five days later. Yates wondered how the Service's planning for rebuilding the Filene Center squared with its recurring request to delete Foundation support and its budget justification statement that "direct subsidy of cultural and performing arts is not perceived as an appropriate role for the Federal Government in light of more important functions such as visitor safety and resource protection." Under Secretary Hodel and Director Dickenson explained the inconsistency by drawing a distinction between capital investment and operational support (although why the former deserved funds more than the latter was left unclear).<sup>10</sup>

Yates urged that other designs and locations be considered in the rebuilding, in that "there was a great deal of dissatisfaction with the Filene

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<sup>9</sup>Letter, Warner to Hodel, May 4, 1982, WTFP file, RD; Fish notes on meeting, *ibid.*; Carla Hall, "Wolf Trap Raises \$500,000," Washington Post, May 8, 1982, p. C1.

<sup>10</sup>1983 House Appropriations Hearings, Pt. 11, pp. 643-44.

Center." But Hodel described the pressure to proceed with the same design at the same site:

Very early in our discussions with the foundation we raised some question along the lines of what you have indicated. And it became very apparent to us that unless there was a consensus among the Administration and the Congress that a whole new look should be taken at Wolf Trap, that it would be perceived by the foundation and by the public in general as a very serious dereliction on our part and an abandonment of Wolf Trap if we entered into some lengthy study of alternatives....

[A]mong the options that we have available, the only one that could conceivably put Wolf Trap back in place, in a reasonably short period of time, is essentially reconstruction at that site.

The fear on the part of the foundation is that 3 or 4 or 5 years of no facility, and a catch as catch can temporary facility, even at Wolf Trap, would so damage their program that it would be years thereafter before the kind of support that Wolf Trap has engendered would be regenerated.<sup>11</sup>

Yates remained unconvinced, urging Hodel and Dickenson not to be stampeded by the pressure:

[I]f I were you I would try to find out what the other entertainment parks are doing.... I think you don't do yourself justice if you listen only to what is proposed by the group that wants to get something up there in a hurry; a big hurry. They are pressing you. On behalf of the committee, I would just like to say when you do offer a proposal to us, I would hope you would give us alternatives for the expenditure of the Federal Government's money<sup>12</sup>

On July 1 Hodel transmitted to the Congress draft legislation for rebuilding the Filene Center, whose destruction he called "a tremendous loss not only to the Washington area but also to the nation." The Administration bill, he wrote, was designed to "enable the Wolf Trap Foundation to rebuild the theatre quickly" and to authorize the Secretary of the Interior to cooperate in other ways with the Foundation. It would allow the Secretary to grant the Foundation up to \$9 million, to loan it another \$9 million for up to five years, and to provide support services on a reimbursable basis for

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<sup>11</sup>Ibid., pp. 647, 649-50.

<sup>12</sup>Ibid., pp. 669-70.

the reconstruction. The funding authority would lapse if appropriations were not made within five years. It would supplant the pending Warner bill by leaving the Foundation's operational role to the Secretary: "The Secretary of the Interior shall cooperate with the Wolf Trap Foundation for the Performing Arts...in the operation of the Park, under such terms and conditions as the Secretary deems appropriate."<sup>13</sup>

The Senate Committee on Energy and Natural Resources held a hearing on Wolf Trap the next day. Hodel testified for the Administration, attributing the financing arrangement in its bill to a decision by President Reagan. Speaking for the Foundation was its vice chairman, G. William Miller (formerly chairman of the Federal Reserve Board and President Carter's Treasury secretary). He pressed for passage of both the authorizing legislation and appropriations within the next month so the Filene Center could be rebuilt for the 1983 season. Expressing some concern that the \$18 million total might be inadequate, he urged an additional \$1 million split between the grant and the loan. There was further discussion of the contributions received to date: the Foundation had taken in more than \$1.2 million; the Park Service had received \$11,000 plus \$35,000 worth of donated work and service from the Virginia Electric Power Company at the Meadow Center.<sup>14</sup>

The Public Lands and National Parks subcommittee of the House Interior and Insular Affairs committee opened its Wolf Trap hearing on July 29. There was hard questioning on the need to legislate the Foundation's status in park operations, paralleling the Service's earlier response to the Warner

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<sup>13</sup>Letters, Hodel to George Bush and Thomas P. O'Neill, Jr., July 1, 1982, with attached bill, WTFP file, Office of Legislation.

<sup>14</sup>U.S., Congress, Senate, Committee on Energy and Natural Resources, Wolf Trap Farm Park and Mary McLeod Bethune Council House, Hearing, 97th Congress, 2d Session, July 2, 1982.

bill. "Is this an entering wedge to having the Foundation eventually assume the full responsibility for operating Wolf Trap?" Rep. John F. Seiberling of Ohio, the subcommittee chairman, wanted to know.

"Absolutely not, Mr. Chairman, no intention at all of that," Director Dickenson replied. He went on to contend that the questioned provision supported only the Foundation's role in the reconstruction as opposed to a long-standing operational role (although its language suggested no such restriction).

Further interrogation focused on the toll lanes that Virginia was preparing to build on each side of the Dulles Highway. Regional Director Fish noted that the Trap Road access ramps to and from the highway would be shifted to the outer toll lanes. When Seiberling raised strong objection to the prospect of Wolf Trap users being charged tolls by the state, Fish promised to see if they could somehow be exempted or if the existing connections to the Dulles Highway could be kept with ramps bridging the toll lanes. Seiberling pressed the issue:

I feel that we should have an answer to that before we proceed to pass any legislation on this subject, and I would hope that the Park Service would contact the State of Virginia right away and tell them that it strikes me as being an obligation on them to enable users of Wolf Trap to continue to use it free if we're going to put public money into it.... If that costs another half-a-million bucks, that's just something they will need to take into account in their planning.<sup>15</sup>

When the hearing recessed Fish sprang into action, obtaining agreement from the Virginia Department of Highways and Transportation that park goers could travel free on the new lanes between Route 7 and Trap Road.

The toll road along the north side of the airport highway, carrying traffic closer than ever to the Filene Center site, became a much greater

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<sup>15</sup>Unpublished House hearing transcript in WTFP file, Office of Legislation.

issue for its potential noise impact. In April 1979 the Interior Department had advised the state highway department that a substantial sound barrier wall would be needed to shield the park. Fish, Director Whalen, and Mrs. Shouse met with Harold C. King, the highway commissioner, that August and established the position that no increase over the existing traffic noise level at the Filene Center should be allowed.<sup>16</sup>

Interior's authority for intervention was Section 4(f) of the Department of Transportation Act, which forbade DOT from permitting any project involving a taking of parkland unless there was no feasible or prudent alternative. Although the toll road was to be financed and built by Virginia, the right of way belonged to DOT's Federal Aviation Administration, so its approval would be required. Before it could permit the undertaking, it would have to comply with applicable environmental laws and regulations. The Service and Interior warned the state and FAA that increased traffic noise at Wolf Trap would be construed as a taking of that parkland under Section 4(f)--thus their need to insure sufficient sound insulation if the project were to proceed unchallenged.

The Service commissioned Wyle Laboratories, an acoustical firm, to measure the existing ambient noise level at the Filene Center. It was determined at between 52 and 54 decibels. When the state proposed a ten-foot sound barrier, Wyle found it inadequate and recommended one fifteen feet higher. At a Capitol Hill meeting in July 1981 attended by both Virginia senators and Rep. Frank Wolf, representatives of the FAA and state highway department promised that the noise concerns would be met. That September

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<sup>16</sup>"Dulles Access Highway Briefing Statement," attachment to letter, Acting Director Ira J. Hutchison to Rep. John F. Seiberling, Aug. 5, 1982, WTFP file, Urban Coordination and Environmental Impact Division, NCR.

the highway department agreed to build a 25-foot wall to satisfy the 54-decibel criterion as established by Wyle. The FAA's director of Metropolitan Airports signed his agency's final environmental impact statement on the toll road on April 4, 1982 (coincidentally, the date of the Filene Center fire). Deputy Assistant Secretary William D. Bettenberg relayed Interior's approval of the statement on July 7: "We are pleased to acknowledge that the 'Commitments to Protect Wolf Trap Farm Park' [incorporating the 25-foot barrier] will satisfy our major concerns for appropriate measures to minimize harm created by impacts of the project in the vicinity of that Park." The FAA thereafter conveyed road easements with the agreed-upon mitigation measures to the state.<sup>17</sup>

This arrangement to maintain the existing sound level had been negotiated before the Filene Center burned, of course. And while maintenance of the existing level was the most that could reasonably be expected from the highway planners, that level had long been recognized as adversely affecting performances. With the center gone, the possibility of selecting a quieter place returned. Mrs. Shouse and the Foundation labored to squelch the idea of relocation, fearing delay and added expense; but Chairman Yates and other powers on the Hill encouraged consideration of alternate sites. The Service, internally supporting relocation, asked Wyle Laboratories to measure ambient noise at three possible sites farther removed from the highway right of way. On July 27 Wyle reported that the alternatives offered "clear acoustical benefits over Site A [the original site].... A decision to rebuild at Site A must acknowledge that these benefits have been traded off for non-

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<sup>17</sup>Ibid.; letter, Bettenberg to James A. Wilding, July 7, 1982, WTFP file, Urban Coordination and Environmental Impact Division; Adrian Higgins, "Dulles Toll Road OK'd by Federal Officials," Arlington Journal, July 27, 1982, clipping in WTFP file, Office of Legislation.

acoustical considerations."<sup>18</sup>

The Seiberling committee hearing resumed on August 17. Ben Sharp of Wyle Laboratories testified that the alternate sites his firm had studied would be preferable from a noise standpoint. But the Park Service now renounced Wyle's recommendations, having discovered greater wisdom in the Foundation's position. Obedient to instructions from above, Regional Director Fish argued forcefully for rebuilding on the original site, citing considerations of cost, speed, and maintenance of public interest. "We feel it would also mitigate an emotional issue that is very real of not having the Filene Center in its original traditional location..." he declared. "[W]e feel very strongly...that the reconstructed Filene Center be on the original site."

The Foundation had also prepared for the resumed hearing by hiring two other acoustical firms to rebut Wyle's report. Bolt, Beranek and Newman, Inc., and Paul S. Veneklasen and Associates presented a statement based on their own sound measurements at the three sites examined by Wyle. They found them "essentially equal from the point of view of background noise" and declared that "The present site, with a proper barrier at the road, and suitable acoustical treatment of the building itself, offers as good a location as the others."<sup>19</sup>

Representative Seiberling requested further study by the three acousticians to reconcile their differences. On September 7 they submitted a

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<sup>18</sup>Letter, Kenneth J. Plotkin (Wyle Laboratories) to Vernon Smith (NPS), July 27, 1982, WTFP file, Office of Legislation.

<sup>19</sup>Unpublished House hearing transcript; "Filene Center II: Acoustical Grounds for Rebuilding the Filene Center II on Its Original Site," Aug. 17, 1982, statement in WTFP file, Urban Coordination and Environmental Impact Division; interview with Albert J. Benjamin, Mar. 23, 1983; Fish interview, June 20, 1983.

joint report. Wyle now agreed with the others that with the planned 25-foot sound barrier along the highway, noise at the most feasible alternative site (the Meadow Center location) would be insignificantly less than at the original site. But they also concluded that the 54-decibel criterion on which the 25-foot wall had been based was inadequate: the peak level should be no higher than 46 decibels. If the Filene Center were to be reconstructed on the original site, this would require a forty-foot wall along the highway plus screening at and near the amphitheater.<sup>20</sup>

On September 10 the Senate committee reported a bill identical to that drafted by Interior, except that it deleted the five-year funding authority limitation and added a requirement for secretarial approval of Filene Center plans and design. A week later the House committee reported a totally amended version of the Administration bill introduced in that body. It kept the \$9 million grant to the Foundation but reduced the loan limit to \$8 million. The grant was to be given in increments "and only if the Foundation has agreed under terms and conditions satisfactory to the Secretary to provide, from non-Federal sources, sufficient contributions on a timely basis to complete the reconstruction of the Center." Loans were to be made only as the Foundation raised from non-Federal sources half the amounts applied for. "The purpose of these provisions," the committee report explained, "is to emphasize the need for the Foundation to initiate its fundraising drive early, thus lessening the Foundation's need for the loans, and to assure that the grant and loan authority is used only as needed to complete the reconstruction and not for any unrelated purposes."<sup>21</sup>

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<sup>20</sup>"The Noise Evaluation Report at Filene Center II," Sept. 7, 1982, WTFP file, Urban Coordination and Environmental Impact Division.

<sup>21</sup>Senate Report 97-542, Sept. 10, 1982; House Report 97-825, Sept. 16,

Another bill provision clarified the roles of the Secretary and the Foundation in the reconstruction: "The Secretary shall be responsible for overseeing the reconstruction and shall have final approval over the plans for, and location and design of, the Center, and the Foundation shall be responsible for managing the construction activities, including the selection ...of persons to perform architectural, engineering, construction, and related services." The report addressed the issues of design and especially location at some length:

Of major concern is the proper location and design of the Filene Center. The Committee expects that the Secretary will undertake whatever additional noise testing and other studies as are needed to verify beyond any reasonable doubt what is the best location and design for the new Center, based principally upon acoustical considerations. This should be done immediately, and prior to the Secretary providing any funds for reconstruction of the Center or approving its location or design....

[T]he committee wishes to stress forcefully that it holds the Secretary ultimately accountable for totally assuring that the Center's final location is the result of completely professional and objective acoustical measurements and evaluations. If there currently remains even a shadow of a doubt with regard to current conclusions in this regard, the Committee expects that further measurements and evaluations will be promptly made to assure total reliability of the finally chosen site.<sup>22</sup>

The committee's concern about highway noise impact found specific expression in the bill:

No grants or loans may be made...unless the Secretary has received what the Secretary deems to be adequate written assurance from the Administrator of the Federal Aviation Administration that any easement granted to the Commonwealth of Virginia by the Administrator for construction of the Dulles Toll Road will contain conditions acceptable to the Secretary...which are adequate to protect the park from undue noise and air pollution....

This provision was prompted by the latest acoustical findings, the committee report indicated:

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1982.

<sup>22</sup>Ibid.

[T]he Committee received reports from several acoustical experts that the mitigation measures called for [in] the FAA's environmental impact statement and "Record of Decision" on the toll road, including the proposed 25 foot high barrier to be constructed on the north side of the road may not be adequate. The Committee expects these issues to be resolved to the satisfaction of the National Park Service and the Foundation before any funds for the reconstruction are expended.<sup>23</sup>

With respect to the ongoing relationship between the Service and the Foundation, the bill "authorized and directed" the Secretary "to enter into a cooperative agreement with the Foundation respecting the presentation of performing arts and related educational and cultural programs at the Center, and in such other areas of the park as may be agreed to." The agreement would be subject to specified controls, and it might be terminated "at the convenience of the United States if the Secretary determines that such termination is required in the public interest." The report clarified the committee's intent that the Government maintain the upper hand: "The National Park Service must remain in charge of the overall operation of the park, including the Filene Center."

Finally, the committee added a provision for a general management plan, to be prepared and submitted to the House and Senate legislative committees by January 1, 1984. "The adopting of such a plan, which takes into account all of the resource and visitor use needs at the park is long over-due, and is essential for the proper administration of the Park," the report declared.<sup>24</sup>

The House passed the committee's bill on September 20. But the bill and its accompanying report posed a problem to Senator Warner, sponsor of the legislation reported in the Senate. Together, they suggested that the

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<sup>23</sup>Ibid.

<sup>24</sup>Ibid.

Secretary could and should insist on greater highway noise mitigation measures than Interior, FAA, and Virginia had previously agreed to--specifically, the 40-foot wall required to cut the sound to 46 decibels as recommended by the acousticians. The added cost would be significant, and Virginia was not about to pay it. Warner thus prepared an amendment substituting the agreed-upon 52-54 decibel standard for the open-ended "conditions acceptable to the Secretary" language in the House-passed bill. Because the 97th Congress would shortly adjourn, he gave the amendment to Representative Wolf so that the House could reconsider the bill and transmit it to the Senate in an acceptable form for swift action.

Park Service and Foundation representatives met with House staffers on September 24 to grapple with the situation. The House personnel, reflecting the strong stand of their committee, were reluctant to accept the inadequate noise standard. The impasse was broken by Robert Mendelsohn, representing the Foundation, who volunteered to have the Foundation pay the extra sound barrier cost from its reconstruction funds. With this understanding, the House on the night of October 1 passed a new bill containing the Warner amendment and authority for the Foundation to apply its loan money to "noise mitigation measures, including those on adjacent public property." Wolf rushed the bill to Warner in the Senate, which passed it the same night.<sup>25</sup> With President Reagan's signature on October 14, the bill became Public Law 97-310 (see Appendix C).

The highway noise issue continued troublesome. Relocation of the Filene Center was a dead issue, despite the language in the House report and

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<sup>25</sup>Congressional Record, Sept. 20, 1982, pp. H7242-46; *ibid.*, Oct. 1, 1982, pp. H8498-99, S13263-64, S13269; Benjamin interview and notes of Sept. 24 meeting.

a final word on the House floor by Rep. Manuel Lujan, Jr., of New Mexico ("[I]t is crucially important that the site chosen for the reconstruction of the center be...the best location within the park to separate it as far as possible from highway noise").<sup>26</sup> Because the law charged the Secretary --i.e., the Service--with responsibility for the location, and because the location had in fact been preselected, the Service was at least bound to insure that the acousticians' conditions for underwriting the selection were met. Even before final passage, however, the Foundation was retreating from Mendelsohn's commitment at the Hill negotiation. At a September 29 meeting with Service officials, Carol Harford took the position that Virginia should pay for the higher sound barrier. Mrs. Shouse followed on October 1 with a "Dear Chuck" letter to Governor Robb:

I am heartened by your repeatedly expressed assurances that Wolf Trap will not be adversely impacted, functionally or aesthetically, by the proposed Dulles Toll Road. I assume you will insure that Wolf Trap is not impacted adversely financially and if there are costs for the wall over and above those originally projected that you will insure that this will not be the Foundation's responsibility and the Commonwealth will cover these costs.<sup>27</sup>

In a diplomatic but firm response Robb assured Mrs. Shouse that the state would abide by the requirements in the final environmental impact statement on the toll road, which he pointedly noted had been reviewed and approved by the Foundation and the Federal agencies responsible for Wolf Trap and the Dulles Highway. "We will also be delighted to work with the Foundation to include enhanced noise mitigation measures at Wolf Trap in the final Dulles Toll Road design," he wrote. "These enhancements must, of course, be funded by either the Foundation or the National Park Service

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<sup>26</sup>Congressional Record, Sept. 20, 1982, p. H7245.

<sup>27</sup>Benjamin interview; letter, CFS to Robb, Oct. 1, 1982, WTFF file, Urban Coordination and Environmental Impact Division.

since the Park is a Federal facility not subject to improvements by State funds."<sup>28</sup>

As Mrs. Shouse wrote, Jack Fish was meeting with Commissioner Harold King of the highway department. King was willing to incorporate a higher barrier in his project planning as long as the state would not have to pay for anything above the 25-foot wall previously agreed upon and budgeted for. The Foundation subsequently had its reconstruction architect, Dewberry and Davis, prepare and submit forty-foot wall plans to the state, but it continued to withhold any financial commitment. The highway department determined from its contractor that the cost of the extra fifteen feet would be nearly \$833,000. The Service and the Foundation found this excessive, and in ongoing negotiations with the highway department they achieved some reduction in the figure. The Foundation remained reluctant to promise payment, however, while the highway department pressed for a commitment so that it could proceed with the contract. Fish finally forced the Foundation's hand at a January 31, 1983, meeting of its building committee by declaring that he would not authorize disbursement of either grant or loan funds without assurance from the Foundation that the forty-foot wall would be built. On a motion by Robert Mendelsohn, the committee then voted to allocate up to \$557,000 for the wall--and to request the Service to reprogram the amount from loan to grant moneys, notwithstanding the law's authority for noise mitigation to be funded only from loans.<sup>29</sup>

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<sup>28</sup>Letter, Robb to CFS, Oct. 12, 1982, WTFP file, Urban Coordination and Environmental Impact Division.

<sup>29</sup>"Report to Congress on Reconstruction of the Filene Center at Wolf Trap Farm Park for the Performing Arts," Report No. 1, Sept. 1, 1982-Mar. 15, 1983, WTFP file, RDA; Minutes of Meeting of Building Committee, Jan. 31, 1983, WTFP file 12, RD.

There was still a significant difference between what the state wanted for the higher wall and what the Foundation was willing to pay. In February representatives of the highway department, its contractor, the Foundation, and the Service met to negotiate further on the price. Benjamin H. Biderman of the Service proposed that the wall panels could be cast with staggered horizontal joints rather than in solid fashion, enabling a major cost saving. Because the 40-foot wall was three-eighths higher than the 25-foot wall, the Service and Foundation agreed and proposed to the state that the reduced total cost of the wall (\$1,444,852) be shared in that ratio, with the Foundation paying three-eighths or \$541,820. The state accepted the cost-sharing formula but withheld agreement on the specific figure in the event that the final contract ran higher.<sup>30</sup>

The forty-foot wall, of course, was not all that the acousticians had prescribed to cut the sound at the Filene Center to the acceptable 46-decibel level. They had also called for shielding at the entrance plaza close by the structure. In early October Wyle Laboratories refined the noise protection plans to specify a higher, more enclosing ticket booth across the plaza and partial glazing of the amphitheater--the latter as Paul Veneklasen had wanted for the original structure in 1968 (page 24). These components of the sound protection system received less attention than the highway barrier, which had to be dealt with immediately because of the work underway by the state. The Foundation and the Service agreed to wait and see how effective the road wall alone was before proceeding with the additional measures. In practice, this was likely to mean that the additional measures--especially the glazing--would never be accomplished or would be accomplished

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<sup>30</sup>Ibid.; Benjamin interview; Biderman interview.

at Service expense.<sup>31</sup>

Contrary to the consensus reported by Under Secretary Hodel just after the fire, Filene Center II would not be a fireproofed replica of its predecessor. The stage house, redesigned to include a rehearsal hall, television studio, and other facilities, would be much larger. In addition to a fire suppression system, there would be an electric orchestra pit elevator and more toilets. Stage lighting equipment would be purchased rather than rented. All planned improvements would add more than \$4.1 million to the estimated \$11,430,000 cost of duplicating the original. With another \$2 million added for fees and contingencies, the total price for the new structure was calculated at \$18,812,000.

Following enactment of the legislation, the Service and the Foundation negotiated a memorandum of understanding on the design and construction of Filene Center II. It covered specific plans and procedures for compliance with the law, including the manner in which the Foundation would report its progress in fund raising and an agreement to enter into a ten-year cooperative agreement respecting park operations before completion of the structure. Director Dickenson and G. William Miller, chairman of the Foundation's building committee, signed the memorandum of understanding on November 2. They simultaneously executed a separate grant agreement outlining the terms under which the Service would disburse appropriated grant moneys to the Foundation.<sup>32</sup>

The Foundation had previously arranged with the architectural-engineering firm of Dewberry and Davis to oversee the reconstruction. It now for-

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<sup>31</sup>Report to Congress No. 1; Benjamin interview.

<sup>32</sup>Document copies in WFFP file, Office of Legislation.

nalized the arrangement with a contract for complete architectural and engineering design services. Because the Foundation was unequipped to administer the construction activities, it hired another firm, JBG Associates, to perform this function. Phase I of the project was awarded to the Wrecking Corporation of America on December 7; its \$301,300 contract included selective demolition (beyond the standing steel it had removed earlier), selective foundation work, site utility relocation, and limited grading. It was found that very little of the old concrete could be retained and reused, negating one of the arguments used for rebuilding on the original site.<sup>33</sup>

Congress had appropriated \$2 million for the project in September, contingent on enactment of the authorizing legislation. It appropriated another \$15 million in December, bringing the total to the amount authorized. The Service released the first grant allotment of \$1,040,000 on January 11, 1983, triggering the timetable for quarterly progress reports to the concerned congressional committees required by the authorizing legislation.<sup>34</sup>

On January 31 G & C Construction Corporation was awarded the contract for Phase II, the building shell, based on its bid of \$12,725,100. Because of delays in the Phase I contract attributed to adverse soil conditions and bad weather, G & C was unable to begin work until March 24. As of June 15, the termination date of the second quarterly report to Congress, Phase II was approximately forty days behind schedule.

Most of the evident and growing problems with the reconstruction stemmed from the "fast-track" approach dictated by the Foundation. To sustain pub-

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<sup>33</sup>Report to Congress No. 1; interview with Ralph A. Hoffman, June 7, 1983.

<sup>34</sup>Public Law 97-257, Sept. 10, 1982; Public Law 97-394, Dec. 30, 1982; Report to Congress No. 1.

lic interest in Wolf Trap for fund-raising purposes, the Foundation was bent on completion for the 1984 season. The architects could not work fast enough to get complete plans and specifications to the contractors before they began, necessitating numerous clarifications and contract modifications as construction progressed. As of June 15 thirty-eight major modifications, each affecting the contract by more than \$25,000, had been issued to G & C.<sup>35</sup> This overlapping of design and construction was inherently inefficient and expensive, and it inevitably resulted in mismatchings, gaps, and other compromises in quality.

The role and performance of JBG Associates in administering the construction activities also proved troublesome. The division of responsibilities among it, Dewberry and Davis, and the Foundation was not always clear, leading to misunderstandings and conflicts. The Service was especially concerned about JBG's failure to provide a full-time project coordinator onsite to represent the owner and exercise authority for accepting and rejecting work. As a result, poor workmanship on footings and piers by the Phase I contractor was allowed to go uncorrected.<sup>36</sup>

Benjamin Biderman, chief of planning and design at the local office of the NPS Service Center, was assigned to monitor the project for the Park Service. In an April 13 memorandum he documented the problems aggravated by the fast-tracking and uncoordination. They could best be overcome, he declared, by "extending the construction period to a more reasonable time schedule"--postponing the opening from 1984 to 1985. "This will relieve

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<sup>35</sup>Report to Congress No. 1; "Report to Congress on Reconstruction of the Filene Center at Wolf Trap Farm Park for the Performing Arts," Report No. 2, Mar. 16, 1983-June 15, 1983, WTFP file, RDA.

<sup>36</sup>Memorandum, Biderman to file, Apr. 13, 1983, WTFP file, RD.

a lot of pressure on everybody and the results will be less costly mistakes that will have to be corrected during construction, or during the next 10 to 15 years following completion of the structure."<sup>37</sup>

By mid-1983 even the Foundation had come to realize that a 1984 season in Filene Center II was unrealistic and unlikely to be achieved. Publicly, however, it continued to assert its commitment to that date, and it refused to relent on the fast-tracking. The probable result was a structure with numerous design flaws and much shoddy workmanship, costing the Government far more than predicted--and unredeemed by an early opening.<sup>38</sup> This was no way to run a railroad--or a park.

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<sup>37</sup>Ibid.

<sup>38</sup>Telephone interview with Albert J. Benjamin, July 15, 1983.

## IX. TO BE CONTINUED

Like other storytellers, historians like to conclude at conclusions. Not judgmental kinds of conclusions, necessarily, but "stopping places" where one may pause to survey the past and perhaps ponder the future. Unfortunately for the present narrative, Wolf Trap in mid-1983 is far from a stopping place, and it would be foolish to predict how its story will come out.

The general management plan prescribed by the 1982 legislation was in preliminary form as this was written. It called for a new "plaza structure" replacing the existing ticket facility at the Filene Center entrance, longer and double-decked for sound screening, with space for the stage manager, ushers, and the Wolf Trap Associates in addition to ticket sales; a new Park Service administrative headquarters at the site of the house once occupied by the American Symphony Orchestra League; conversion of the present farmhouse headquarters complex to interpretive and visitor services use; major reconfiguration of vehicle and pedestrian circulation; and a bi-level "parking terrace" west of Trap Road to consolidate visitor parking away from the primary public use area. The total cost of these and other improvements was estimated at between six and seven million dollars.

The plan did not include many of the features long sought by Mrs. Shouse, including office space for the Wolf Trap Foundation. Would it survive Foundation review? Would it become the first overall plan for Wolf Trap to gain official approval as a basis for action? And would it actually be followed? With the Filene Center reconstruction monopolizing attention in at least the

near term, and given the history of the park's planning, one might be forgiven for thinking the latest effort a paper exercise conducted mostly because the law required it.

Yet perhaps the plan, in whatever form it finally emerges, will in fact chart the course of Wolf Trap's third decade. Stay tuned.



APPENDIX A  
UNITED STATES  
DEPARTMENT OF THE INTERIOR  
OFFICE OF THE SECRETARY  
WASHINGTON, D.C. 20240

FEB 16 1966

Dear Mrs. Shouse:

Recently, discussions have been held between your attorney, Mr. Ralph E. Becker, and representatives of the National Park Service regarding the proposed donation to the United States of certain land located in Fairfax County, Virginia, for establishment as a park for the performing arts. In addition to the land, known as Wolf Trap Farm, contribution of an amphitheater for the area was also discussed, together with representatives of the Smithsonian Institution, both in regard to the manner of donation and to operation of the structure, after construction. Tentative agreement, subject to Congressional approval, has been reached between Mr. Becker and this Department, and it is with great pleasure that I set forth herein, for your consideration, our understanding.

In regard to the land, we understand that you will convey to the United States, without cost, approximately 62.4 acres of land. It is expected that land conveyed by you in 1961 to the American Symphony Orchestra League, 37.8 acres, will be conveyed by them to the United States, for administration by the Park Service. We have been informed that a resolution authorizing this conveyance was adopted by the Symphony League at the meeting of its Board on January 23, 1966. Their conveyance will permit the entire acreage, less an adequate amount retained by the League for the construction of their new headquarters, to be utilized for development as a park, which will be administered by the Park Service as part of the National Capital Park System, under the name "Wolf Trap Park," or some other appropriate name. Without a conveyance by the American Symphony Orchestra League as aforesaid, the National Park Service will not be able to undertake any development of the area.

We understand that you desire to have these lands retained in wooded areas, streams and rolling hills for the recreation and enjoyment of the people of all ages. In addition, you have offered to donate an amphitheater with a seating capacity of 3,500 for the area, the anticipated cost of which is over \$1,000,000. This facility will permit thousands of people to enjoy all forms of the performing arts, and would permit conferences and educational programs in the arts as well.

Subject to Congressional approval of the development, we intend that the natural character of the tract is to be retained. Paths, benches and picnic tables will be provided in such a manner as to best utilize the natural features of the tract. Also, in cooperation with others cabins will be provided for use by creative writers in the performing arts.

It is our expectation that the Park Service will undertake establishment of the area as a park substantially in accordance with the Program Summary, and Development Schedule, which are enclosed herewith. This, of course, must remain subject to Congressional authorization. The National Park Service will assume the management and operation of the park, and will supervise the construction of all facilities therein, including the amphitheater. However, it is contemplated that the assistance of the Smithsonian Institution and the American Symphony Orchestra League will be sought in the presentation of artistic attractions consistent with the recreational use of the park.

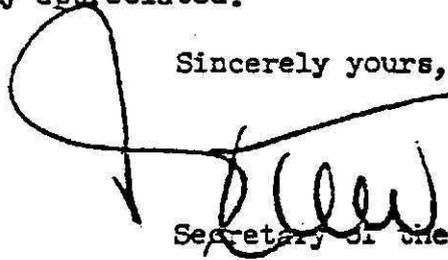
We foresee that a most desirable combination can result: an important cultural program augmenting, without intrusion, a natural park environment. Further, there may be a future need to expand cultural aspects and opportunities afforded by the area.

Authority presently exists for this Department to accept the land. This would be accomplished by means of the legislation which established the Bureau of Outdoor Recreation, which permits acceptance of donations of land and money for recreational purposes. However, it will be necessary to obtain Congressional approval to implement the proposals and make the park a reality. It is our intention to seek such legislation forthwith. Pending enactment, and subject thereto, it will be possible to enter into any agreements which may be necessary and proper for the development of this area in accordance with our understanding, and we would proceed with this phase without delay.

I believe that this represents the essential elements of our understanding. I sincerely appreciate your patience in the face of several delays, and I believe that your generosity can make possible not only a unique and most welcome addition to the parks of our Nation's Capital, but a significant contribution to our cultural heritage as well.

An indication from you as to whether the foregoing meets with your approval would be greatly appreciated.

Sincerely yours,

A handwritten signature in black ink, appearing to read "H. Lewis". The signature is written in a cursive style with a large initial "H" and a long horizontal stroke extending to the right.

Secretary of the Interior

Mrs. Jouett Snouse  
1916 F Street, N. W.  
Washington, D. C. 20009

Enclosures

PROGRAM SUMMARY, SYMPHONY HILL PARK

	OPERATIONS			R & T	CONSTRUCTION		LAND & EASEMENT, ACQUISITION
	M & P	M & R	TOTAL		B & U	TOTAL	
First year	\$37,000	\$10,000	\$47,000	- - -	\$207,000	\$207,000	\$107,500
Second year	57,000	25,000	82,000	\$255,500	14,000	269,500	
Third year	57,000	25,000	82,000	- - -	- - -	- - -	
Fourth year	57,000	25,000	82,000	- - -	- - -	- - -	
Fifth year	57,000	25,000	82,000	- - -	- - -	- - -	
2 year total	- - -	- - -	- - -	\$255,500	\$221,000	\$476,500	\$107,500
Future years	- - -	- - -	- - -	- - -	- - -	- - -	- - -

DONATIONS AND PROPOSED GOVERNMENT EXPENDITURES

Estimated Value of Donations

Shouse Land to be donated	\$ 281,500	
Improvements on land	<u>150,000</u>	
Sub Total, Shouse Donations		\$ 431,500
Estimated Value of League land to be donated		174,000
Private funds to be donated for amphitheater		<u>1,750,000</u>
<u>TOTAL PRIVATE DONATION</u>		<u>\$2,355,500</u>

Estimated value of land and interest to be acquired by U. S.

Land to be acquired in fee	\$ 56,000	
Scenic easement to be acquired	<u>41,700</u>	
Sub Total, acquisition		\$ 97,700

Proposed park development

Capital Improvements		
Sub Total, development 2 years	\$ 476,500	476,500
<u>TOTAL GOVERNMENT EXPENSE</u>		<u>\$ 574,200</u>

EXPECTED EXPENDITURES OF PRIVATE MONEY - LEAGUE HEADQUARTERS AND PARK

Amphitheater (3,500 seats)

A gift to the people of the United States by  
Mrs. Jouett Snouse \$ 1,750,000

American Symphony League Headquarters

The American Symphony League is committed to the construction of a League headquarters building for the use of their organization and located upon a small tract reserved for their specific use. It is estimated that the cost of this structure will be approximately \$ 1,500,000

TOTAL PRIVATE EXPENDITURE \$ 3,250,000

EXPENDITURES OF PUBLIC MONEY FOR DEVELOPMENT - SYMPHONY HILL PARK

Visitor Center Complex

Raze undesirable structures	\$20,000	
Rehabilitation & Construction (including exhibits)	<u>50,000</u>	
Total visitor center costs		\$ 70,000

Parking Areas

Visitor Center Parking (50 cars) including PS&S	\$10,000	
Major Parking Area (1200 cars) including PS&S	<u>120,000</u>	
Total parking areas		130,000

Road and Trails

Roads		
Entrance road to visitor center (750')	55,000	
Road to main parking area (750')	55,000	
Trails		
2 miles of paths	10,500	
4 rustic foot bridges	<u>5,000</u>	
Total Roads and Trails		125,500

Outdoor Furniture

Picnic tables, benches, stoves,  
sitting areas, etc. to serve  
the following developed areas:

Natural walking area 50 units	5,000	
Quiet Area, 15 units	1,500	
Stream bottom, 50 units	5,000	
Picnic Area (west of road) 100 units	10,000	
Picnic Area comfort station (including utilities)	17,000	
Natural amphitheater	<u>2,500</u>	
Total Outdoor Furniture		41,000

Water Supply & Distribution

To serve both Park and League		100,000
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<u>Signs &amp; Wayside Markers</u>		10,000
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TOTAL FEDERAL EXPENDITURE \$476,500

SUGGESTED DEVELOPMENT SCHEDULE, SYMPHONY HILL PARK

<u>First Year</u>	<u>Second Year</u>	<u>Third Year</u>	<u>Fourth Year</u>	<u>Fifth Year</u>
Water supply and distrib. \$100,000	1200-car parking area and small visitor center parking area \$130,000			
Visitor center comfort station and razing of buildings 40,000	Road to large parking area 55,000			
Visitor center rehab and construction 30,000	Stream bottom devel. 5,000			
100 picnic units 10,000	Quiet area 1,500			
Picnic comfort station 17,000	Nat. walking area 5,000			
Signs and markers 10,000	Nat. amphitheater 2,500			
	Trails and bridges 15,500			
	Entrance road 55,000			
<hr/>				
\$ 207,000	\$ 269,500			
Total -- 2 years -- 476,500				
Total -- after 2nd year -- none				

APPENDIX B

AGREEMENT BETWEEN  
MRS. CATHERINE FILENE SHOUSE  
AND  
THE UNITED STATES OF AMERICA

AGREEMENT made this 20<sup>th</sup> day of *May*, 1966, by and between MRS. CATHERINE FILENE SHOUSE, 1916 F Street, N. W., Washington, D. C. (hereinafter sometimes referred to as "Shouse") and the UNITED STATES OF AMERICA acting by and through the Secretary of the Interior (hereinafter sometimes referred to as the "Secretary");

WITNESSETH:

WHEREAS, Mrs. Shouse owns, in fee simple, certain lands situate in Fairfax County, Virginia, known as Wolf Trap Farm (hereinafter sometimes referred to as the "Farm"); and

WHEREAS, Mrs. Shouse desires that the Farm be established and maintained as a cultural park for the performing arts (hereinafter sometimes referred to as the "Park"), and she believes that the best way to accomplish the establishment of the area as aforesaid is to convey the Farm to the United States of America; and

WHEREAS, Mrs. Shouse further desires that there should be constructed on the Farm an auditorium for presentations of programs in the performing arts which would augment, without intrusion upon, said Park; and

WHEREAS, Mrs. Shouse wishes to donate the auditorium to the United States of America; and

WHEREAS, the Secretary of the Interior has the authority to accept property and money for the purpose of outdoor recreation pursuant to the provisions of the act of May 28, 1963 (77 Stat. 49; 16 U.S.C. § 460 (1) et seq); and

WHEREAS, Shouse and the Secretary now desire to enter into a formal agreement to complete the initial understanding arrived at between them as expressed in a letter, dated February 16, 1966, from the Secretary to Mrs. Shouse (a copy of which is annexed hereto, marked Exhibit "A" and made a part hereof), to the extent not inconsistent with this agreement.

NOW, THEREFORE, in consideration of the mutual promises hereinafter set forth, and other good and valuable consideration, it is hereby agreed as follows:

I. REAL PROPERTY

A. Shouse, for herself, her heirs, executors, and assigns, agrees to convey to the United States of America, for administration as a part of the National Capital Park System, all that lot, parcel or piece of land, owned by her in fee simple absolute, known as Wolf Trap Farm, and situate in the County of Fairfax, State of Virginia, said lands being more particularly described in Exhibit "B", annexed hereto and made a part hereof.

1. To accomplish this conveyance, Shouse shall execute a deed to the United States of America contemporaneously with this agreement,

in form satisfactory to the Secretary, a copy of which is annexed hereto as Exhibit "C".

2. Said deed shall thereupon be delivered to Ralph E. Becker, Esq., 1700 K Street, N. W., Washington, D. C., who shall hold the deed as escrow agent.

3. When legislation by the Congress of the United States of America authorizing the establishment of the park as herein contemplated becomes effective, and upon the occurrence of the conditions set forth in paragraph B hereof, the escrow agent shall deliver the deed to the Secretary who shall thereupon accept it, in writing, on behalf of the United States of America. The obligation of the escrow agent to so deliver the deed shall mature on the effective date of the legislation and said delivery shall be made no later than 30 days after such date, except as hereinafter provided.

B. Notwithstanding anything to the contrary herein contained, it is agreed and understood that the obligation of the Secretary to accept the deed or to establish the park is expressly conditioned upon the following:

1. Delivery by the American Symphony Orchestra League to an escrow agent for delivery to the Secretary, a deed to the Farm, now owned by the American Symphony Orchestra League ("League" hereinafter) formerly donated by Shouse to said League consisting of approximately 37.863 acres of land, in accordance with the agreement entered into

between the Secretary and the League, a copy of which is annexed hereto as Exhibit "D".

2. Physical condition of the Farm being satisfactory to the Secretary at the time of delivery of the deed;

3. Enactment into law of authorization for the Secretary to establish the Park.

C. In the event that the legislation referred to herein is not enacted by the 89th Congress or if such legislation does not become effective within two weeks after the adjournment of the 89th Congress, or if there is any change in the terms of the agreement entered into between the Secretary and the League prior to the enactment into law of the legislation hereinabove referred to (Exhibit "D" hereof), not approved by Shouse, then, in either event, the escrow agent, Becker, shall, upon expiration of 30 days after the adjournment of the second session of Congress, redeliver the deed to Shouse and this agreement shall thereupon be of no further force and effect.

D. Upon delivery of the deed to, and acceptance thereof by, the Secretary in accordance with the terms and conditions of this agreement, and upon the further condition that funds be appropriated therefor by the Congress, the Department of the Interior shall undertake the development of the Farm as a park, substantially in accordance with the terms of Exhibit "A".

1. It is contemplated that the development will include the following:

- (a) A park administration building, with museum space for exhibits pertaining to Performing Arts in the United States;
- (b) An auditorium for the presentation of performing arts programs, to be built by Shouse in accordance with section "II" hereof;
- (c) A small natural amphitheater; and
- (d) At least two studio housekeeping cabins for use of writers and composers for the performing arts.

E. During any period of time in which the deed to the Farm is held in escrow, Shouse, for herself, her heirs, executors, and assigns, agrees that no waste shall be committed on the Farm. Shouse further agrees that the property shall, during said period, be kept free and clear of all liens and encumbrances, whether for taxes or otherwise. During the escrow period, Shouse retains for herself the right to enter upon, use and enjoy the said Farm in a manner not inconsistent with the terms and intent of this agreement.

F. Notwithstanding the delivery of the deed of the Farm to the Secretary in accordance with the terms of this agreement, it is

understood and agreed that the League may continue to use and occupy the building on the property now occupied by them, it being contemplated that said use will continue without obligation for payment of rent to the United States until the League constructs its new facilities.

## II. AUDITORIUM

A. The Secretary agrees that in accordance with the terms hereof construction of the auditorium shall be undertaken and supervised by the National Park Service.

B. Shouse, for herself, her heirs, executors, and assigns, agrees that simultaneously herewith she will execute a trust instrument, annexed hereto as Exhibit "E" which shall provide funds for the construction of the auditorium as set forth in the trust agreement, which trust shall provide, in essence, the following:

1. The corpus of said Trust may consist of cash, or securities in the amount set forth in the trust, valuation to be made as of the date of delivery thereof to the trustee.

2. The trustee shall be the person or persons named in the Trust instrument who will be empowered to name a bank authorized to transact business in the District of Columbia as the custodian of the funds.

3. Duration of the trust shall be for such time as may be necessary to complete the construction, or until corpus is depleted, whichever occurs first.

4. The income beneficiary of such trust shall be the person or persons designated by the trust instrument; Provided, however, that all charges and fees accruing by virtue of administration of the trust shall be first borne out of income.

5. The trustee is, from time to time, to pay from the corpus of the trust, so much thereof as shall be requested in writing by the Secretary. The trustees, upon receipt of a certificate of the Secretary that such funds are required to be disbursed for obligations incurred by reason of construction of the auditorium, shall pay the requested amount to such fund or funds designated by the Secretary for disbursement by the Park Service; Provided, however, that the trustee's obligation to make any such payments shall not commence until after receipt of a certification by the Secretary that development of the Park has been commenced in accordance with section I hereof.

6. Upon completion of construction and upon receipt of a certificate by the Secretary that trust funds are no longer required for that purpose, any balance of corpus remaining shall be reconveyed to Shouse, if then living, or to her heirs, or to such persons as may be designated as beneficiaries in the trust instrument.

7. Upon redelivery of the deed to Shouse in accordance with paragraph I. C. hereof, the trust provided for herein shall terminate and the corpus shall be reconveyed to Shouse or others as provided by the trust instrument.

### III. ADMINISTRATION

A. Upon authorization and appropriation of funds therefor, the Park shall be administered, operated, and maintained by the National Park Service as a part of the National Capital Parks System and be known as WOLF TRAP FARM PARK.

B. In the development and presentation of programs to be performed in the auditorium, the Secretary shall seek the advice and cooperation of individuals, public and private organizations, and governmental or quasi-governmental agencies, such as the Smithsonian Institution and the American Symphony Orchestra League, and, in accordance with statutory authorities available to him, may do any and all things and perform such acts as are deemed necessary by him to further the administration, development, operation, and maintenance of the park and amphitheater.

1. To assist the Secretary in furthering the objectives sought to be attained herein, the Secretary shall appoint an advisory board to consist of not more than nine members.

2. Members of the Advisory Board shall be appointed by the Secretary and will serve at his pleasure, and shall include

individuals residing in the Washington metropolitan area, who are experienced in developing and aiding the presentation or administration of performing arts programs. One of said appointees shall be Mrs. Shouse, and one of said appointees shall be a representative of the American Symphony Orchestra League.

3. The members of such board shall neither receive any salary nor shall they receive reimbursement for travel or other expenses incurred in discharging their duties as such members.

4. The board shall elect its own chairman, and shall act through him.

5. It shall be the duty of such board to render advice to the Secretary on any matter relating to artistic programs contemplated for presentation at the auditorium and to recommend and suggest for his consideration programs believed by the board to be suitable for presentation.

#### IV. MISCELLANEOUS

A. This agreement may be executed in several counterparts, each of which shall be deemed to be an original.

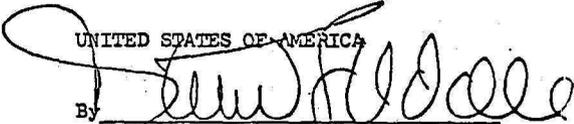
B. An executed copy hereof shall be recorded by Shouse with the appropriate local official having custody of the land records for the county in which the Farm is located, and Shouse shall take such further steps as may be necessary to give prospective purchasers legal notice that the land affected herein is subject to this agreement.

C. The use herein of the word "Secretary" shall be deemed to mean and include the duly authorized representative of the Secretary.

D. No member of or delegate to Congress, or Resident Commissioner shall be admitted to any share or part of this agreement or to any benefit to arise therefrom, but nothing contained herein shall be construed to extend to any incorporated company if the contract be for the general benefit of such corporation or company.

IN WITNESS WHEREOF, the parties hereto have hereunto subscribed their names as of the date first above written.

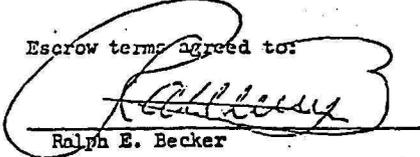
UNITED STATES OF AMERICA

By 

Secretary of the Interior

  
Catherine Filene Shouse

Escrow terms agreed to:

  
Ralph E. Becker

APPENDIX C



Public Law 89-671  
89th Congress, S. 3423  
October 15, 1966

**An Act**

To provide for the establishment of the Wolf Trap Farm Park in Fairfax County, Virginia, and for other purposes.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That for the purpose of establishing in the National Capital area a park for the performing arts and related educational programs, and for recreation use in connection therewith, the Secretary of the Interior is authorized to establish, develop, improve, operate, and maintain the Wolf Trap Farm Park in Fairfax County, Virginia. The park shall encompass the portions of the property formerly known as Wolf Trap Farm and Symphony Hill in Fairfax County, Virginia, to be donated for park purposes to the United States, and such additional lands or interests therein as the Secretary may acquire for purposes of the park by donation or purchase with donated or appropriated funds, the aggregate of which shall not exceed one hundred and forty-five acres.

Wolf Trap Farm  
Park, Va.  
Establishment.

SEC. 2. The Secretary of the Interior shall administer the park in accordance with the provisions of section 1 of this Act and the Act of August 25, 1916 (39 Stat. 535; 16 U.S.C. 1-4), as amended and supplemented.

SEC. 3. There are authorized to be appropriated such sums as may be necessary, but not in excess of \$600,000, to carry out the purposes of this Act.

Appropriation.

Approved October 15, 1966.

LEGISLATIVE HISTORY:

HOUSE REPORT No. 1821 (Comm. on Interior & Insular Affairs).  
SENATE REPORT No. 1346 (Comm. on Interior & Insular Affairs).  
CONGRESSIONAL RECORD, Vol. 112 (1966):  
June 30: Considered and passed Senate.  
Sept. 19: Considered in House.  
Oct. 10: Considered and passed House.



Public Law 92-272  
92nd Congress, S. 2601  
April 11, 1972

An Act

86 STAT. 120

To provide for increases in appropriation ceilings and boundary changes in certain units of the national park system, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

National park system units. Appropriation ceilings increase; boundary changes.

TITLE I—ACQUISITION CEILING INCREASES

Sec. 101. The limitation on appropriations for the acquisition of lands and interests therein within units of the national park system contained in the following Acts are amended as follows:

- (1) Assateague Island National Seashore, Maryland: section 11 of the Act of September 21, 1965 (79 Stat. 824, 827) is amended by changing "\$16,250,000" to "\$21,050,000 (including such sums, together with interest, as may be necessary to satisfy final judgments rendered against the United States)"; 16 USC 459f-10.
- (2) Big Hole National Battlefield, Montana: section 5 of the Act of May 17, 1963 (77 Stat. 18), is amended by changing "\$20,000" to "\$42,500";
- (3) Bighorn Canyon National Recreation Area, Wyoming and Montana: section 5 of the Act of October 15, 1966 (80 Stat. 913) is amended by changing "\$355,000" to "\$780,000"; 16 USC 460t-4.
- (4) Effigy Mounds National Monument, Iowa: section 5 of the Act of May 27, 1961 (75 Stat. 88), is amended by changing "\$2,000" to "\$14,000";
- (5) Fort Donelson National Military Park, Tennessee: section 3 of the Act of September 8, 1960 (74 Stat. 875), is amended by changing "\$226,000" to "\$454,000"; 16 USC 428a.
- (6) Lincoln Boyhood National Memorial, Indiana: section 4 of the Act of February 19, 1962 (76 Stat. 9), is amended by changing "\$1,000,000" to "\$1,320,000" and "\$75,000" to "\$395,000"; 16 USC 431 note.
- (7) Ozark National Scenic Riverways, Missouri: section 8 of the Act of August 27, 1964 (78 Stat. 608), is amended by changing "\$7,000,000" to "\$10,804,000"; and 16 USC 460a-7.
- (8) Shiloh National Military Park, Tennessee: section 1 of the Act of July 3, 1926 (44 Stat. 826), is amended by changing "\$57,100" to "\$150,100".

TITLE II—DEVELOPMENT CEILING INCREASES

Sec. 201. The limitations on appropriations for acquisition and development of units of the national park system contained in the following Acts are amended as follows:

- (1) Herbert Hoover National Historic Site, Iowa: section 4 of the Act of August 12, 1965 (79 Stat. 510), is amended by changing "\$1,650,000" to "\$3,500,000"; 16 USC 461 note.
- (2) Booker T. Washington National Monument, Virginia: section 4 of the Act of April 2, 1956 (70 Stat. 86), is amended by changing "\$200,000" to "\$600,000"; 16 USC 45011 note.
- (3) Johnstown Flood National Memorial, Pennsylvania: section 5 of the Act of August 31, 1964 (78 Stat. 752), is amended by changing "\$2,000,000" to "\$2,244,600"; and 16 USC 431 note.
- (4) Wolf Trap Farm Park, Virginia: section 3 of the Act of October 15, 1966 (80 Stat. 950), is amended by changing "\$600,000" to "\$5,473,000". 16 USC 284b.

Public Law 97-310  
97th Congress

An Act

To provide financial assistance to the Wolf Trap Foundation for the Performing Arts for reconstruction of the Filene Center in Wolf Trap Farm Park, and for other purposes.

Oct. 14, 1982  
[H.R. 7293]

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Act entitled "An Act to provide for the establishment of the Wolf Trap Farm Park in Fairfax County, Virginia, and for other purposes", approved October 15, 1966 (16 U.S.C. 284-284b), is amended by adding at the end the following new sections:

Wolf Trap Farm  
Park Act.

Grant.  
16 USC 284c.

"Sec. 4. (a) The Secretary is authorized to make available to the Foundation, in the form of a grant, \$8,000,000 to be used for the reconstruction of the Center, subject to the provisions of this section. Such grant shall be made available in increments as needed for such purpose and only if the Foundation has agreed under terms and conditions satisfactory to the Secretary to provide, from non-Federal sources, sufficient contributions on a timely basis to complete the reconstruction of the Center.

Loans.

"(b) The Secretary may make loans to the Foundation to the extent needed to complete the reconstruction of the Center and to provide for noise mitigation measures, including those on adjacent public property, in an amount equal to twice the amount of non-Federal contributions received, and provided, by the Foundation for such reconstruction work. The total amount of such loans may not exceed \$8,000,000. Loans made under this subsection shall be repaid in full, with interest on any unpaid obligation at a rate determined by the Secretary of the Treasury, taking into consideration current market yields on outstanding marketing obligations of the United States with remaining periods to maturity comparable to the maturity of the loan, plus such additional charge, if any, as the Secretary may determine, for the purpose of covering other costs of servicing the loan. In determining the terms and conditions governing any loan, the Secretary shall fix a term of not more than five years from the date the loan agreement is executed.

Terms and  
conditions.

"(c) No grants or loans may be made under this section unless the Secretary has entered into a written agreement with the Foundation under which the Foundation agrees—

Written  
agreement.

"(1) to expend all funds for the reconstruction of the Center (and for construction or reconstruction of any related structures or fixtures) only in accordance with circulars published by the Office of Management and Budget applicable to Federal grants to nonprofit organizations, and in accordance with the provisions of the Davis-Bacon Act (40 U.S.C. 276a-a7);

"(2) to comply with such other terms and conditions as the Secretary deems appropriate; and

"(3) to maintain, during the term of the cooperative agreement described in section (5), and at the Foundation's expense, insurance on the Center respecting such risks, in such amounts, and containing such terms and conditions, as are satisfactory to

the Secretary. Any repairs or reconstruction carried out with Funds obtained from the receipt of the proceeds of any such insurance shall be subject to the approval of the Secretary.

"(d) The Secretary shall be responsible for overseeing the reconstruction and shall have final approval over the plans for, and location and design of, the Center, and the Foundation shall be responsible for managing the construction activities, including the selection (in accordance with the requirements referred to in paragraphs (1) and (2) of subsection (c)) of persons to perform architectural, engineering, construction, and related services.

Easement.

"(e) No grants or loans may be made under this section unless the Secretary has received what the Secretary deems to be adequate written assurance from the Administrator of the Federal Aviation Administration that any easement granted to the Commonwealth of Virginia by the Administrator for construction of the Dulles Toll Road will contain noise standards ("A" weighted energy average sound level of 52 to 54 dB) and other standards set forth in the Final Environmental Impact Statement for the Dulles Airport Access Road Outer Parallel Toll Roads, prepared by the Federal Aviation Administration and issued in May of 1982, legally enforceable by the Administrator and by the Secretary which are adequate to protect the Center from undue noise pollution and other environmental degradation attributable to such toll road both during and after its construction, and will also contain legally enforceable assurances that the Commonwealth of Virginia will promptly take measures to achieve the noise levels specified in the easement. Such measures may include a partial or total ban on truck traffic on the toll road or other mitigation recommended by the Secretary and the Administrator.

Toll road, truck traffic ban.

"(f) The Secretary may also provide support services, as requested by the Foundation, on a reimbursable basis, for purposes of reconstruction of the Center.

Cooperative agreement.  
16 USC 284d.

"SEC. 5. (a) The Secretary is authorized and directed to enter into a cooperative agreement with the Foundation respecting the presentation of performing arts and related educational and cultural programs at the Center, and in such other areas of the park as may be agreed to. The Secretary may provide technical and financial assistance under such a cooperative agreement for such purposes, pursuant to such terms and conditions as he deems appropriate.

"(b) As a condition of entering into a cooperative agreement under this section, the Secretary shall require that—

"(1) the Foundation maintain the insurance described in section 4(c)(3) of this Act; and

26 USC 501.

"(2) the Foundation maintain its status as an organization described in section 501(c)(3) of the Internal Revenue Code of 1954 and exempt from taxation under section 501(a) of such Code.

Information disclosure.

"(c) A cooperative agreement under this section shall provide that—

"(1) the Secretary and the Comptroller General of the United States or their duly authorized representatives shall have access to any pertinent books, documents, papers, and records of the Foundation to make audits, examinations, excerpts, and transcripts;

Report to congressional committees.

"(2) the Foundation shall prepare an annual report to the Secretary, which shall also be submitted to the appropriate committees of the United States House of Representatives and

the United States Senate, summarizing the activities of the previous year (together with a comparison of goals and objectives with actual accomplishments) and presenting a plan for the forthcoming year; and

"(3) such cooperative agreement may be terminated at the convenience of the United States if the Secretary determines that such termination is required in the public interest.

The cooperative agreement shall contain such other terms and conditions as the Secretary deems appropriate. Until such cooperative agreement is entered into, nothing in this section shall be construed to affect or impair the validity of the agreement between the National Park Service and the Foundation dated September 16, 1980. Such agreement shall remain in force and effect until terminated under the terms and conditions of such agreement or until an agreement is entered into under this section. Nothing in this section shall be construed to affect the authority of the Secretary under any other provision of law to enter into a contract or an agreement, not conflicting with the cooperative agreement described in this section, with any other organization or entity with respect to the administration of the park.

"Sec. 6. All right, title, and interest in the Center shall be vested in the United States. Nothing in this Act shall be construed to provide that the Foundation shall be considered to be a Federal agency or instrumentality for purposes of applying any law or regulation of the United States or of any State.

"Sec. 7. Following disbursement of any grant under this Act for the reconstruction of the Center, the Secretary shall submit quarterly reports to the appropriate committees of the United States House of Representatives and the United States Senate setting forth the progress of the reconstruction, any present or anticipated problems of any type, the financial projections for remaining work, and the progress made by the Foundation in raising funds for purposes of the reconstruction. The report shall set forth quarterly goals respecting the reconstruction of the Center and shall compare the performance during the prior quarter to the goals set forth for that quarter.

"Sec. 8. (a) The Secretary shall cooperate with, and seek cooperation from, other Federal, State, and local agencies (including the Federal Aviation Administration) to protect the park from undue noise intrusions, air pollution, and visual degradation.

"(b) The Secretary shall monitor noise pollution which is associated with the Dulles road corridor (including the airport access and toll roads) and shall notify the Federal Aviation Administration, the Commonwealth of Virginia, and the appropriate committees of Congress if, after conferring with the Administrator of the Federal Aviation Administration, the Secretary finds that such noise pollution is exceeding the standards set forth in section 4(e). Within sixty days after any such notification, the Administrator of the Federal Aviation Administration shall take steps to reduce noise pollution so as to conform to such standards. The Secretary or the Foundation may bring an action in the United States District Court for the District of Columbia to enjoin any violation by the Commonwealth of Virginia of the easement referred to in section 4(e).

"Sec. 9. A general management plan for the park shall be prepared and periodically revised in a timely manner in accordance with the provisions of section 12(b) of the Act of August 18, 1970 (84 Stat. 825; 16 U.S.C. 1a through 1a-7). Such plan shall be submitted

Termination.

Terms and conditions.

16 USC 234e.

Reports to congressional committees.  
16 USC 234f.

16 USC 234g.

Noise, pollution, monitoring.

Plan.  
16 USC 234h.

Submittal to congressional committees.

to the Committee on Interior and Insular Affairs of the United States House of Representatives and the Committee on Energy and Natural Resources of the United States Senate no later than January 1, 1984, and such revisions shall be submitted to such committees of the Congress in a timely manner.

Appropriation  
authorization.  
16 USC 284i.

"Sec. 10. There is authorized to be appropriated not more than \$17,000,000 to carry out sections 4 and 5 of this Act. No authority under this Act to enter into contracts or to make payments shall be effective except to the extent and in such amounts as provided in advance in appropriations Acts.

Definitions.  
16 USC 284j.

"Sec. 11. As used in this Act, the term—

"(1) 'Secretary' means the Secretary of the Interior.

"(2) 'Park' means the Wolf Trap Farm Park established under this Act, including the Center.

"(3) 'Center' means the Filene Center in the Park. Such term includes all real property and fixtures which are within or directly related to the Filene Center.

"(4) 'Foundation' means the Wolf Trap Foundation for the Performing Arts organized pursuant to the District of Columbia Nonprofit Organization Act.

Short title.  
16 USC 284 note.

"Sec. 12. This Act may be referred to as the 'Wolf Trap Farm Park Act'."

Approved October 14, 1982.

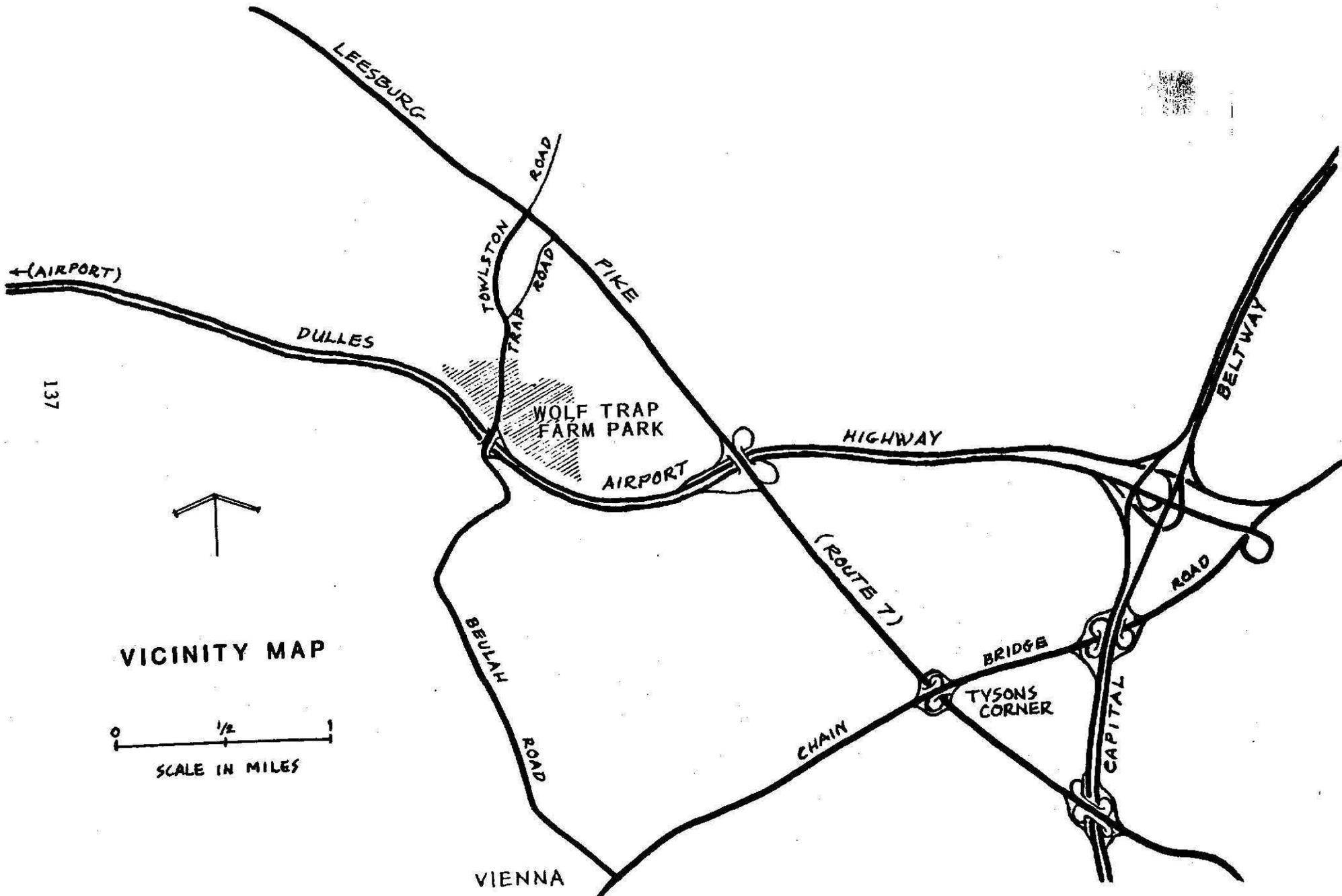
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LEGISLATIVE HISTORY—H.R. 7293

CONGRESSIONAL RECORD, Vol. 128 (1982):

Oct. 1, considered and passed House and Senate.





VICINITY MAP

